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تحليل اسلوبي ادراكي للعدمية الوجودية في الرواية البريطانية والامريكية

الاطروحة مقدمة

الى مجلس كلية التربية للعلوم الانسانية في جامعة بابل جزءاً

من متطلبات نيل درجة الدكتوراه في علم اللغة

من

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المستخلص

تسلط الدراسة الضوء على مفهوم العدمية الوجودية في الخطاب السردي. بدأ المفهوم في الأدب ، ثم تطور ليصبح فلسفة التفكير والوجود. تم تحليل المفهوم من خلال عدسة النظريات المعرفية الإدراكية للكشف عن التمثلات العقلية التي يقوم بها القراء في قراءة وفهم عملية السرد. تتبنى الدراسة نظرية عوالم النص كأداة لتفسير المفهوم في بعض الروايات البريطانية والأمريكية المختارة. تحاول الدراسة تحقيق الأهداف التالية: 1. التعرف على عالم الخطاب في الروايتين. 2. تحليل أنواع عوالم النص في عنوان الروايات. 3. التعرف على مكونات عناصر بناء العالم في كلتا الروايتين. 4. التعرف على أشكال العناصر اللغوية التي تؤسس عملية سير الافكار او الاحداث في النص . 5. استكشاف أنواع انتقال العوالم . 6. تحديد طريقة توظيف النمط الفعلي. 7. تحليل طبيعة النفي في الروايتين. 8. تحديد الجوانب الأسلوبية للتبئير السردى . 9- شرح استخدام عالم النص المدمج في الروايتين.

ووفقاً لهذه الأهداف ، تفترض الدراسة ما يلي: 1. عالم الخطاب في الروايتين منقسم. 2. عنوان كلتا الروايتين هو بناء العالم لعوالم النص. 3. عناصر المباني النصية هي المكان والزمان والشخص. 4. تقدم الاحداث النصية من خلال العمليات المادية في الرواية الأولى والرواية الثانية هي من خلال العمليات العلائقية. 5. جميع الأنواع الثلاثة من العوالم المتنقلة مستخدمة. 6. تعمل الأنواع الأربعة من الأسلوب مع أعلى استخدام للعوالم المعرفية في كلتا الروايتين. 7. يتم استخدام النفي الصرفي في الغالب. 8. تختلف أشكال التبئير السردى في كلتا الروايتين بين السرد الأول والثالث. 9- عالم النص الذاتي المدمج يعمل على ربط شكلين من العدمية الوجودية في كلتا الروايتين.

لتحقيق هذه الفرضيات ، تتبع الدراسة عدداً من الخطوات:

1. توفير الجانب النظري فيما يتعلق بالأسلوب واللغويات المعرفية مع الإشارة إلى الأسلوب المعرفي الإدراكي. علاوة على ذلك ، إنشاء الخلفية المعرفية لنظرية عالم النص .

2. عرض إطار النظرية بكل أجزائها التي تبني مخطط التحليل كنموذج متطور.

3. توفير منهجية الدراسة التي تحتوي على أنواع التحليل والبيانات وإجراءات التحليل وما إلى ذلك.

4. تطبيق نظرية التحليل من خلال ثلاث طرق:

أ. عالم الخطاب

ب. العنوان

ج. عوالم النص.

5. النظر في نتائج التحليل التي توصلت لها الدراسة من استنتاجات وتوصيات الخاصة بالأسلوبية الإدراكية .

تنتهي الدراسة بعدد من الاستنتاجات ، منها ان كلا الروايين ينتميان الى عالم الخطاب المنفصل وليس المتصل وكلاهما يستخدم العوالم معرفية في تقديم مفهوم العدمية الوجودية. وفقاً لذلك ، فإن نظرية عوالم النص هي النظرية التي تكشف عن كل هذه العوالم من الروايات وكيف تنتج معنى العدمية الوجودية.

من ابراز ما قدمته هذه الدراسة من اسهامات حيث طورت نظرية عوالم النص من خلال اضافة جزأين جديدين يناسبان تطبيق النظرية على اي خطاب ادبي سردي . الجزء الاول الخاص بعنوان العمل الادبي مثل عنوان الرواية وغيرها والجزء الثاني هو عالم الذات المدمج وهو الذي يتحدث عن كيفية انصهار عالم الذات مع العالم الخارجي في اظهار العدمية الوجودية .

في النهاية ، تنقسم الدراسة إلى ستة فصول ، الفصل الأول يوضح كيف ولماذا تم إنتاج الدراسة من خلال ذكر مشكلة الدراسة وأهدافها وفرضياتها وإجراءاتها وحدودها وقيمتها. يقدم الفصل الثاني مفهوم الأسلوبية واللغويات المعرفية والعدمية الوجودية مع الأسلوب المعرفي. يلقي الفصل الثالث الضوء على نظرية التحليل التي نصت على نظرية العالم. الفصل الرابع مخصص بشكل أساسي لمنهجية الدراسة فيما يتعلق بنوع التحليل واختيار البيانات وما إلى ذلك. الفصل الخامس مخصص بالكامل لتحليل كلتا الروايتين. أخيراً ، يستعرض الفصل الخامس الاستنتاجات وبعض التوصيات والاقتراحات لمزيد من البحث.

MINISTRY OF HIGHER EDUCATION AND
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DEPARTMENT OF ENGLISH



***A Cognitive Stylistic Analysis of
Existential Nihilism in
British and American Novels***

A Dissertation

Submitted to the Council of the College of Education for
Human sciences in Partial Fulfillment of the Requirements
for the Degree of Doctorate of Philosophy in Education \
English Language \ Linguistics

By

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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

(۱۳) (وَلَهُ مَا سَكَنَ فِي اللَّيْلِ وَالنَّهَارِ وَهُوَ السَّمِيعُ الْعَلِيمُ)

(سورة الانعام)

13. To Him belongs whatever rests during the night and the day. He is the Hearing, the Knowing.

[Al-Anaam :13]

The Supervisor's Declaration

I certify that this dissertation which is entitled " **A Cognitive Stylistic Analysis of Existential Nihilism in British and American Novels** " has been written by **Hayder Hameed Ghitheeth** under my supervision at the College of Education for Human Sciences/ University of Babylon in partial fulfillment of the requirements for the degree of Doctor of Philosophy in English Language and Linguistics.

Signature:

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Date:

In view of the available recommendations, I forward this dissertation for debate by the Examining Committee.

Signature:

Name: **Asst. Prof. Dr. Hussain Hameed Mayuuf**

Head of the Department of English

Date:

Dedication

*To my Father and Mother
Who taught me how to face the
adversities,
To my brothers and sisters
Who gave me the hope to move on,
To my friends
who never let me down, and
To the soldiers who fight for the sake of this
country
To Asmaa and Azel , my wife and daughter*

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Abstract

The study highlights the concept of existential nihilism in narrative discourse. The concept started in literature, and then has been developed to be the philosophy of thinking and existence. The concept has been analyzed through the lens of cognitive theories to reveal the mental representations that the readers make in reading and understanding the process of narration. The study adopts Text World Theory as a tool to explicate the concept in some selected British and American novels. The study attempts to achieve the following aims:

1. Identifying the discourse world in both novels.
2. Analyzing the types of text worlds in the title of the novels.
3. Finding out the components of world building elements in both novels.
4. Identifying the forms of linguistic elements that establish the progress of function-advanced propositions.
5. Exploring the types of world-switches in *In the country of Last Things* and *Heart of Darkness*.
6. Determining the way of functioning modality.
7. Analyzing the nature of negation in *In the country of Last Things* and *Heart of Darkness*.
8. Determining the stylistic aspects of the focalization.
9. Explaining the use of blended self text-world in *In the country of Last Things* and *Heart of Darkness*.

In accordance with these aims the study hypothesizes the following:

1. The discourse world in *In the country of Last Things* and *Heart of Darkness* is split.
2. The title of *In the country of Last Things* and *Heart of Darkness* is the world-building of the text worlds.
3. The elements of world buildings are place, time and person.
4. Function-advanced propositions progress by material processes in first novel and the second novel is by relational processes.
5. All three types of the world-switches are used.
6. The four types of modality are functioned with highest use of epistemic modal worlds in *In the country of Last Things* and *Heart of Darkness*.
7. The morphological negation is mostly employed.
8. The forms of focalization vary in *In the country of Last Things* and *Heart of Darkness*.

between first and third narration. 9. Blended self text-world is functioned to relate two forms of existential nihilism in In the country of Last Things and Heart of Darkness .

To testify those hypotheses the study follows a number of steps :

1. Providing the theoretical knowledge concerning the stylistics and cognitive linguistics with reference to the cognitive stylistics . Furthermore , establishing the epistemological background of the Text World Theory .
2. Showing the frame of the theory with all its parts that build the schema of the analysis as a developed modal.
3. Providing the methodology of the study that contains the kinds of analysis , the data , the procedures of analysis and so on .
4. Applying the theory of the analysis through the following three ways:
 - A. Discourse world
 - B. Title
 - C. The text worlds .
5. Considering the results of the analysis to produce conclusions and the cognitive stylistic recommendations .

The study ends up with a number of conclusions some of them that In the country of Last Things and Heart of Darkness are split and both use epistemic modal worlds in delivering the concept of existential nihilism . Accordingly , the TWT is the theory which reveals all these worlds of the novels and how they produce the meaning of the existential nihilism .

The study has made contributions . The contributions has been represented by two points , the first one is that the theory has a new part is called (The Text-World of Novels' Titles) which analyses the title of the novel or any literary work that like a poem . The part has not been used by the theory . Therefore,

the researchers are now able to use the theory fully . The second point is represented by another part called (Blended Self Text-World) to fit the concept of existential nihilism or any other text that reflects the state of blended inner world with setting around the enactors or writers in general .

At the end , the study is divided into six chapters , Chapter one maps how and why the study has been produced by mentioning the problem, aims, hypotheses, procedures, limits and values of the study. Chapter two introduces the concept of stylistics , cognitive linguistics and existential nihilism with cognitive stylistics . Chapter three sheds light on the theory of the analysis which Text World Theory . Chapter four is basically for the methodology of the study concerning the type of the analysis , the data selection and so on . Chapter five is entirely devoted for analyzing of both novels . Finally, chapter five surveys the conclusions, some recommendations and suggestions for further research.

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List of Abbreviations

Abbreviations	Full Forms
CL	Cognitive Linguistics
TWT	Text World Theory
CS	Cognitive stylistics
SFG	Systemic Functional Grammar
MOPS	Memory Organization Packets

Chapter One

Preliminaries

1.1 The Problem of the Study

Most of the cognitive linguistic theories have emerged from the study of narratology , or narrative discourse . This discourse holds the flux of the mental worlds , or sometimes it is the vehicle which carries different kinds of fantasy mental representations for the existence . The ideas of the psychology remain relatively the main ones , yet we still need stylistics to be together with cognitive psychology . Although stylistics does not reflect what is going on inside reader's minds , it reveals the textual complexities of the texts that indicate the nature of that narrative discourse . In this respect , cognitive stylistics might be used to produce hypotheses about the nature of reading that would be available for testing by empirical psychologists and linguists .

Text world theory (TWT) is an interdisciplinary approach which comprises both Cognitive Linguistics (CL) and Stylistics . One of the basic tents of this theory is that humans generally understand and process any discourse by establishing mental representations , or text-worlds of these discourses in their minds . Therefore , TWT is a cognitive linguistics premise accounts for developing phases of discourse comprehension . CL makes a change from focusing on formal features of grammar to meanings built by discourse elements .

Reading is one of the social activity and the readers engage in social encounters the moment they start that activity . As a result , understanding writer's manner in manipulating language, and the readers' mental processes decoding linguistic choices come to the fore mainly in

narratives. Narratives include elements which create the participants' world(s) and that push incidents forward. Accessing these elements results in the structuring of the intended meaning that leads to text interpretation. Language and literary works are parcel and part because any work of literature owes its own existence to language. Text World Theory provides an explanatory account of the way readers build mental representations based on the linguistic items presented in the novels to live the concept of existential nihilism introduced by the narrative discourse . Consequently , moving from textual information towards the deep nature of text worlds, TWT is so helpful and rich in narrative interpretations . The layers of the text become identified and the readers' sense of texts follows . Accordingly , the problem is that how the cognitive linguistics theory is combined with stylistics in revealing the concept of existing nihilism and the following questions tackle these problem :

1. What is the type of discourse world in both novels ?
2. How do cognitively text-worlds of the title contribute to the concept of existential nihilism in both novels?
3. What are the world-building elements used in both novels ?
4. How do function-advanced propositions stylistically move in forming existential nihilism in both novels ?
5. What are the types of world-switches in both novels ?
6. Which modality is used in both novels ?
7. How is negation functioned on both novels ?
8. What are the stylistic aspects of focalization in both novels ?
9. How is blended self text-world cognitively employed in both novels?

1.2. The Aims

The study aims at :

1. Identifying the discourse world in both novels.
2. Analyzing the types of text worlds in the title of the novels .
3. Finding out the components of world building elements in both novels.
4. Identifying the forms of linguistic elements that establish the progress of function-advanced propositions .
5. Exploring the types of world-switches .
6. Determining the way of functioning modality .
7. Analyzing the nature of negation in both novels .
8. Determining the stylistic aspects of the focalization .
9. Explaining the use of blended self text-world in both novels .

1.3. The Hypotheses

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

1. The discourse world in both novels is split .
2. The title of both novels is the world-building of the text worlds .
3. The elements of world buildings are place , time and person .
4. Function-advanced propositions progress by material processes in first novel and the second novel is by relational processes.
5. All three types of the world-switches are used .
6. The four types of modality are functioned with highest use of epistemic modal worlds in both novels .
7. The negation is employed in both novels .

8. The forms of focalization vary in both novels between first and third narration.

9. Blended self text-world is functioned to relate two forms of existential nihilism in both novels.

1.4. The Procedure

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

1. Providing the theoretical knowledge concerning the stylistics and cognitive linguistics with reference to the cognitive stylistics . Furthermore , establishing the epistemological background of the Text World Theory .
2. Showing the frame of the theory with all its parts that build the schema of the analysis as a developed modal.
3. Providing the methodology of the study that contains the kinds of analysis , the data , the procedures of analysis and so on .
4. Applying the theory of the analysis through the following three ways:
 - A. Discourse world
 - B. Title
 - C. The text worlds .
5. Considering the results of the analysis to produce conclusions and the cognitive stylistic recommendations .

1.5. Limits

The study adheres to do the following :

1. The analysis of the study is based on Text World Theory with three levels of the analysis .

2.The study is concerned with two novels that unveil the existential nihilism .The first novel was written by an American novelist Paul Auster 1987 , entitled (In the Country of the Last Things) . The second novel was written by a British novelist Joseph Conrad in 1899 , entitled (Heart of Darkness) .

1.6.The Value of the study

Hopefully , this study will be fruitful theoretically and practically to the studies of linguistics , especially cognitive stylistics . The findings of the study represent a scientific contribution to the developing and sustaining the research of applying cognitive linguistic theories in narratology . In addition to that , the importance of the study lies in the analysis of existential nihilism in modern and postmodern novels by cognitive linguistic theories. Consequently, the study reveals the nature of this concept from the combination of linguistic choices and cognitive processes . This combination represents the useful area of the study to other researchers to open a way for analyzing other concepts in narrative discourse through cognitive stylistics .

The study also develops one of the theories in cognitive linguistics , Text World Theory , that will be one of the tools in analyzing any literary texts and specifically narrative discourse through adding two other parts to the theory to suit such a kind of texts .

“ Our concepts structure what we perceive, how we get around in the world and how we relate to other people. Our conceptual system thus plays a central role in defining our everyday realities ”

George Lakoff

Chapter Two

Literature Review

2.1 Introduction

The influence of literary texts on the human cultures is so important and they are just like crown jewel . All the literary scholars ask this question, what makes certain texts so impressive and never forgotten ? . They shape the form of dynamic field of literary studies that provide us with great interpretations about the nature of these texts . Therefore , this field of literary studies has experienced a number of schools , like Russian formalists which focuses on linguistic and structural aspects of the text and the second one is structuralism which also pays attention to the process of constructed structures . However , after these schools we have witnessed the change outside the structure . Until the late of 1980s , the turning of studies has shifted to the way of how we read the literature and how it interacts with our cognition . This results a new and active perspective on literature to put it within the cognitive turns in the history of developments on cognitive psychology .One of these fields is linguistics . Especially , Lakoff and Johnson (1980) *Metaphor We Live By* was the first attempt in cognitive perspective on the study of language. Then , a number of cognitive linguists started to apply cognitive linguistic theories to the subjects within the area of literature (Vandaele and Brone , 2009, see also Van Oort , 2003) and this appeared in a new cognitive linguistic field called Cognitive Poetics (See also Peter Stockwell , 2002 , Gavins and Steen , 2003 , Tsur , 1992) . As a result , in 1980s many cognitive models and theories emerged and burgeoned to be interdisciplinary in nature and application on literary

texts and each one of these theories had the function of clarifying the relations between language and cognition . A number of theories have been established to study the literature in novels , drama , and poetry like Schema theory , text world theory , conceptual blending , possible world theory and the list goes on .

The chapter focuses on the theoretical aspects of the study . It includes style , stylistics , types of stylistics , cognitive linguistics , the basic assumptions of cognitive linguistics , systemic functional grammar and cognitive Linguistics , context in cognitive linguistics , discourse and fiction , cognitive stylistics , narration and cognitive stylistics , historical emergence of text world theory , the concept and influence in Text World Theory (henceforth TWT) , TWT and conceptual worlds , frames and spaces , existentialism , existential nihilism , previous applications of Text World Theory .

2.2 Style

The term style has been rooted in Latin language " Stylus" or " Stilus" that means read . It is a kind of firm stick functioned by the old Romans for writing on the waxes of tablets . After that , the word " Stylus" is transformed into style which as a different meaning and it is fairly difficult to provide a plain concept of style . Yet , it has been defined in stylistics as a field of study that bridges between two sides of analysis such as linguistics and literary criticism . As a result , the word " Stylistics " was mentioned in the Oxford English Dictionary in 1882 referring to the ways of speaking , doing , writing , diction or any elements of achieving artistic expressions . This field is revealed in the spaces of schools , colleges and the quality of manners (Web Source 2).

In present times , the word of style is determined in a number of senses or meanings , therefore , it has endless list of applications and thus triggers the nature of ambiguity as follows :

- 1- the correlation between express and thought .
 - 2- the individualistic styles of producing language
 - 3-the number of instructions that are put for how to produce compositions.
- Bloch (1953) points out to that style is like a message that has been formed by the acceptance of repeated distributions and the transitional probabilities of the word (discourse) with linguistic structures , especially as they are different from the elements being used in the languages in general . Style can also be as a choice among a number of items in the process of producing language . These choices are different according to the linguistic situations or events that show a wide range of intentions (Hill , 1958)

Morier(1959) contends that style represents the state of existence or the whole ontological form , whereas Osgood (1960) speaks of style as an individual state of being different and distinguishable from the others of normality inside the community . These states of difference show how the linguistic choices reflect the features . Accordingly , the field that deals with style is called stylistics .

There is another view about style in which it is the way of man . From the sociological point of view , a man is the result of the society and when the man writes this which emphasizes the existence of socio-political experiences . The men themselves are considered as a the way of style . It is established that it is impossible to separate matters from manners , in other words there is no difference between what writers write and how they write . Namely , man's writing can tell us who he is or what his

background is . However , this definition is not always active in showing the identity of the person through writing (Graham,1972).

Traugott and Pratt (1980) add that style is about patterned choices , and this on the linguistic levels like phonological , syntactic , lexical and pragmatic ones. On the way of context , Leech and short(2007) it is the technique that language is functioned in certain contexts by certain persons for certain purposes with specific features of that text . In other words, style is the traces of certain contexts in the texts (van Dijk , 1988)

2.3.Stylistics

The main concern of stylistics is style , better put , stylistics is the study of the style . Style could be a writer's style , it is related to the individual and creative use of language . One of the ideas shows that the primary assumption of stylistics , it is formed by the uses of language in literary texts , and the use of language in this way can be expressive , aesthetic , imaginative or institutional (Spencer and Enkvist ,1964)

In seventies , Lyons(1970)considers style as one type of language variation that has been tackled in use . In literary terms , Widdowson(1975) refers to function of stylistics as the study of literary discourses form the linguistic perspective . Therefore , stylistics meets with linguistics and literary criticism . Accordingly , the way of choosing words and the content with form have great stylistic significance .

Hough (1969) says that language refers to the dress of thoughts, and style shows the nature of that dress as the fashion . Namely , style can be related to the some aspects of our daily lifetime concerning language which is used by groups of people on a number of occasions like referring to the types of style , the style of heroic poetry , the style of old English that is recited in public (Crystal and Davy,1969).

The role of readers and how they interact with texts and especially literary texts is also another concern of stylistics . Hence , literary stylistics mainly deals with showing up the relations between style and literary or aesthetic aims (Widdowson ,1975)

Simpson(2004) speaks of one of the methods that is used to show the textual interpretations that focuses mainly language . Language is significant to the stylisticians because it has different forms of levels , patterns that build the linguistic structure of the text to reveal the nature of interpretations

The early functions of stylistics is rooted in linguistic structuralism which shows the structural features of the texts on different levels (phonological, grammatical, lexical, and prosodic). Stylistics also shows the center of taxonomies which build the lists of language features , yet nowadays stylistics has a new connection with other field like discourse analysis , pragmatics , psychology and social elements (Coupland, 2007)

2.4.Types of Stylistics

Burke (2000) contends that stylistics in the past was with rhetoric . Yet , stylistics has gone through two stages .The first one is that stylistics is concerned with aesthetic aspects of the texts or as what Shklovsky reveals in his theory ‘defamiliarisation’ . The second stage is that the turning point from Russian Formalists to the Prague school that sheds light on the context . This change builds the way for appearing of using context in stylistics as a tool of decoding the meaning . The equation is text , context and readers . Accordingly , stylistics in modern ages goes beyond functionalism , structuralism , poetics , formalism of the previous years to embrace new areas of studies like critical , cognitive , pedagogical , pragmatic , gender , multimodal , and recently even the approaches of neuroscience . The types of stylistics are as follows :

2.4.1. Corpus Stylistics

Corpus stylistics is one of these types that has recently appeared in stylistics . This type focuses on bridging the gaps between stylistics and corpus linguistics with application of corpus linguistics to the texts . As it is stated earlier that style represents the backbone of the text . Hence , corpus linguistics studies the main features or characteristics that makes this text more distinguishable . Furthermore , the inner features or dependence between meaning and form are also tackled to reveal how they are linked . Corpus stylistics also provides the framework of analyzing the patterns of certain linguistics phenomenon . Analyzing the parts of identification and collocations are the ones being studied by corpus linguistics . The last point to be unfolded is to investigate the readers' progression and to understand how the ways of lexicogrammatical patterns give a share in narratology (Toolan , 2009)

2.4.2. Critical Stylistics

Critical studies have great contributions in linguistics in general . This has done through Critical Discourse Analysis . Fowler(1986) states that critical stylistics deals with how social meanings are reflected in language . It has relations with both critical linguistics and critical discourse analysis. Some linguists contend that the origins of CDA is going back to critical stylistics . This meets with Halliday' concept of language in studying the nature of social meanings . Ideologies in discourses by community are rooted through language users in social actions . Taking caring of children in community is nature nowadays , but it was not surprising in Victorian family to use children for their own duties . The

functions of critical stylistics are also concerned with representations of language , viewpoints and the interaction between context and texts.

2.4.3. Emotion Stylistic Approaches

There are approaches that are used by scholars to explain the emotions aspects of the text. Emotions , feelings and moods are investigated in psychological and cognitive ways. Oatley(1991) speaks of emotions in which they refer to a group of complex states that are significant to people's goals . These components include mind , bodily change or even gestures . Semino(1997) adds that emotions are concerned with cognition and this assesses the emotional part of literature and this should be taken into consideration

2.4.4. Feminist Stylistics

This type of stylistics deals with women issues and problems . It is originated in social and cultural contexts and that is bound to discourse .Feminist stylistics shows the transmission of social values and the types of ideologies . This type of study opens a new way for revealing social problems and gender matters that pave the procedures of reading of old texts (Wilkinson,1986).

Mills(2006) argues that feminist stylistics relies on stylistic methods in analyzing the language of certain feminist approaches or texts that have different feminist orientations . It focuses mainly on gender cases that effect on production and interpretations of texts. Feminist stylistics also shows the nature of values in feminist texts whether they are basically patriarchal or not . It shows how female characters in literary texts from the angel of feminist approach.

2.4.5. Functionalist Stylistics

This type of stylistics is based on the tenets of functional school that considers language as a system of meanings and grammar as the resource

for producing that meaning in social uses . functional descriptions of language come from the analysis of language and observations . Therefore , functional stylistics maintains that language is varying according to the contexts whether spoken or written . Functionalism explains the internal aspects of language in an attempt to reveal the formal elements. According to functional stylistics every linguistic choice has a meaning and function . In addition to that , the functional approach covers also texts that are longer such as in narrative texts (Leech , 1969).

2.4.6. Historical Stylistics

Historical stylistics uses stylistic tools to investigate the diachronic changes of certain linguistic phenomena in historical texts . In other words , it explicates the historical texts from the stylistic perspectives . It also focuses on the interaction between language usage and context . Historical stylistics supports the possibilities of stylistic study of the texts. The historical stylistic analysis presupposes thorough understanding of the period at which the context and language are written on (Busse, 2006: 18) . Toolan(2009) points out to the fact that knowledge of historical scripts and schema leads to the coloring the reader's interaction with historical and stylistic sense . In this case , the readers rebuild the past by knowing the historical schema of the texts.

2.4.7. Multimodal stylistics

Forceville (1999) shows that multimodal stylistics is used to analyze the texts with other forms or modes that are non-verbal ones like colors , visual images to unfold the meanings from extracts . The basis of multimodal stylistics is based on the scientific research by scholar such as Kress and Van leeuwen. Multimodal stylistics tries to show the

manifestations for the same mental constructs to show the linguistic forms .

2.4.8. Pedagogical Stylistics

Pedagogical stylistics deals with functioning the stylistic analysis in teaching , with the aim of enabling students to make literature better in understanding and to increase their language acquisition . It also enhances the best form of teaching stylistics . Pedagogical stylistics is concerned with analyzing the texts , teaching approaches that can be used in class and other empirical studies which relate students reading process and the results for pedagogical strategies . It also studies the contextual nature of all the texts and stylistic analysis of many literary types of texts . Furthermore , it explains the individual words and the sequence of words . The result of prediction during the reading (Carter , 2007) .

2.4.9. Pragmatic Stylistics

Toolan (1996) defines pragmatic stylistics as one types of stylistics which deals with analyzing the language in contexts that distinguish protagonists in a piece of art. It show the conversational dialogue and consists of interplays between norms and deviations . In addition to that , it focuses on language and its use . It is functioned in the analysis of narrative passages and the state of pragmastylistics . Pragmatic stylistics also studies how the readers understand the conversational texts .Short and Semino (1996) state that pragmatic stylistics mixes two levels , the first one deals with discourse between writer and reader , and the second one deals with embedded characters. Brown and Levinson (1987) maintain that reader response is related to explaining of role of the readers in textual interpretations . Accordingly , readers play a key role in creating meaning through their participation .

2.4.10. Structural Stylistics

Francis(1973) points out that structural stylistics appeared in early twentieth century to mark the change of language studies in the area of stylistics . Stylisticians state that language has a set of habits in contrast to the rules in traditional linguistics . Furthermore , structural stylistics raised in the late of 1950s through the work of the Swiss structuralist Ferdinand de Saussure (1959) and the Russian Roman Jakobson (1961) . Saussure differentiated between langue and parole , this distinction marks the recent development in linguistic studies .Jacobson presents scheme of analysis that depends on distinguishing various parallel structures of language. He recognizes six types of language functions as follows: meta linguistic, referential, emotive, conative, phatic and poetic which are later acknowledged by Halliday to be the basis for his model (Leech &short, 1981).

2.4.11. Generative Stylistics

This type of stylistics represents the extension of European structural stylistics . It is also concerned with presenting the usable standards for the production and arrangements of the written discourse . Generative stylistics explains that language is characterized by a rule-governed creativity . Furthermore , it concentrates on the syntactic form of texts and shares interest in relating these textual forms of meanings (Esser, 1993).

2.4.12. Modernist Stylistics

Modernist stylistics shows the way the texts are structured. Modernist stylisticians focus on the departures from conventional literary structures. Modernist stylisticians criticize the plot in narrative forms and replace it

by inter- textual fragmentation. Modernist stylistics consists of fragments of other texts (Mahaffy, 1997).

2.4.13. Discourse Stylistics

Brown & Yule (1983) define discourse stylistics as a branch of stylistics that is against formal Stylistics, and it analyzes and interprets literary texts on abstract formal structures or forms . It deals with language in use. Discourse stylistics pays attention to the length of the text that results from the holistic view which regards discourse as a unified coherent in general . Discourse stylisticians are like Grice, Foucault, Fairclough and Van Dijk. Mills (1997) adds that discourse is considered as a group of utterances that do not occur in isolation but in dialogue. In other words , discourse is organized in the way of practice of exclusion to show the conflictual natures of the discourses .

2.4.14. Genre and Conversational Stylistics

Genre stylistics is a sub-branch of stylistics that shows interpretive analyses of various types of discourse that are used for different goals . It overlaps with discourse studies because they are both concerned with texts produced in educational, legal and other contexts (Swales, 1988). Conversational stylistics deals with analyzing actual conversational practices and features of conduct like hesitations, anticipations and disfluency in different events . Schegloff (1992) spells out that coherence, intentionality, situationality and intertextuality are linked to participants in framing their conversational styles of communication .

2.4.15. Lexical Stylistics

This type of stylistics mainly focuses on text and the relationship between the parts that form texts or the words . It deals with the relationship between text parts as the words and the text in whole on the

one hand , and text as a whole from one hand, and the relationship between text parts and context that is around the texts on the other hand . Lexical stylistics elaborates the semantic aspects of the lexical words in trying to find answers for the questions about the relations of words . It is concerned with establishing the rules of meaning and connotative associations (Rothwell, 1998).

2.4 .16. Narrative Stylistics

It is a kind of stylistics that is concerned with the narrated texts or fictional ones . It is interested in stylistic features that are used in a particular text. It attempts to determine the name of the author by style . Labov and Waletzky (1997) argue that narrative texts require certain essential elements of structure which establish the narrative "ill formed" when

they disappear . Narrative stylistics is one side of a coin and the other side is comprehension . There is a difference between narrative plot and narrative discourse, the former refers to storyline that is chronologically ordered, the latter is characterized by the uses of stylistic devices in literary texts like flashbacks and repetitions (Labov & Waletzky, 1997).

2.5.Cognitive Linguistics : Origin and Orientation

Before talking about the concept of cognitive stylistics , there is an important change in the nature of cognitive stylistics and its concern in the analysis of the texts . What is new in cognitive stylistics is that it provides linguistic analysis that is based on theories which relate the linguistic choices to cognitive structures and processes . The question is , why is relation between cognitive linguistics and cognitive stylistics ?. Semino and Culpeper (2002) answer this question in which cognitive stylistics emerged because of the influence of cognitive linguistics and mainly , cognitive metaphor theory represented by Lakoff's tradition .

Furthermore , cognitive linguistics is one of the cognitive theories or paradigms that can feed into the orientation of cognitive stylistics and this position is adopted in this study .

Cognitive Linguistics (henceforth : CL) is considered as one of the modern schools of thoughts that emerged in 1970s as a reaction against the ideas and concepts of the formal approaches of languages . The origin of CL goes back to appearing of cognitive science in 1960s and 1970s , especially in the study of categorization in human nature and thinking with the early attempts by Gestalt psychology . The first research was implemented in CL was in 1970s and 1980s through a number of scholars . Yet , in early 1990s , there was a kind of growing desire of studying in this kind of linguistic studies who name themselves as cognitive linguists (Evans and Green, 2006: 3). Langacker (1991) argues that the birth of CL is between 1989\90s by establishing International Cognitive Linguistics Society with the journal Cognitive Linguistics to be a field that makes approaches to study language differently . However , CL is described as a movement or a type of enterprise because is not a unified and specific theory . In other words , it is an approach that depends on the groups of assumption s , guiding principles or perspectives that lead to various or overlapping theories .

The orientation of CL is that explains the relation between the mental aspect of language and sociolinguistic experience which considers language as an instrumental of processing , organizing and conveying messages (Geeraerts and Cuyckens, 2007). Croft and Cruse (2004) note that the main core of CL is meaning or semantics although attention has been paid to Syntax and Morphology . What makes CL a turning point in the history of linguistics is that its main goal is to justify the relationship between language and physical world and neurological one and to show how our embodies experience affect the way we perceive language . It

also studies meaning in a different way through the process of meaning constructions . Furthermore , CL does not only show the mundane features of language , rather it studies the conceptualization of categories like time , space , events and scenes (Fauconnier, 2003).

All the scholars of CL agree upon the central field of studying is Semantics and has been in priority of showing its role in language . Accordingly , there are three principals have been derived , the main focus of linguistic analysis is meaning , the encyclopedic view of that linguistic meaning , and finally nature of that linguistic meaning (Geeraerts and Cuyckens, 2007).

Langacker (1987) qualifies that the pure linguistic features of any text that are specific to syntax are not the main goal of CL , its main concern is with processing of discourse in reading the texts . In addition to that , making the priority for studying linguistic forms and pays no attention to meaning understanding will distort the nature of phenomenon being described . In terms of CL , meaning is activated by cognitive processes that build the mental representation in discourse interpretation and comprehension .

Robinson and Ellis(2008) summarizes that CL studies language form two sides , linguistics and psychology . It attempts to describe how languages interface with cognitions and how it is used in the course of language usage to be , phylogenetically in language evolution, ontogenetically in language acquisition, and moment-to-moment in situated, on-line language processing and performance.

The reason to describe cognitive linguistics as an enterprise or a movement because it is a specific theory , rather it is an approach which has a common set of guiding principles or assumptions . One of these approaches is Text World Theory , that is adopted in this study (Evans and Green , 2006).

Lakoff (1990) determines that existence of CL is by two types of commitment that show the orientation of Cognitive Linguistics . These are the *cognitive commitment* and the *generalization commitment*.

2.5.1. The Cognitive Commitment

This part shows basically two opposite sides of defining language. Cognitive commitment assures that language and linguistic structure must reveal general cognitive elements instead of specific cognitive principles in which they are particular to language . Therefore , CL declines the theory of modular mind . The Modular theory of mind is related to the formal approaches of language and it has also been tackled in other fields like philosophy and cognitive psychology . This considers human minds as a distinguishable formed module of knowledge and one of these types knowledge is language . These modules work in a way of absorbing the amount of raw sensory input and then it could be processed by the central cognitive system which includes memory , deduction , reasoning and so on (Evans and Green, 2006).

There are three forms of divergence , the first one is about linguistic theories do not include structures and processes which break what is common about the characteristics of human cognition . The second one is the models of cognitive states that are used to express the phenomenon of language are seldom in comparison with these that are built from the previous metrics . The last one is that cognitive linguists must proximate and provide the evidence for the reality of cognitive components of any suggested model (Evans ,2012).

2.5.2. The Generalisation Commitment

Generally speaking , the study of language is divided into various levels such as phonology (sounds) , semantics (the meanings of words and sentences) , pragmatics (speaker's meanings) , morphology (word

structures) , syntax (sentence structures) and so forth . Taking syntax as an example of module which is the area that deals with mind being concerned with how to organize the words into sentences ,whereas phonology module focuses on combining sounds into patterns allowed by the rules in any given language . Put it in slightly different terms , modern linguistics studies language in a number of various sub-disciplines . This modular approach to language is functioned in formal linguistics (Evans and Green, 2006)

Evans(2011) verifies that CL rejects the idea of studying language in separated levels . This separation is useful only in practical ways. Hence , the Generalization Commitment establishes the commitment to the characterization of general principles that are in charge of all elements of linguistic knowledge instead of assuming that they are produced in closed modules of minds .

2.6.The Basic Assumptions of Cognitive Linguistics

The two commitments of cognitive linguistics are not only the main backbones in this theory , rather there are other guiding assumptions that shape the whole theory . The process of summarizing the basic theoretical hypotheses that underly the linguistic paradigms is not easy in this field . Yet , most of the cognitive linguists agree that there are six characteristics and these are the pillars of the whole theory as the following :

1. The thesis of embodied cognition,
2. The thesis of encyclopedic semantics,
3. The thesis that meaning is conceptualization,
4. Semantic structure is conceptual structure
5. The symbolic thesis, and
6. The usage-based thesis.

These are divided into two areas , the four main pillars are within cognitive semantics , whereas the others are within cognitive grammar.

These parts play a key role in Text World Theory which depends on two parts such as contexts and mental representations .

2.6.1. Embodied cognition

From the cognitive point of view , mind is not connected to the body , in other words , body influences the mind .Experiences are embodied through our interaction with life .Wen and Jiang (2021) mention that the concept of embodiment stands against the disembodied approach which reverses the dependency of mind from the body as Descartes states. Embodiment in cognitive linguistics , embodiment is about how mind is related to the body (Bergen , 2019). Rohrer(2007) mentions that 12 different important senses to realize the embodiment, whereas Bergen (2019) says only seven realizations . Therewith , Cognitive linguistics is concerned with embodiment in the meaning of both linguistic conceptualizations and linguistic concepts are rooted in bodily apparatus and sociocultural experience (Wen and Jiang,2021) .

Our physical world and neurological organization contribute too much to the way of accessing to the reality and this affects the mind in understanding language (Evans, 2007: 66). Lakoff (1982) mentions that the role of experience is one of the factors that is responsible for how humans build their language and this results in the general theory of cognition , human development and social interaction. Evans (2011)asserts that humans have two parts in understanding language . The first one is that our species-specific determines how we perceive and conceive the reality around us and this is through which we construct the concept of reality being given to us in life in subjective way rather than objectively in nature . The second one is that the human mental representation of reality is brought with us in comprehending any language is based in the embodied mental states of life . Johnson (1987)

elaborates on this idea of embodied cognition in his book entitled , The Body in the Mind . Johnson states that embodied experience manifests itself at the cognitive level is in terms of image schemas, including concepts such as CONTACT, CONTAINER and BALANCE. Lakoff (1987, 1990, 1993) and Johnson (1987) have assumed that such embodied concepts can be systematically extended to provide more abstract concepts and conceptual domains with structure.

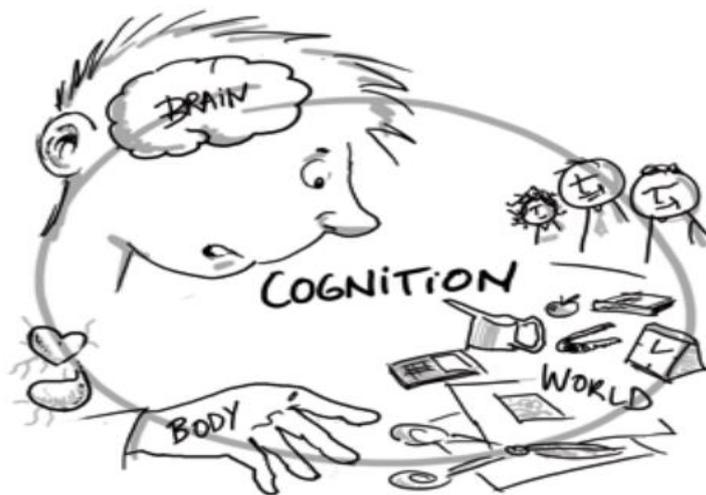


Figure 2-1 : Embodied Cognition

2.6.2. Meaning is Encyclopedic

Evans and Green (2006) explain another part of cognitive linguistics which is meaning that represents central tenet . The meaning is encyclopedic that means it is encyclopedic in structure , it shows that words do not have meaning in themselves , they guide to the broader access of knowledge which is related to the specific domain .

2.6.3. Meaning is conceptualization

The third principle is that how meaning construction is defined as a way of conceptualization and this stands against the traditional form of meaning that is truth conditional semantics . According to the cognitive

view of meaning is that the relation between an utterance and its one of possible worlds is neither a truth-conditional nor as discrete binary elements . However , meaning is going through the process of interaction to be conceptualized . In this sense , words are only prompts and clues for that process of construction (Evans and Green, 2006). Evans (2012) suggests that conceptualization is non-linguistic in reality . This comes through the structure of integration both the symbolic units with language understanding .

2.6.4. Semantic structure is conceptual structure

Jackendoff(1983) refers to the distinctions between two levels of mental representation : semantic and conceptual structure . The first one refers to the semantic meanings of the sentences like synonymy , anomaly , presupposition and so on . The second one is that it deals with both linguistic and non-linguistic mental phenomena like concepts , images , thoughts and so on . This conceptual structure is reflected in the semantic structure of linguistic expressions . Furthermore , semantic structure is language specific , whereas conceptual structure is universal . Semantic structure is one of the semantic poles that can be described as mental concepts . Yet , even if they are in the same orientation , it does not mean that they are similar . Put it in slightly different terms , CL considers the meanings that are concerned with linguistic ones are a sub-set of possible concepts in languages because many thoughts , ideas and even feelings cannot be revealed in language (Langacker , 1987)

2.6.5. The Symbolic Thesis

This principle is basically in the approach of grammar which is called symbolic thesis . It talks about the symbolic function of language that is taken from Saussure's theory of language . Saussure states that language is a symbolic system in which the linguistic expressions or signs which

have mapping between psychological entities , the concept (signified) and sound is (signifier). However , there are affective differences between Saussurean model and cognitive model . This symbolic state maintains the main unit of grammar is a symbolic unit and these symbolic units are classified into two poles : a semantic pole (its meaning) and a phonological pole (its sound) (Evans and Green, 2006).

The symbolic thesis considers meaning as a fundamental to all linguistic units that it is not just lexical elements , but also grammatical structures like passive construction or the intransitive construction . Hence , both grammatical constructions and lexical items are meaningful in nature leads to the idea that lexicon and grammar should not be regarded as various entities such as in Chomsky' generative grammar , but they are related (Smith and Höfler, 2015).

Evans (2012) mentions that Langacker refers to the symbolic assemblies . This symbolic state expresses that the mental grammar consists of a form , a semantic unit and the symbolic correspondence which shows the two as shown in Figure 2. Better put , the symbolic view proposes that human mental grammar includes units which have two sides form and meaning , namely , the symbolic units have morphemes such as “dis” in dislike , or whole words like car , run and idiomatic expressions like He kicked the bucket . It even appears in sentence-level constructions such as the distransitive or double object structure as in the expression : John baked Sally a cake .

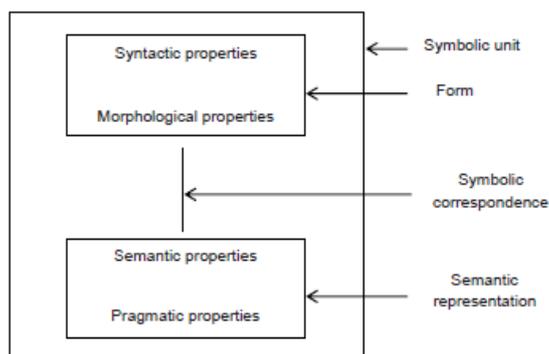


Figure 2-2: Symbolic Unit

The symbolic unit has a number of influential consequences for a model of grammar . Firstly , the form cannot be studied independently of meanings . Secondly there is no clear-cut distinction between the study of form and meaning , cognitive linguists suggest the notion of a lexicon-grammar in continuum to capture the idea that build a language from the lexical to the grammatical . The other consequence is that there is similarity of form and meaning . These relations can show terms of relative schematicity or specificity (Evans, 2011).

2.6.6. Meaning is Based on Usage and Experience

The last assumption of CL is usage-based event that shows no clear boundaries between semantics and pragmatics . This term usage-based event rooted in Langacker's(1987) assumption that a speaker's linguistic system is grounded in the real usage events or the utterances . In terms of cognitive perspective , this thesis assures that mental grammar of the speakers is based in contextually represented in language use . This is plainly stated that what is influential for the adopting the usage based approach in which there is no direct distinction between knowledge of language and use of language because this knowledge comes from use . Consequently , knowledge of language is the knowledge of how language is used (Evans, 2007)

2.7. Systemic Functional Grammar and Cognitive Linguistics

The first time of representing Systemic Functional Grammar (henceforth , SFG) was in 1971 in studying a novel called Inheritors . This use is formed by transitivity which has stages . The first stage is named traditional on which focuses on the types of the verb as transitive or

intransitive , whereas the second stage which more developmental than the first one in studying the whole clause with the concept of processes . SFG belongs to the functionalism that has certain shared elements with Cognitive Linguistics . Both of SFG and CL state that studying language should be completed with reference to the context efficiently (González-García, Butler ,2006). As it is viewed that Cognitive Grammar that is established by Langacker who present the concept of Usage-Based to show the role of context in using linguistic forms by conventions , replacing the aspect of Competence –based form by Chomsky(Langacker ,1987).

SFG also emphasizes the role of communication and this one replaces the term of competence and performance in difference , and this stands against to what the speaker chooses to do in communicative situations (Halliday , 1978:52) . Langacker (1998) delves deeper that cognitive grammarians have the same understanding of language in communication through putting attention on communication that represents the global position of language . In talking about the relation between text and discourse in contexts , Halliday (1994) holds that basically SFG is " text\ discourse-oriented theory" and this based on the role of linguistics to intervene as an ideological function of the field in the social processes . Hence , within the cognitive linguistics , especially in cognitive grammar there are strong relations between the forms of discourse and linguistic structures in that are built and rebuilt under the umbrella of discourse context (Langacker , 2001). The status of grammar in SFG and Cognitive Linguistics is somehow the same . In SFG , the distinction between semantics and lexicogrammar is blurred , yet these two sides of the single continuum(Halliday and Matthiessen, 2004). In CL the place of grammar is never autonomous , rather it reduces to the structuring and symbolization of conceptual contents and this means that every linguistic

aspect has a meaningful form . Therefore , the terms of well-formedness and grammaticality play a significant role in the Cognitive Grammar(Langacker , 1991). (As a result , the role of SFG in Text World Theory meets with same tenets of cognitive linguistics to show the process of advancing the text world and the way of explaining the meaning in relation to context .

2.8.Context in Cognitive Linguistics

Meaning construction in CL is largely context-dependent . It is the backbone through which meaning is formed . The role of context is crucial in process of reading the texts as well . Accordingly , context is not an additional point to the meaning . The language knowledge is not enough in decoding the meaning , yet , the world knowledge is also basic. This justified that both semantics and pragmatics are in continuum . Text world theory depends on the discourse world as the form of context . Werth(1999) mentions that generative standpoint neglects the context and analyses sentences as a series of sentences that are split form the context and users and then semantically . This point contradicts with TWT in which it refers to the importance of conceptual background and Werth calls this idea as " text world" , rooting it to the work of Van Dijk (1977) . Langacker (1987) points out that words are only points of access to the meaning . For this reason context is important to be integrated within the linguistic expressions .

Context in linguistics is a new object of study . For a long time , context has been considered as the essential part of process of interpretation in linguistic expressions . Firth (1935) says that the complete meanings of words are mainly and always contextual and any attempt to separate the context from the meaning is in vain. Fillomer (1977) in his theory of frames shows how the hearers fill the gaps of the information in linguistic expressions by using their previous knowledge about the new ones . In

pragmatics , context is considered as a posteriori , means that it is added to the process of interpreting the meaning of the sentence with additional cues to decode the meaning . In this state , context helps the people to figure out that meaning or to get the right meaning . However , in Cognitive Linguistics , context is not an additional part to the interpretation of the meaning , it is integrated within the meaning of the sentence . Language is not totally an abstract entity , rather , language to mean , in other words language in use and it is quite obvious that real language use must necessarily involve context . Werth (1999) speaks of context in cognitive linguistics as " The context of a piece of language (..) is its surrounding environment (p78-79). But this can include as little as the articulatory movements immediately before and after it , or as much as the whole universe , with its past and future " (p78-79). Accordingly , there are two types of context , linguistic one which deals with linguistic levels , like semantic , syntax and phonology and the non-linguistic one is the one which deals with physical aspects of the texts or surrounding the texts like social-cultural backgrounds . This meaning of context is adopted in text world theory in establishing mental representation to understand any piece of language as a text - world such as narrative discourse . The following section explains the concept of discourse in literary texts .

2.9.Discourse and Fiction

Discourse is one of the influential terms that has emerged in linguistics . It is common in many fields like linguistics , sociology , philosophy and the list goes on (Johnstone , 2008). Crystal (2008) reveals that discourse is a term which refers to firm instances of language that could be above a sentence . Discourse can also be a collection of statements that establish speech events like conversation , a joke , a sermon , etc. In this sense , discourse is not like the term of the text which is non-interactive .

Widdowson (2007) mentions that the discourse is different from text in the way of forming and interpreting . The former is resulted from understanding and interaction , whereas the latter is concerned with forming and building . In Finch' (2000) words , discourse is equivalent to the French term which has poetry and fiction as the types of the literary discourse . Therefore , some linguists who prefer the term discourse in this sense use the other one is a text . However , some linguists use the term discourse to show the spoken language while the others use text to refer to the written ones . Salki (1995) emphasizes that some scholars function the both terms to explain the same phenomena. Mills (1997) states that some scholars talk about spoken and written discourse and others about spoken and written texts.

As Gavins (2007) states that Text World Theory is a kind of discourse framework , it is important to know the nature of discourse in fictions . Langacker (2008) describes discourse as a level which is higher than a text or in other words , it is above the language and it is concerned with bigger systems of semiotics . Herman(2002) identifies that a discourse is tantamount to narrative . Discourse is also related to any stretch of language whether spoken or written that has the narratorial aspects of characters , action , and scenes , and this discourse has a specific forms of genre , it can be called narrative genre . Langacker (2008) compares narrative genre with schemas that have certain sequential experiences and frames stored in long term memory. Accordingly , this discourse is also called discourse genre in that is a kind of usage-based event or action in which it is established on preferences and linguistic commonalities .

Werth(1999) says that it is not obligatory to consider discourse as a set of sentences made randomly , rather , it does have a purpose and it is formed through the intentional and mutual attempt in which speakers and hearers interact in order to create meaningful mental representation . These

discourse are built and ruled by the principles of communications . Therefore , automatic writing or taking in one's sleep are not the ones of discourse interesting .

Harrison(2017) defines discourse as a storyworld of fiction and as a means of referring to the literature as an instance of situated language use . Furthermore , this study adopts Harrison's definition of the discourse in describing the units of language which are wider than the level of the text.

2.10 . Cognitive Stylistics

Cognitive stylistics combines two parts , linguistics and cognitive sciences which deals with relationship between linguistic analysis and cognitive theories (Stockwell, 2002). Semino (2002) provides evidence that cognitive stylistics relates the linguistic analysis with the types of cognitive structures and processes that concentrate on the production and reception of languages . It also aims at providing meta-framework as it deals with cognitive processing that control over literary interpretations. Cognitive stylistics includes different disciplines to show a powerful tools to the texts analysis (Culpepper, 2002).

Cognitive stylistics uses some analytical approaches that link the linguistic choices to the cognitive phenomena . Hence , cognitive stylisticians consider language not one of the autonomous faculties , but rather as a reflection of cognitive structures . They also explain that in which if the readers want to capture the meaning of the text fully , they must recognize the cognitive , cultural and contextual frames associated with text writers . Furthermore , cognitive stylistics studies some aspects of the language cognitively , just like , studying coherence of the texts as a mental phenomenon against the cohesion of the texts as a matter of language form(Stockwell, 2002).

Margolin (2007) echoes that one of the functions of cognitive stylistics is to help the readers in the process of narrative analysis to understand and

allows the nature of fictional worlds based on the reader's real-world experience . The use of cognitive stylistics in the literary studies unfolds the relation between linguistics and psychology . As a result , the narrative characters are analyzed as the text-based mental models of possible individuals which are formed in reader's mind . Put it in slightly different terms , literary texts are the products of cognizing minds . Fowler (1977) points out to role of cognitive stylistics in explaining the linguistic structures of world-view in the texts.

Leech and Short (2007) explain that the story world of the characters in narrative discourse is reflected by the narrators , and the issue of how the readers considers the character's voice , the answer is using the third-person narration . The term that shows the relation between narrative and psychological states of the characters , especially their feelings and ideas is called reflector . Reflector is one of the points of view is told , yet , the other term that is very common is " focalizer" .

Geeraerte (2005) contends that cognitive stylistics is a reflection of the process of the human construal for the external meanings and how we perceive the world and reality . Moreover , cognitive stylistics bridges the gaps between the social and the psychological within the community and individual . Meaning is also sensitive the contextual factors and effects and the semantic categories should be taken into consideration . Meaning is a result of the interaction in which the readers interact with world . Meaning reflects people's experience .

Cronquist (2003) refers to the main concerns of cognitive stylistics , firstly it does not deal with texts , rather it deals with mind's contribution to the process of reading . Secondly , it explores that certain types of linguistic unites like pronouns can only be understood through reader's knowledge , beliefs and interferences . Thirdly , it studies the impact of foregrounding devices on the way the readers perceive the texts . Fourthly

, it takes the linguistic literary linguistic reader response or psychological techniques as tools to figure out how the readers pay attention to the text , the memory in which the readers have for what they have read and the different interpretations they have made . Fifthly , it examines the types of cognitive processes involved in understanding the poetic aspects or features studied by traditional stylisticians such as , cognitive linguistic and cognitive stylistic research on metaphors and similes .

Semino(2002) asserts that cognitive stylistics elaborates that human cognitive processing determines both poetic language on the one hand , and the reader's response on the other hand . It also focuses on studying the relationship between human language , the mind , and the socio-physical experience . Cognitive stylistics studies the aspects of the mind like,meaning construction and knowledge representations. Evans(2006) says that cognitive stylistics considers language as the reflection of conceptual structure and organization . Therefore , cognitive stylisticians work in cognitive science widen the scope of linguistic analysis of literature by using different theories for instance , text world theory , schema theory , cognitive metaphor theory and mental space theory that all of them achieve the ground of analysis on both text analysis and cognition .

Cognitive stylistics shows how individual utterances express the conceptual metaphors like (he hit the roof) to reveal how that person is anger . It is also related to the conceptual mappings which build metaphorical expressions . In this situation , readers must be the center of concern . Yet , there is no one God' eye interpretation of any literary text whether this comes from the claim that this idea arises out of the cognitive metaphors or anything else . Hence , there are a number of plausible interpretations and a scale of valid ones (Freeman , 1970).

Fairclough (2003) stresses that idea of texts are social spaces in which to main social processes take place at the same time , the first one is cognitive representation of the world , and the second one is that social interaction with it , this what makes different interpretations of the texts . In addition to that , cognitive stylistics models the mental representations of the text , and the consumers are promoted to form in response to specific structures in text .

Cognitive stylistics is also named or known as cognitive poetics . It focuses on mental processes involved in the operation of reading . Gibbs(1994) talks about cognitive stylistics through his study on metaphor , relating psycholinguistics and cognitive psychology to any texts being read. Cognitively , people retrieve their previous experiences and attain the aspects of language by their knowledge of conceptual metaphors . This type of knowledge is concerned with the activities of life and people function it to fill the gaps in order to make the good narrative . Gavins and Steen(2003) argue that understanding the texts , one must determine which script is suitable and how it should be changed to be fit to the text world .

Woldermariam (2015) touches on the definition of the cognitive stylistics that uses both cognition and contextual effects as the main elements of analytical space . However , the formalist and functionalist approaches of stylistics emphasize the role of sentence and the text as the central points of analysis . They are basically text-immanent models . Cognitive stylistic model represents the departure from the textualist to contextualist stylistics interpretation of a text. The main factor that makes cognitive stylistics different is that its relation to the cognitive science . Namely , it means that cognitive theory of linguistics and the cognitive psychology of reading are two fields that relate directly to the cognitive stylistics . Reading and cognition processes play a key role in the exploration for

those in stylistics . Giving the human mind its presence , cognitive stylistics starts a new area of study for literary discourse .

Semino and Culpeper (2002) observe that there are conceptual space which links various worlds of discourse to both the readers and authors on the level of interpretation . The process sustains significant ways of how to conceptualize the writing and reading processes . Cognitive stylistics exceeds the literary interpretation in linguistic models to explain the commonalities and the idiosyncrasies in reading experience based on the cognitive insights in relations between the language a, the mind , and the world . Cognitive stylistics consists of explicit difficult and detailed linguistic analysis of literary texts which are typical of its stylistic way in systematic and theoretical informed attention of the cognitive structures and progressions that shape the production and reception of language .

Simpson (2004) claims that stylistics has a set of great store by using detailed linguistic analysis as the basis for the interpretation of literary texts . This concentrates on the methods of compositional techniques that aim at making stylistics wide in the theoretical orientation . In last years , stylisticians started to keep the writerly bias in stylistics through providing more systematically cognitive structures that readers function when receiving the texts . In doing so , they take from the developments in CL and the artificial intelligence ,and even this highlights in research techniques witnessed the emergence of cognitive stylistics or cognitive poetics . In sum , cognitive stylistics relates both the human mind and the process of reading . The role of cognition in process of reading is “the broadest view of cognition takes into account all the mental activities associated with tasks such as thinking, knowing, communicating and remembering. As such, despite claims to the contrary, cognition must be deeply embedded in culture” (Burke,2005).

Gibbs (1994) mentions the role of prototypes in the process of interpretation and how the readers build the meaning . These prototypes are mental representations, yet , they are not fixed and they are creative and flexible in individual context of real life experiences . Lakoff (1993) says that domains are understood in the terms of target and source domains of metaphor . Stylistically , texts can be studied by invoking the readers' background knowledge and the ability to infer what it is necessary to fill the meaning of the text .

Langacker (1987) presents the concept of frame that refers to the mental representation of a human experience . This type of world is a result of categorization and framing which are mainly personal in made . These worlds are used when the interpretation occurs in reading the texts . In cognitive linguistics and psychology , different individuals interpret the same nature of reality in various ways because of their various categorization , framing and schemata . This idea has become common in cognitive linguistics as the "alternative construal" .

Simpson (2004) concedes that the way of how reading is affected by our mental personal knowledge . This meaning that the new orientation of interpreting the texts takes place through bringing the stores of knowledge that is previously stored during the reading process . This stored information is gathered from the image schema directly or indirectly .This image schema is called "idealized cognitive model"(henceforth , ICM). These models have information about what is read and helps the readers to form the textual representation . And , any new experience can help the readers form new ICM and it changes through the changing of experience . This build mental representation that plays a key role in text world theory in decoding the meaning of the texts .

This study adopts the definition of cognitive stylistics which combines both linguistic analysis and cognitive theories that help the readers to

decode and interpret the fictional worlds in text world of narrative discourse .

2.11. Narration and Cognitive Stylistics

From the cognitive linguistic point of view , meaning is not bounded to the single words , it is a result of construction between the text and the reader' background . Different theories in cognitive stylistics are applied to the narrative discourse like , Contextual Frame Theory Emmott (1994) , Possible World Theory Ryan (1991) and so on . Fludernik (2009) recounts that the concept of narrative is not related to the sequence of events or actions , rather it refers to the fictional worlds of the characters who act , like , feel and live . Cognitively speaking , the process of thinking , acting , and feeling represent the core of human existence . Herman (2000) uses the term cognitive narratology that considers narratology as a sub-domain of the cognitive sciences . Hence , the stories must be considered as the supportive tools for the nature of cognition . Both of language and narrative can be viewed as the tool-systems of building mental models of the world .

In Wales 's (2001) words , cognitive stylistics is concerned with reading as one of the originative negotiation between the reader , text and writer with context to form a type of text world . Accordingly , the relation between narration and cognitive stylistics appears in the ground of how the reader's mental and conceptual processes are used to understand the story and how those characters perfume all these processes . In other words , how the readers build the meaning throughout reading the narrative text and showing the nature of mental processes being involved in reading narrative text .

Croft and Cruse (2004) add that applying the methods of cognitive psychology and cognitive linguistics , narratology takes the way of cognitive turn .

Bortolussi and Dixon (2003) refer to the concept of Psycho-narratology as an approach that binds the experimental methods of cognitive psychology with the any type of analysis exists from a wide range of literary studies. Chatman (1978) states the nature of narrated text that must have some elements , the first one is the story , the second one is the content of the chains of actions or events and the last one is the individuals and the settings . Furthermore , a narrative is the process of communication that have two sections the first one is the sender whose has three different parts , the sending one has the implied author , the narrator and the real author , whereas the receiving one consists of both the implied audience and the real audience that could be a viewer , reader or a listener . In the way the audience uses their background knowledge or experience in reading .

There are two terms used in describing the telling stories as narratives and narration . Wales(1989) points out to the fact that a narrative is mainly a story which refers to the series of events happen whether they are real or imaginary . Furthermore , the narrative has a narrator who plays a key role in the narrative as he or she builds the story . Generally speaking , narratives are basically narrated in words or in speech like in jokes and oral literature and especially in writing and they can be performed on the stage or being visualized in films and images .

Genette (1980) shows the difference between narrative and narrator . Narrative refers to the story of being told , whereas the narrator is the person who does the telling as a narrator .

One of the features of narrative or novels is the that having narratological frame. Accordingly , Fowler (1977) refers to the structuralist narratology as a way of explaining the distinction between discourse and novels through stylistic analysis and as a tool of studying novels .

Leech and Short (1981) mention the narratological analogy among the narrative and language structure and the choices that are made on both stylistic choices on linguistic plane and rendering on fictional ones . Consequently , the fictional texts have three elements such as point of view , descriptive focus and sequencing .

Toolan (1990) adds that regarding the narratology of novels there are two types of telling story as extra-diegetic (outside of the story) and intra-diegetic (inside the story) . These types of telling stories are explained in next sections. As it is stated that these definitions of narratology help us to know how the narrative text is formed and can be tackled by cognitive stylistic theories .

2.12.Viewpoints and Cognitive Stylistics

The process of narration takes a number of ways to be told to the readers . These angles are formed through the narrative viewpoint . Accordingly , the readers can see and understand the narrative scene in the novel . The readers in this operation need to recognize two main points , the first one is who tells and the second one is who sees (Neary, 2014).

The readers also take their position in this process of telling the story in certain novels . The story can be told by the lens or the eyes of the first person storyteller in the novel and it is seen and told by him \ her . As a result , the mode of telling the narration is called first person of viewpoint or in other words it is I-narrator . In this way , the storyteller takes two roles as a character and narrator who reveals the actions and events in the frame of the narration (Neary, 2014).

Simpson (2004) comments that the story can be narrated via the lens of a third storyteller in which the story is being told by him or her , but it is experienced and viewed by others . However , this type of narration has two ramifications , the first one is with an omniscient , external and

invisible narrator who has the access to show or describe character's actions in the narrative frame of the novel and the second one is with goddish and privileged access to go deeply inside the inner life of the character in the story in an attempt to reveal the feelings , thoughts and even the psychological experience .

This way of narration in the novels has may consequences on the stylistic forms of viewpoint . Furthermore , there are reasons that show the importance of point of view in stylistics . The first reason is that the structure of the narrative point of views are coded via a number of linguistic forms such as , adjectives , adverbials , modals , demonstratives , pronouns and so on . The second one is that telling narrative texts is represented by the way of how the author designs the framework of points of view in his narrative process . The third reason is that the narrative text cannot be told or interpreted without determining the voice of viewpoints that has been explained in the text. In addition to that , Toolan(1998) believes that stylistics is basically about dismantling the types of textual effects and the craft of writing or techniques .

In cognitive stylistics there is a kind of cognitive frame added to understand the ways the readers process viewpoints in fictional texts. The basic questions is that how the readers make the navigation in the narrative advancing that who various viewpoints in a prose fiction (Jeffries & McIntyre, 2010) This is important in the way of the focaliser in the text world to know how the text is narrated by the characters .

2.13. The Concept of World in Text World Theory

Text World Theory or (henceforth , TWT) is one of the fruitful and influential theories within the space of cognitive linguistics . It heavily sheds light on the human cognitive processes . The father of this theory is Paul Werth who published a number of articles in 1980s that established

the main forms of the theory . His articles were collected in a monograph under the title " Text Worlds : Representing Conceptual Space in Discourse " . This monograph is edited by Mick Short and finally published in 1999. Short made changes to the theory during 1995 and 1998 . Yet, the main application of the theory is to the literary texts , Werth emphasized that it can be applied to all types of communication . In brief , TWT is a discourse orientation .

The basic aspect of TWT is that it presents the concept of world in its orientation . Werth (1995 a) uses the world in analysis as follows :

We all know what the world is, or we think we do. But are there other worlds? Are they the science-fiction writer's dream, or do they exist? And what about such expressions as 'the world of high finance', 'the world of the drug addict', 'the dream world', and so on? It seems that a world, even in day to day language, isn't just a ball of rock, gas and liquid spinning round some star somewhere, but is also used to refer to some complex state of affairs. We perceive some of the states of affairs as existing outside ourselves, and others as being entirely imaginary, cooked up in our heads, or in someone else's head... all these worlds are the product of our mental processes, even those which we think of as very real and concrete(p.49).

The word world is not used to talk about the world where we or the plant that is around us . It shows metaphorically the states of affairs . These affairs may be real or imagined , factual or hypothetical , in any way , these will significantly build a set of entities at a certain time and place in certain relations with others . Furthermore , understanding the word world can also be examined by its presence in a number of other fields of study .

Gavins (2007) says that even after Werth's death , the theory has received much attention and it is used in cognitive poetics to analyze the cognitive processes of discourse . It has also been developed with studies of production and comprehension of mental models . The idea of mental models has its roots in cognitive science based on distinction between

processing pieces of information and systems of meaning (models) (Harbus,2012).

TWT is based on the cognitive science because of its association with cognitive psychology . Hence , it has also used in different types of texts like (Gavins, 2007), instructional texts, political discourse (Chilton, 2004), route directions, and various genres of literature including poetry, novels ,drama and multimodal texts. Gavins“ (2007) work on TWT displays the most cohesive terminology since she has made essential changes in TWT“s structure especially her classification of modality.

2.14 . The Epistemological Roots of Text World Theory

Text World Theory (henceforth, TWT) is in fact concerned with discourse . Werth(1999) shapes his approach on the idea that all of semantics and pragmatics work in tandem with a group of accumulated cognitive domains like mental worlds . As a matter of fact , we humans do not have direct access into the reality . Given that concept , language in use is related to the notion of context because the usage of language must take place in a certain context of situation .This also assumes the existence of the conceptual level of understanding based on the interaction between speakers and hearers . In terms of TWT , the context in which the discourse is occurring as the immediate situation is called the discourse world , whereas the conceptual level of understanding or mental representations that participants of this discourse create is called the text world . Better put , the first one relies on perception , while the second one depends on memory and imagination .

Gavins (2007) also talks about context in the way of how the text world are formed . TWT does not focus mainly on how a specific text is created , rather it gives much attention to the contextual factors that are around the text in its structuring and comprehension . As a result of this , discourse is a kind of combination of both text and context . It refers to an

event of language or an interaction between different human beings with a number of shared goals . Stockwell (2002) shows a similar reference as he says that a world is one of a language event that consists of two participants at least which is highly rich and dense in textual of real-life representation of combining text and context .

The concept of discourse is not just a group of sentences created haphazardly , but it is an intentional and mutual attempt in which the speakers and hearers interact to construct the meaningful mental representation . All discourses have purposes and are created to achieve a number of goals or tasks . Within this definition of discourse , language is a phenomenon that is totally immersed in human experience . Therefore , a text and discourse is an interaction between a producer and recipients to construct a world in which the elements are composed properly to be understood . This concept stands against the generative view that considers the text is a series of sentences that are separated form context , user and then semantically (Werth , 1999) . Concerning the background knowledge , Gavins (2007) contends that previous knowledge and experience take a role in determining the nature of mental representation we form for people . In this form , language is just a prompt that triggers us to create the mental representations . These mental representations are called text world and they enable us to conceptual and understand any piece of language we face . Consequently , the main base of TWT is determined by cognitive and experiential ideas as “text World Theory is a model of human language processing which is based on the notions of mental representation found in Cognitive Psychology and which shares the experientialist principles of Cognitive Linguistics” (Gavins, 2007, p. 8).

The way these text worlds are formed , their conceptual design , and the way in which human beings employ them are the basic concentration of text world theory .

The influence of other theories on TWT appears through a number of tenets of the theory itself . Werth(1995b) mentions that any theory of text worlds in one way or another it is related to the theories of " Possible Worlds" that is adopted by philosophers and logicians . The following sections will show the theories that have deep influence on the existence of TWT with their contributions .

2.14.1. Possible World Theory

TWT has many connections with possible world theory . Possible world theory determines the values of truth in propositions that go beyond the conditions of the real world and defines the concepts of possibility and necessity (Semino,1997). Van Dijk (1977) explicates that a possible world shows a certain situation or a state of affairs , and this means that a possible world is an abstract one with a number of prepositions what are revealed to be true . Semino (1997) verifies that according to possible world theory , our reality is a part of endless list of possible worlds . The actual world has the actual states of affairs , while the other worlds have the alternative possible states of affairs .

The historical roots of possible world theory goes back to eighteenth century in the philosophical theology and the work of Gottfried Wilhelm Leibniz in particular. In his text *The Monadology* (Leibniz 1985), Leibniz states the concept of possible world :

Now , as in the Ideas of God there is an infinite number of possible universes, and as only one of them can be actual, there must be a sufficient reason for the choice of God, which leads Him to decide upon one rather than another. And this reason can be found only in the fitness, or in the degrees of perfection, that these worlds possess, since each possible thing has the right to aspire to existence in proportion to the amount of perfection it contains in germ. Thus the actual existence of the

best that wisdom makes known to God is due to this, that His goodness makes Him choose it, and His power makes Him produce it. (P. 33-34)

The use of possible world theory in literary texts is functioned by Ryan . Ryan (1998) observes that the textual-game metaphor could be used as useful account of readers' desires for the chaos and transgression in their experience of literature .The need for the order and security is still unexplained according to this perspective . Put it in slightly different terms , the world metaphor keeps the legitimacy of these desires as having a comprehensive overview of the text. It is important to find a stable structures and experiencing the texts as a welcoming space and habitual environment . Accordingly , the readers become completely immersed in a fiction .

The main influence of possible world theory appears clearly in the text as a world which is maintained in the metaphorical ideas that establish the states of affairs (Gavins,2007). In TWT , Werth(1999:68) refers to the text world as a complex state of affairs . TWT employs the logical elements like state of affairs and accessibility . In this for , possible world theory provides the aspects that helps the TWT deal with accessibility . Ronen (1994) focuses on accessibility to elaborate the relations between fictional worlds and reality that has connections between the real worlds and the possible worlds of fictions .

Werth(1999) echoes the concept of accessibility to refer to the different types of textual and discourse worlds . A discourse world is studied as being so close to the reality , and for that reason , it is possible to make discourse world as the actual world . Accordingly , this version of accessibility is adopted by Werth which is similar to possible world theory . Yet , the form of accessibility by possible world theory is not like in TWT . For example , Ryan(1991) shows the relation between textual

world and possible one and this appears in relation between participants and enactors worlds .

There is another part that is used by TWT is the principle of minimal departure . Walton(1990) maintains the notions of the principle of mutual reality and reality principle . Ryan(1991) asserts that readers build the world of textual universe in the same way of they rebuild the alternative possible world of non-fictional statements and emphasize these worlds as far as possible to the representations of the actual world .

In this case the readers will always assume fictional worlds and reality in which they have a lot in common . This ideas changes when various information is proposed . Therefore , Ryan (2005) contends the assumption that there is a kind of similarity between fictional worlds and experiential reality that help readers to compensate the gaps in the texts . Namely , if the noun phrase “a blue deer” is in the text , readers will imagine something like an animal which is similar to an actual deer in all aspects just except the color .

Werth (1995) says that there are some differences between TWT and possible world theory . Possible worlds are described as any state of affairs which can be conceived to emphasize the crucial role of human mind in making the world . TWT considers creating worlds from the use of language with indeterminate structure . But , possible worlds are specified as minimalistic worlds . These worlds have only the necessary information to solve the logical problems as in the following example :

(2.1) The present king of France is bald

In this example the possible world includes only the information of King's existence and his bald attribute . However , there is another contextual aspect like hearer's attitude towards monarchies or his knowledge about France history that is not mentioned and his bald attribute . However, another contextual information such as the hearer's

attitude towards monarchies, or his/her knowledge of France history are not considered (Burke,2014) . Werth(1999) mentions the nature of context that is not accounted could be under-specific or over-specific .

2.14.2 .TWT and Mental Space Theory

The concept of mental spaces was first introduced by French thinker Gilles Fauconnier through his book on the construction of making meaning in 1985 . This idea emerged in almost three decades ago in the combination of concepts of both French linguists and philosophers from English-speaking world . It is used in logics and it take an important position in cognitive approaches (Brandt, 2005). Fauconnier (1985) talks about the idea of connectors between mental elements made in the discourse . The concept of semantic connectors was developed to be a pattern of related cognitive structures . These mental building blends structures together form later parts of the meaning . Doing so , Brandt (2005) describes the mental spaces that are explained in relation to discourse are termed as "discursive spaces".

Fauconnier (1997) defines mental spaces as partial structures that are functioned to proliferate in the process of talking and thinking that permit the well-grained partitioning of our discourse and knowledge structures . Dancygier(2005) adds that mental spaces are cognitive buildings established by linguistic expressions that enable the individuals in discourse to understand and interpret the complex situations . According to Oakley and Coulson (2008) mental spaces are like portrayals of certain scenarios and events of a specific kind of discourse are implemented , remembered or comprehended by interlocutors . In terms of memory , these mental spaces are linked to long-term memory and these are called long-term knowledge or schematic knowledge frames . These are taken to be mental representation to be used by people to reason the text they read and this play a significant role in TWT. These mental spaces are flexible

and dynamic as a thought or discourse continue to expand the nature of that knowledge . Sweetser(2006) maintains that mental spaces are a large amount of systematic patterns in the brain connected together in organized ways . This is also related to the organized structures in background knowledge. Coulson and Oakley(2000) mention the function of mental spaces in which they all the addressees to divide the information at the level of reference into concepts that are relevant to the aspects of that scenario .

Coulson and Oakley (2000) determine the places of mental spaces within the cognitive linguistics is that is originally a cognitive semantics theory . This theory shapes the meaning in the speaker's cognitive constructions and uses linguistic expressions to help the speakers to build the elements in a referential structures . These elements are main in the process of mapping which takes place inside human brains . Each one of these mental spaces has a number of elements . The elements of one of these mental space may have the counterparts in another one . Consequently , the process in mental space theory establishes the mappings among these elements or relations in the mental spaces . In Fauconnier's (1997) words , mappings between domains are the central part of the unique human cognitive faculty in producing , transferring and processing the various types of meaning . These mappings have also identity , similarity and analogy . The notion of mapping is useful in two aspects . The first one is that many phenomena study meaning and reasoning like cognitive projection , integration and analogy depend on the concept of mapping . The second one is that it helps the analysts and even readers to know how bizarre mental domains are systemized .

Fauconnier (1994) goes deeper in talking about the mental spaces text worlds or other models . These are called partitioning theories and they form the space builders that have the form of spatio-temporal advances

and these model or hypothetical expressions are relevant to the world building elements .

Lugea (2016) shows the difference between TWT and mental space in which mental space theory deals with cognitive representations of language and its analysis at the sentence level , while TWT studies the cognitive processes of the whole linguistic texts .

Porto and Romano (2016) state the unique elements of TWT is that all discourse participants contribute to the text world . This means that TWT introduces discourse in two ways or processes . Giovanelli (2013:15) reveals that structured representation theory is TWT like Fillomer's frame semantics (1982) . Yet, mental space theory is described as tracking process because it focuses only on the recipient that engages in the text s. Fauconnier (2007) presents the example of how the mental space theory works on the sentence level . The sentence is :

(2.2)Maybe Romeo is in love with Juliet .

The sentence triggers a frame in which that our prestructured background cultural knowledge is that (x in love with y) . Here there are two roles , the lover x and the loved one is y , so the rich default information is related to the idealized cognitive model that linked to this frame . The word maybe takes the form of Space Builder , it institutes the world of possibility space that is relative to the discourse of base space at that point . In this situation , the base space has the elements that are associated with names of Romeo and Juliet . These elements are linked to the frames basing on the background knowledge and the previous meaning constructions in the talks . The new sentence forms the possibility space and creates the counterparts of a and b for a and b , which are identified by the names of Romeo and Juliet through the way of Access Principle . This new space is internally established by the frame X in love with y whose roles are filled with the elements a and b .

Accordingly , the frames will be shown here by capitalized words that have mnemonic value like LOVE and the common notation :

LOVE a'b'

This has been used to denote the internal structure added to the mental space M , in other words , the elements of a and b in space M fits the frame LOVE by grammatical form in that specified roles of lover and loved one . The following figures explicates the nature of producing new metal space:

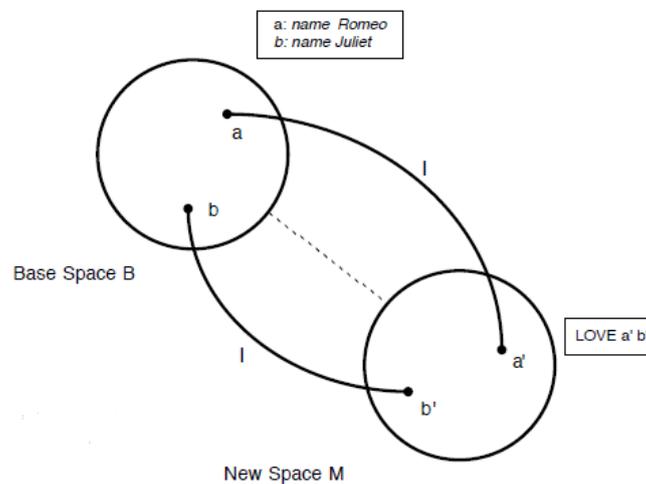


Figure2-3: New Space M

The spotted arrow from B to M indicates that M is set up **relative** to B (it is subordinate to B in the lattice of discourse spaces). I is the **connector** (in this case identity) linking a and b in space B to a' and b' in space M. The boxes represent internal structure of the spaces next to them Fauconnier (2007) .

In this example , it is clear that structure from the parent space is transferred to the new one by default . In this case , this has the effect of connections a and b with names of Romeo and Juliet and also with other background structure for the counterparts a and b in B . This process of transferring is called " optimization" that does not have the contrastive explicit sturtcure in the new space . For instance , suppose that the

conversation participants are talking about conversation participants are talking about Romeo's hostile behavior towards Juliette. In B, this has the consequence that Romeo doesn't like Juliette. But this background structure will not transfer to the new space M, because it contradicts the **explicit** structure LOVE a' b'. Names will not transfer either if they are explicitly ruled out in the new space, as in:

(2.3) Maybe, Romeo and Juliette's names are really Dick and Jane.

This example also underscores that a' and b' are accessed from the base, by means of the names for a and b, in virtue of the Access Principle Fauconnier (2007). The way of creating mental space as a process to understand the text is based on mental representations and this appears in a clear way of analyzing the text worlds by TWT .

2.14.3. TWT and Contextual Frame Theory

This theory shares a lot with TWT concerning making the text world and the way of processing the texts and conceptualizations . Reading the texts takes the form of relating the events in the narrative with contexts in which they do occur . It considers the contextual frames as mental data with a group of references that are based on the things around the texts .The father of this theory is Emmott. Emmott (1997) believes that contextual frames include the text and the inferences about the text that . The types of information within the contextual frame theory are two . The first one is episodic information which is true at a specific point in narrative discourse , but , it is not fixed after this point .

The second type is non-episodic information that are true all the time of narrative discourse and goes further beyond the present context . For example , in Jonathan Coe's novel " The Rotters Club" , the information about the protagonist , Benjamin Trotter , is a school boy who grew up in 1920s is non-episodic because it remain true in the whole novel . The example of episodic information in the same novel is when Benjamin has

a swimming lesson and he finds that he has forgotten his swimming trunks , he prays not to be punished . After that , a locker door swings open and he notices a pair of swimming trunks . The episodic information is Benjamin's belief that the praying has been answered and this leads to convince God's existence who embraces Christianity(Jeffries and McIntyre, 2010)

The process of reading and the textual information are the backbones of the whole theory . In this model , the characters can be related to a certain frame and they are considered unbound if they leave the frame as it occurs in Deictic Shit Theory . When they are bound to certain frame , they are regarded either as overt (explicitly indicated) or covert (not indicated but assumed) (Emmott,1997). In TWT , Gavins (2007:48) talks about switch worlds and this process is instituted on the grounds of Emmott's term frame switch . Emmott(1997) defines a frame switch in which is a shift that happens between primed fame , the contextual frame that has the main focus and a new frame . There is another term borrowed from the contextual frame is " enactor" (Gavins ,2007) . Emmott (1997) functions this term to refer to different representations of character cross worlds.

From terms of TWT , all entities are regarded as characters or enactor . In addition to that ,Emmott (1997) emphasizes the interpretations of narrative and characters , readers need to understand the entities alternation of information with their psychological progress . She elaborates more on the information about characters is that the only subset information is true at any time and the other information will used to comprehend and asses the characters . In the analysis of the data in this study , enactor term is adopted because it is fit to show or refer to the concept of various representations of the same enactor across the text worlds .

2.15. TWT and Conceptual Worlds

Mental representations are used to understand how languages are processed and this is one of the main concerns within the history of cognitive linguistics. These are inherently called conceptual structures in which humans construct in order to understand each other in different places and events, they are a number of names like, scripts, schemas, mental models, cognitive models, frames, mental spaces, conceptual frames, and finally worlds. Gavins (2007) points to the idea that one theory is that people build their mental models or worlds of their everyday existence. These models are in analogue shape. In the other way round, they are whole in nature, they do not take the form of a file store of knowledge in separate mental folders. They have a direct resemblance with real worlds around the people that they represent and they have explained in Cognitive Psychology through comparison with a familiar example, a map. Werth (1999) speaks of conceptual worlds in which that the conceptual space is based on the physical one. Plainly, it deals with our mental representations of these places and routes, to find the way through our physical existence that is informed by senses which depend on mental maps. These mental maps are not constructed from what we perceive one side or one occasion, but on the memory of our previous occasions, our knowledge of similar situations and events. We humans make all the references among all of these sources. The following sections will form the nature of these mental worlds and how they attribute to the text worlds. These theories and cognitive disciplines are significant in explaining how we use them to understand the language we encounter or use in life.

2.15.1. Scripts and Schemata

The roots of schema theory are in the Gestalt psychology between 1920s and 30s . It shows that the new experiences in both sensory and linguistic are comprehended by means of comparing with the stereotypical models , based on the similar experiences that are stored in memory . Schema refers to the common form of default information that helps the readers to generalize the details which are either to be not stated in the text or not fully determined . Authors specify just specific elements and the readers directly understand such texts by mixing these elements with their appropriated common knowledge form schemata . Furthermore , these elements sustain cognitive support for the default interpretations which readers produce when they process language and gives the readers all the possible ways to fill the gaps by the information given in the texts . Sometimes schema can be used as a frame , script or scenario . Schema is alternatively functioned to be a synonym for frame to reveal the mental representations of things like objects or situations (Minsky, 1975)

Rumelhart and Ortony (1977) provide a precise definition for the schemata as data structured to represent the generic concepts stored in the memory . They are for generic concepts that underlie the nature of objects , sequence of events or actions . Schema theory is derived from the work of a British psychologist Fredrick Bartlett in his seminal text Remembering in 1932 .

Sanford and Garrod (1981) distinguish between three terms , schema , scripts and scenario . The common example is the restaurant schema or frame that contains information about the types of restaurants and the objects that are inside a restaurant . However , the term scenario is sometimes used to show the situational knowledge .

According to Schank and Abelson (1977), a script is a temporally-ordered schema that describes the reader's knowledge of the stereotypical goal-

oriented about events sequence to tell us what the well-known situations is . Therefore , a restaurant script has the knowledge of the actions and classifications of ordering food , paying the bills and so forth. In addition to the sequence of events , many scripts have further slots to elaborate the roles of (customers, waiters, chefs, etc.), “props” (menu, table, food, money, bill, etc.), “entry conditions” (customer is hungry, restaurant has food, etc.) and “results” (customer is no longer hungry, restaurant has less food, etc.) within the script.

Bower et al. (1979) state in cognitive terms of psychology that the readers employ scripts in the processing of a discourse . Rumelhart (1980)delves deeper into the concept of schemata as follows:

Schemata can represent knowledge at all levels-from ideologies and cultural truths to knowledge about the meaning of a particular word, to knowledge about what patterns of excitations are associated with what letters of the alphabet. We have schemata to represent all levels of our experience, at all levels of abstraction. Finally, our schemata are our knowledge. All of our generic knowledge is embedded in schemata(p.33-58).

Schank(1982) uses scripts into the component parts which are called Memory Organization Packets (henceforth , MOPS) . This could be combined into larger structures when they are required . Schank and Abelson (1977) mentions three types of scripts like , situational , personal , and instrumental . The example of RESTAURANT script is under the situational heading , such as going to the pub , taking the bus or going to a football match . Personal scripts deal with character roles which people adopt like occasion arises that includes some examples of JEALOUS SPOUSE , FLIRT , GOOD SAMARITAN and so one . Instrumental scripts are LIGHTING A CIGARETTE , STARTIBG a car and any action which requires knowledge how to achieve a particular physical objective. These types of script are active by a number of headers as

maintained by Schank and Abelson(1977:48-50) in four types as following :

1. Precondition headers - references to a precondition necessary for the application of a script, e.g. John was hungry.
2. Instrumental headers - references to actions that are a means towards the realization of a script, e.g. John took the bus to the restaurant.
3. Locale headers - references to a location normally associated with a script, e.g. John went to the football ground.
4. Internal Conceptualization headers - references deal with actions or roles from a script, such as .The waitress came over to the table.

Mills (1995) develops the relation between schema and gender through using the concept of sexist literary texts written by men . Stockwell(2003) speaks of schema as sociocultural products ever since in which they are shared with the members of the society in the source of a likely similar sets of social experiences . One of the main functions of schema theory is this capability to encompass the social and individual understanding . Many people may understand texts or situations differently because of their schematic knowledge or because they are possessed by the cultures or communities that schematize the situation or texts in a different contextual way . Accordingly , a schema is dynamically made , and it can be considered as kind of script based on similar situation encountered up to that time . Various experiences and new ones are understood by corresponding them to existing schematic knowledge .

As a result , the influence of schema theory in its concept of schema and scripts on the TWT when Werth systematizes speakers and hearer and even writers and readers' deployment of previous stored knowledge during the processing of discourse to help them comprehend the text worlds they encounter . The following section is about mental

representations and how individuals retrieve them in text worlds processing .

2.15.2. Mental Representation

The development of cognitive psychology occurs in comparison with the development of artificial intelligence and schema theory with influence of behaviorism at that time . There are a number of transformations between these two fields , but they are different in their objectives . Schemata theorist are concerned with studying knowledge focusing on explicit aim of replicating human behavior , whereas cognitive psychologists function many of metaphors and methodologies with revers objectives . Glass et al (1979) recounts that cognitive psychology is related to the study of knowledge and how people use this knowledge in communication . Cognitive psychologists use knowledge of computer systems to try and understand human cognition . The usefulness of computer as a metaphor for human mind is explained in Werth 's (1999) words is that minds are in fact not computers , yet both minds and computer are examples of something more general , information processing system .

Johnson-Laird(1988) states that the power of systems comes from the way of units are connected to each other . The concept of parallel distributed structure is similar to that of neural networks which are in brain , and these are separated processors being little like idealized brain cells . The connections between them make the resemblance to human synapses . The connectionist model is considered useful to the psychologists in an attempt to explain the process of knowledge retrieval . Lindsay and Norman (1972) explain this model through the example of word (red) , partly obscured by ink blots . The human brain is still able to understand the word , even though it is not receiving the complete information from external elements . According to the model of connectionist is matched to all contents of memory , like sticking knitting

needles through a pack of punched cards . Each possible word is represented by a separate processing unit . In other words , every letter in each position in a word is represented by a separate unit . The units are small-scale processors that are connected to each other and that computer in parallel (Johnson-Laird 1988:176) .

Concerning how the knowledge is represented is the field of cognitive psychology rather than schema theory . Doing so , there are difference in two mode of representation : Analog and analytic . In analog representation is compared with a map . Glass et al (1979) mention that a map is mainly one of the analog representations of the territory that represents because in certain ways the map in fact resembles the territory . Take for example , a map of North America . For every point in North America there is a corresponding point on the map . And for certain important relations between points in North America – direction and distance- there are many corresponding relations between points on the map . Furthermore , not all information will be present in the analog representation , yet the representation can be as abstract or as detailed in the aims requires it to be . Analog representations are basically holistic . The way of storing our memories , locations , sensations and other complex actions are stored as perceptual wholes . Therefore , the best example to describe the analytic code is language and our use of words as names for objects and concepts . Cognitively speaking , the majority of codes are represented in our heads analytically . Unlike analog representation , analytic code does not usually bear a resemblance to the item it represents . Accordingly , the relation is arbitrary between the concepts and objects to which it represents (Johnson-Laird 1988)

The nature of representation is explained in certain ways . According to Johnson –Laird (1983) humans comprehend the world through building

working models of it in their minds . The following examples show how this idea occurs :

(2.4.)All of the artists are beekeepers

(2.5).All of the beekeepers are chemists.

The question is that , are all the artists chemists ? Johnson-Laird contends that answering this question , humans construct a mental representation that consist of elements which stand for the members of the sets described above . He explains the construction in terms of actors that play specific roles . Each person act as an artist who is also instructed to play the part of a beekeeper , and , since the first premise is consistent with there being beekeepers who are not artists , that role is assigned to other actors , who are told that is not sure whether or not they are .

The structure of the resulting mental model can been displayed in tableau form:

artist = beekeeper

artist = beekeeper

artist = beekeeper

(beekeeper)

(beekeeper)

This explanation of mental representation within the cognitive psychology does not help Werth to limit TWT to this model for certain reasons like cognitive psychology makes wide-ranging claims based on synthetic data and to pursue an oversimplified notions of human cognition and behaviors . As a result , Werth chooses the discipline of cognitive linguistics as the main tenets of the theory in the following sections .

2.16. Cognitive Models

The emergence and changes in AL research and cognitive psychology in the last century has influenced on the existence of modern linguistics .

The transmission from the school of behaviorism to the human mind that

is represented by rejection of generative grammar by the proponents of cognitive linguistics since the late 1970s. The most dominant approach in latest time is generative grammar in linguistic theory for almost twenty five years . As a matter of fact , Werth gives value to the role of Chomsky's(1955-1957) endeavor to build linguistics as " hard science " as possible to provide the status of the discipline . Werth(1999) emphasizes that linguistics is led by its flagship generative grammar that is heading for the asteroid belt . It is moving in ever decreasing circles using more and more complicated devices talk about smaller fragments of language . Yet , the historical influence of generative grammar that should not be undervalued , its focus on syntax alone means that a number of substantial areas of language study have been neglected for more than a quarter of a century and making the mathematical rigour as their new field .

Arguably the most influential cognitive linguist of recent years, however, has been George Lakoff himself. In *Women, Fire and Dangerous Things*, Lakoff (1987) cites the cognitive psychologist Eleanor Rosch, and her studies of human categorization processes in particular (e.g. Rosch 1973, 1975, 1978), as his own major influence.

Within the influence of Rosch's results , Lakoff (1987) argues that at least some categories are mainly embodied . Color categories , for instance , are determined jointly by the external physical world , human mind , human biology and cultural considerations . The notion of " embodied experience " is the central tenet of Lakoff's approach to language study , and which establishes the theoretical aspect of his own work on the conceptual metaphor . Lakoff(1987) says that human knowledge is built on around structures known as " idealized cognitive models" . Lakoff and Johnson (1980:34) claim to have found out the

existence of conceptual metaphors which organize our main conceptual processes .

Werth(1999) presents the criticism on the work of conceptual metaphors in two ways . Firstly , there are differences between the metaphorical practices of everyday use of language and those of poetic ones . The reason of producing a metaphor in ordinary language is not the same of the impels of producer of a literary text . Secondly , Werth is against the failure of Lakoff and his colleagues to go beyond the investigation of sentence-level phenomena and this resulting the concept of extended metaphor , whereby a text that shows a sustained metaphorical undercurrent which is usually the source of a reader's sense of the gist of the literary works . These undercurrents are called " megametaphors and these are understood only when the texts are entirely examined . In next chapter the parts of the TWT will be explained in more detail and one of these parts is called extended metaphor which is based on the blending worlds of the texts in narrative discourse .

2.17. Frames and Spaces

Fillmore's ideas of frames have a lot of influence on both Lakoff(1987) and Werth(1999) in their own theories of human knowledge structures . Fillmore (1985) mentions the origin of the terminology in AI research and in the work of Minsky (1963-1975) and even Schank and Abelson(1977) in particular . Fillmore did the same thing in distinguishing between the semantics that is based on judgments of relative truth , called 'T-semantics' and the semantics that is based on language understanding , called 'U-semantics' . A U-semantic theory takes as its function that of providing a general frame of the relation between linguistic texts and the contexts in which they are made and the process and products of their interpretation . More significantly , this

theory does not start with a body of assumption between the aspects of the interpretation process that belong to linguistics proper and the second one is that whatever might belong to cooperating theories of speaking and reasoning about speaker's belief systems .

Fillmore uses the term frame as those knowledge structures which enable us to identify a link between such words like buy , sell , cost , pay and so on . Frame is evoked by two ways either by the interpreter of the texts or by the text itself through the occurrence of linguistic forms conventionally associated with a particular frame. Furthermore , there are two kinds of frame , the first one is innate that are unavoidable part of the cognitive development of every human being like the knowledge of the features of human face and the second one is learned through the experience like the knowledge of social institutions , units of measurements and so on (Gavins , 2001)

Werth(1999) accounts that the concept of frame according to Fillmore is fuzzy-edged and especially in defining the word (bachelor) that is made up of a set of highly subjective opinions one what being a bachelor entails instead of being based on any universally identifiable or even culturally-specific factors or traits .

Recently , the theory of conceptual spaces by Fauconnier (1994) under the title of " Mental Space Theory" that has significance on Werth's theory . Basically , mental spaces are conceptual domains , set up during the discourse process , through which language is conceptualized and understood . Fauconnier (1994) says that domains are not part of the language itself and even part of its grammar , they are not hidden levels of the linguistic representations , but languages do not come without them . Accordingly , mental spaces are constructed to the guidelines set out by linguistic expressions within a given discourse .

Mental space theory has been discussed in section 2.13.2 in more detail that shows how this theory contributes to TWT theory. Yet , Werth rejects it because it mainly deals with sentence level rather than a discourse in the process of reading .

2.18. Existentialism

Existentialism is a kind of philosophy that shows the types of anguish and the state of loneliness in modern man's life . Wilson (1967) states that existentialism is a post-Christian philosophy in his book entitled , The New Existentialism . Wilson adds that :

Medieval man believed that life was meaningful because God had created man, and Christ had redeemed him; this was the meaning of life... [Whereas] Nineteenth-century man felt as if he had been thrown out of the Garden of Eden; he was in the world on his own. He might, with great difficulty, find his way back to some faith and affirmation, but the old sense of peace and universal order had vanished.(p.19).

Gillon (1960) argues that Sartre is the first one who is responsible for the establishing the existentialism in literature and his works reveal a number of the remarks .Wilson (1967) maintains the concept of existentialism through relating it to the religion . The man lives without an organized religion .Yet , this is not to say that it is the philosophy of a man without God because a lot of existentialists believe in God . In other words , man stands alone . If the God was there , the lonely individual must find him without help .

Sartre (1959) explains existentialism by his novel (Nausea) that was published in 1938 . This novel reflects the deep and philosophical ideas and beliefs . The main character in this novel is called Roquentin who shows meaningless and emptiness of life . Roquentin has the feelings that life is a state of absurd that does not have any kind of objectives to be

accomplished . The world is silent and hostile , and this creates the despair and pessimism . Although this state of meaningless , the man must make a kind of meaning . Accordingly , the state of nausea begins to disappear after Roquentin awakes .

2.19. Existential Nihilism

The philosophy of existential nihilism is widespread in fictions through many works by novelists . Existential nihilism is feeling of being empty resulting from the a judgment in which the world is actually meaningless and people build that idea in their thinking .There are five types of existential nihilism such as (1) Epistemological nihilism (2) Alethiological nihilism (3) Metaphysical or Ontological nihilism (4) Ethical or Moral nihilism, and the last and the most common form of nihilism is existential nihilism (in Slocombe, thesis, 2003).

In *The Banalization of Nihilism*, Karen L. Carr points that " Nihilism" is rooted in the Latin word “ nihil”, that means not anything, nothing that does not exist ” . As an idea, nihilism has always been there since the Greek, but it was made famous by the Russian novelist Ivan Turgenev in his novel *Fathers and Sons*. The Russians adopted a political type of nihilism that stands against the states of the regime which deprives people from their rights and they for their political freedom (Carr, 1992:13) .

John Hallowell (2011) assures the concept of existential nihilism represents the view of the modern ages towards how people perceive their life as a result of spiritual and moral reasons :

The sickness of the modern world is the sickness of moral confusion, intellectual anarchy, and spiritual despair. The revolution of nihilism, born of this confusion and despair, is peculiar not alone to any one country or people but in varying degrees is taking place everywhere ... The optimism that characterized the nineteenth century has given way in the twentieth to a deep-rooted despair. The very Science upon which the nineteenth century pinned its hopes for the realization of Utopia has led many individuals in the twentieth century to the brink of meaninglessness (p.285).

This definition also shows the other factors of how people feel about the world in which they live and the consequence of this state is to be in the existential nihilism of meaningless and emptiness .

Existential nihilism is also common for its bleak view of the world . This type of bleakness has made the men to deem the world as meaningless . The World Wars have left humanity in a godless and faithless world . Therefore , the experiences of the First World War, and of the new dark age that have destroyed the old frames of references and created many conditions favorable to nihilism and despair. The age was described as an “age of confusion, of violence and despair in human culture, of disruption and impotence of willing” . Existential nihilism assumes that existence is absurd and one's role in this world is hard to identify since he finds himself all alone. From this solitary situation, man has started to question whether his life is worth living or not. Voidness and meaninglessness prevailing in the modern world and in the philosophy of the age have paved the way for existentialism and nihilism to be combined together in approaching the issue of the absurdity of human life (Foa , 2011). These forms of meanings are being adopted in the novels of the study to reflect the way people think about their life and existence.

2.20. Previous Applications of Text World Theory

Text world theory is applied to various kinds of literary texts for holding different aims by using text world theory . Whiteley (2010) uses text world theory to the emotions in literary discourse . She aims at showing how the text-world framework to help readers to establish a way of understanding of emotional aspects in three novels *The Remains of the Day* (1989), *The Unconsoled* (1995) and *Never Let Me Go* (2005).

Text world theory is even applied in dramatic discourse . Cruickshank and Lahey (2005) apply text-world framework to Tom Stoppard's *Rosencrantz and Guildenstern are Dead* (1968) . Their main goal is to introduce an expanded version of Text World Theory capable of accounting for dramatic play-texts. Since the stylistic approaches to drama to date have concentrated on examining the interplay between characters on the micro-level, Cruickshank and Lahey focus their analysis on the macro-level situational context between playwright and reader/audience through which the play's text-worlds are discussed.

Gavins(2016b) applies text world theory to analyze the poetry . The application of text world theory tests to analyze Michael McCarthy's poem *Saxton Churchyard*. Gavins reveals the way in which Text World Theory allows for a systematic exploration of the interrelationship between the poem's text and context.

Halam(2013) applies the cognitive framework of text-world theory to the short story *Matinee* . In this study , text words and their relations are identified . The study refers to the structure set by text-world and explained the collapse of that structure .

Van de Bom (2015) expands the scope of text world theory to study spoken discourse . In this study , she uses text-world theory to investigate the linguistic identity in discursive interaction .The main goal of this study is to show how Chinese immigrants and their family member in Sheffield create and represent their identity linguistically and how they speak about their personal life .

Esmaili (2015) applied a text-world approach to examine Tim O'Brien's *The Things They Carried* so that O'Brien's technique of tense-shift and using world-builders may be discussed. The author criticized O'Brien's tense-shift claiming that absence of tense-shift and absence of world-shift were not always correlating.

Nutall (2017) also functions text world theory to examine reader's ethical responses to Lionel Shriver's (2003) epistolary novel *We Need To Talk About Kevin* from a text-world theory perspective . The responses show reader's controversial attitudes toward the character of the fifteen-years old Kevin . The novel is narrated in a form of letters written by Kevin's mother to his father to try to understand the son's behavior and the incidents .

The present study is different from other studies in that it adds two types of text-worlds and at the same time fill these gaps in analyzing existential nihilism. The first part is about the title of novels which expresses the initial threshold of the text-worlds of the novel as a gate to worlds of the novel and this tool has not been added by previous studies. The second part is called blended self-text-world that combines two various worlds , the first world is physical one and the second world is self-world or inner world that are blended .

“ As in life , so in discourse ”

Paul Werth

Chapter Three

The Model of Study

3.1. Introduction

The previous chapter traces the roots of TWT and how the other theories contributed to this theory . This chapter provides the framework and the parts of the theory to be applied to the novels . Mental representations are explained and mentioned in the previous chapter . Gavins (2007) recounts that previous knowledge and experience play an important role in shaping the forms of mental representations that people create and produce . Accordingly , TWT is a model of human language processing that is based on the notions of mental representations stated in Cognitive Psychology and this shares the principles of experientialists of Cognitive Linguistics . The way in which these text worlds are structured , their conceptual design , and the way in which humans utilize them are the basic concern of TWT . This theory is suitable for analyzing the concept of existential nihilism because it shows how linguistic choices are functioned to reflect that concept through the process of building text worlds in narrative discourse . Furthermore , it can be contended that the nature of text-worlds which are formed from fiction reading will be highly affected by the style of narration , like the amount of detailed , the pace of action and the vividness of descriptions . Consequently , the stylistic features are basic to TWT. In terms of TWT , every discourse can work on a number of conceptual levels , the first one is discourse world . The following sections will explain in detail the parts .

3.2. Discourse World

Werth(1999) defines discourse world as the situational context which is around certain speech event . Furthermore , text world is mainly a deictic space and it is defined firstly by the discourse , especially by the deictic and referential elements around it . Downing (2000 b:84) distinguishes between discourse and text . Discourse is a speech event , whereas text is the language itself . Both of discourse world and text world are constructed on the basis of human experience like perception , memory and even imagination . Also , both produce representation of discourse and reality itself , and this cannot be accessed easily to human consciousness.

Text world model begins from the immediate situation that refers to importance of all types of contextual elements on language use . This includes the communication of the involved participants . The immediate situation determines the speakers or the writers' linguistic choices and the listener and the reader's understanding of the text . The process of comprehension is affected by the participant's cultural and linguistic knowledge . Thus , the discourse reveals an active cooperation between discourse and participants (Sotirova,2016).

Werth (1999) comments that discourse world is not only about participants and what they perceive through their sense organs , it must include what they perceive from the surrounding contexts . This plays a crucial role in decoding the meaning because discourse world is not simply understood as sense input . Yet , the presence of participants is vehemently serious since no situation can occur without the existence of sentient humans .

Gavins (2007) asserts that discourse world is controlled by two rules . The first rule is that the discourse world is made by human will . This side is very necessary in communication to understand the whole discourse process . The second one is that discourse process is meaningful and purposeful . Generally speaking , humans get involved in a discourse world situation , whether spoken or written . it does always have a purpose . Hence , the creation of discourse world is based on the concept that all participants are on purpose engaging in the activity of communication . The participants go through the process of negotiation . The subject of negotiation among the participants in the discourse world is that text worlds that they cognitively create to comprehend the language of the this communicative event . Within this view , text world theory considers communication as a very dynamic process in which meaning and understating are not static . Werth(1999) holds that the purpose of negotiation is to achieve the common grounds between the participants. The participants also involve in face to face interaction which includes not only the immediate surroundings but also abstract notions like dreams , hopes , beliefs and to name a few . In the state of split discourse , the participants also make inferences by bringing their own ‘ baggage’ to the discourse that is made up of hopes , dreams , imagination , intention , beliefs and knowledge . The following figure shows the process of communication :

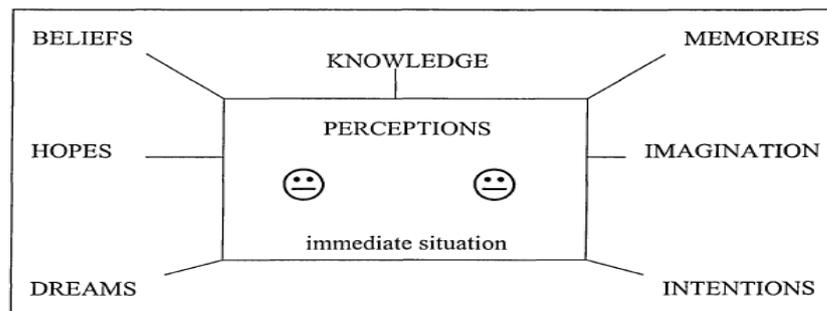


Figure 3-1: The Discourse World (adopted from Werth 1995a)

Gavins(2007) observes that the discourse-world of written text is always split . Therefore , in written texts , the current events around the discourse-world become the subordinate significance to the textual parts that perform the act of communication between the participants . Participants take the position of separate spatial and temporal locations . Gavins (2007) provides one of the examples of the announcement in Daily Telegraph as follows:

HOPLEY – DOM. MICHAEL O.S.B. died 24th August 2001. Loved and missed by brother, sisters, cousins, nieces, nephews, great nieces and nephews, his many friends far and wide and his community at Ealing Abbey. (*Daily Telegraph*, 24 August 2005)

This announcement appears in " In Memoriam " section of the announcement page of the Daily Telegraph . This part of newspaper also includes announcements of births , deaths , marriages and all of the personal experiences of particular family and other small social groups in a public formats . Therefore , stating that the discourse-world of this announcement is split mainly between the spatio-temporal environment of its author and the spatio-temporal environment of its readers . The communication is written and not all the participants are present .

Werth(1999:50) notes that discourse has the principles and the first one is communicativeness , also known as informativeness . The second principle is coherence that is classified under the category of relevance . The third principle is that co-operativeness . This principle entails responsibility , reliability and authoritiveness . Gavins (2007) emphasizes the importance of presence of human beings for a scene of linguistic communication to take place . The operation of engagement or participation of those humans in the discourse –world is willful and deliberate . Human beings are called “ participants ” who start the discourse-world in the terms of Text World Theory .

3.2.1. Kinds of Discourse Worlds

Generally speaking , participants include both producers and recipients . The producers are those who are writers and speakers , whereas recipients are readers and listeners . This has at least two communicators . As it is mentioned earlier , the discourse world may be shared or split . It is split when the participants do not share the time and location zone as in written text . As a result , the communication takes the form of written text , recorded discourse and telephone conversations . Discourse world can be shared when the participants occupy the same time and place zone like in prototypical language event which involves face to face talks (Werth , 1999).

The situation in which the written text is split , readers will depend on their background knowledge and information . However , if the discourse world is shared . it depends on their perception . When the discourse world is split , the imposition of this world on the text is less likely to take place because the absence of mutual perception of certain discourse factors by participants (Gavins ,2007).

3.2.2. Knowledge Incrementation and Knowledge Frames

Werth(1999)states that participant knowledge is resulted in both production and perception of discourse . The process of informative mode of any language has the of transferring propositions from exclusive speaker or hearer knowledge into share knowledge . This means that communication consists of the transfer of knowledge possessed by only one of the participants into their shared knowledge area , in other words the knowledge of all the participants . The process of transfer from speaker only , or hearer only , knowledge –base to the domain of mutual knowledge is also known as incrementation .

In addition to the participants and the entities around them, the kind of world includes the experiential, linguistic and even cultural knowledge activated (Lugea, 2016). Gavins (2007) mentions that the perceptual knowledge has the knowledge of the things exist in the physical setting which are clearly distinguished. Linguistic knowledge also refers to the structured and systematic knowledge that prompts the use of languages. Cultural knowledge involves the nonlinguistic information and which determines the individuals and groups of a particular community. Boardman (2014) defines the experiential knowledge as having the experiences of individuals and people that require by communicating with, social, intellectual and physical surroundings.

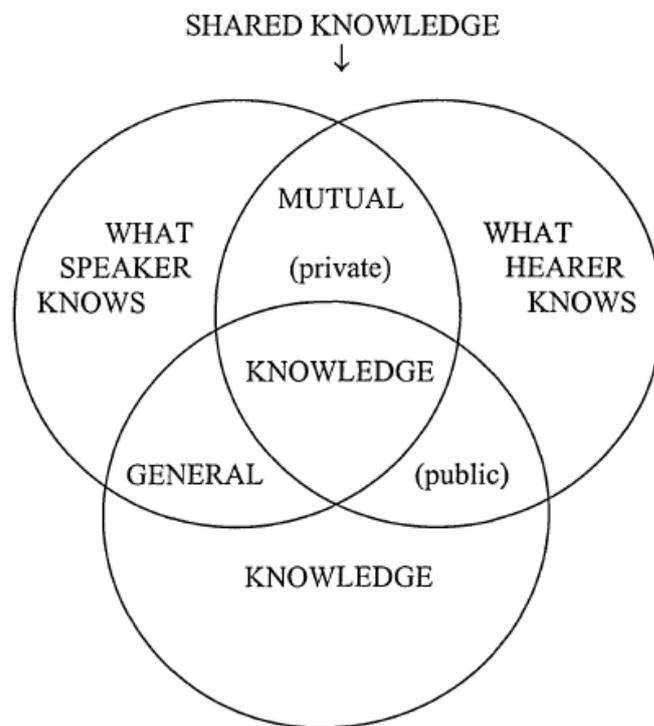


Figure 3-2: Shared Knowledge (adopted from Werth 1999)

Knowledge is a keystone concept in TWT framework. Lugea (2016) refers to incrementation as the process in which propositions are accepted or refused as kind of common grounds. Werth (1999) assures

the role of incrementation which includes the transference of knowledge possessed by one participants into the shared knowledge of all individuals . The following figure shows the nature of Knowledge incrementation .

A knows some item of information A tells B
Now both A and B share this information

Figure 3-3: Knowldege Incrementation (adapted from Werth 1999: 95)

Gavins (2007) points out to fact that incrementation refers to communicative acts like prsenenting point of view , arguing opinions , conveying emotional states , identifying goals , and exchanging facts . . Werth (1999) maintains that incrementation includes three elements: reference- updating, deixis-updating, and predication-updating. It is important to explore the term common ground. This concept refers to the shared beliefs, assumptions and their impact on communication. Different linguists present various names and analyses of this concept in several frames , as pragmatic presuppositions (Stalnaker,1974), mutual knowledge , common ground by Clark (1992) , and shared assumptions (Sperber and Wilson,1986) .

Although the term mutual knowledge is a very common , Sperber and Wilson (1986) contend firmly against it. They believe that interlocutors can never be sure of each other's' information and for them, mutual knowledge must be sure , otherwise it does not be there . Accordingly , common ground shows assumptions that are used by both interlocutors and assumed to be shared among the speakers . The example below is presented by Schank and Abelson (1977) in which the communicators from the same culture have similar common ground since from the socially based scripts or actions they share:

(3-1) John went to a restaurant. He asked the waitress for coq au vin .

He paid the check and left.

Western speakers belong to the similar cultural knowledge . Even strangers, if they realize that they have the same cultural background, certain amount of the shared cultural knowledge will be noteworthy. Croft (2009) classifies common ground into two types. The first one is mainly personal communicated in face to face collaboration or interaction . The second is the communal revealed by the virtue of public membership.

Furthermore , language is functioned to produce scenes or the frames of experience and constructing a particular type of context . Better put , language use can activate frames that establish fruitful knowledge structures, which work to call up and fill in background knowledge.

(3-2) a. How do you do?

b. Once upon a time . . .

Example (a) makes a greeting frame and prompts an acknowledgement of another person and a recognition that means this the first time they have met. Similarly , utterance (b) signals the beginning of a fairytale or a story . Namely , just hearing or reading the expression in (b) an entire frame is invoked, which guides the way readers should respond to what follows, and what their expectations should be and so forth (Evans and Green,2006:11).

Fillmore and Baker (2010) speak of frames as many systematized sets of ideas , performance and facts and examples that enable participants to comprehend their experiences . Therefore , frames consist of a significant role in the way people remember or perceive their experiences . A common example of how a frame can shape our conceptions is made . In an American setting, when a group of neatly

dressed children are seen approaching someone's house carrying packages, this is understood by activating a birthday party frame from their memories . This takes us to infer that the children are celebrating a birthday and their experiences have lightened candles , cakes , toys , and games . Werth (1999) says that frames are complex chunks of situations and experiences and situations , kept and codified in memory as individual items.

3.2.3 The Principle of Text-Drivenness

It is too large to cope with the idea of discourse world , especially when it deals with context that involves a lot of amounts of shared knowledge . In written texts like fictional ones , for instance , the discourse world is split and this makes the participant's shared conceptual space is so limited . Consequently , this principle is introduced to shed light on this context .Trimarco (2014) suggests that this principle explicates that text determines which elements of experience and knowledge are needed to interpret the texts . For example , the readers who live in romance time-travel fiction will retrieve only their knowledge of time periods covered in each story text, and this kind of knowledge is part of the discourse world. However, readers will not evoke their knowledge of other time periods even if such knowledge is present .

Werth (1999) believes that human knowledge system is wide and the principle of text-drivenness tries to answer the following questions :

How do we apply what we know to a particular discourse?

How do we access the knowledge store for the appropriate knowledge?

How do we sort through the whole mass of knowledge to find just those propositions which are relevant?

Within this principle , the text itself decides the degree of background knowledge that is needed and asserts what is essential for the readers to understand it . In Giovanelli's (2013) words , this can be demonstrated in a short extract from Part (1) of Keats poem Lamia:

(3-3) They had arrived before
A pillared porch, with lofty portal door,
Where hung a silver lamp, whose phosphor glow,
Reflected in the slabbed steps below,
Mild as a star in water (378-82)

In the context of the poem , the two lovers Lycius and Lamia have arrived at Lycius' home in the city of Corinth. In reading these lines, the principle of text-drivenness activates just the necessary background knowledge of the readers who work as discourse participants to process the situation:

- 1-Architectural knowledge about pillars, porches , steps, doors
- 2-The nature and function of a lamp
- 3-The use of phosphor
- 4-The principle of reflection
- 5-Reflection of stars in water

It is not the same that all participants have the degree of background knowledge . Some of the aforementioned points are partial or complete , like the use of phosphor in lamps . Werth (1999) mentions the double function of text-drivenness that means the text presents details for making inferences in order to compensate for the deficient background knowledge of the readers . This can be illustrated by , if the readers are being unconscious of the nature of phosphor , they can infer this through reading the subsequent lines of reflection in the poem.

3.2.4 Accommodation

The concept of accommodation was introduced by the American philosopher David Lewis , but it is originally formed by the British philosopher Peter Strawson . From the pragmatic point of view , the term demonstrates how s missing proposition is provided by the addressees so that what it could be expressed by the speakers can be accepted. This means that the addressee accommodates to the speaker (Huang,2012).Consider this example provided by Gazdar (1979):

(3-4) I'm sorry I'm late, my car broke down

If the listener knows one of the proposition (the speaker has a car and he came by car) , they will work on accommodation to the assumption that the speaker has a car and he came by this car .

Huang (2014) says that accommodation is conditioned by a number of certain elements and one of these is the *bridging*. This condition requires that new information is added to discourse context that has to be related to the information already was there . Consequently , what is accommodated must be unproblematic and consistent with the all the propositions that are already in context.

Accommodation refers to the process by which participants can make inferences by using linguistic clues to compensate for deficient background knowledge in comprehending the discourse (Lugea,2016). Furthermore ,Werth (1999) writes that accommodation as the "presentation of new information in a background way." In literary texts, accommodation can be functioned to implement the certain effects in which the readers will observe when they come into an already formed text-world as in the following example provided by Leech and Short (1981):

(3-5) The little boy and his frog[dog] are looking at the frog – he has in the jar.

Using definite article with new nominal referent is to make accommodation of the information as if it is already in the background knowledge . The role of narrator may be conscious that the addressees know already the characters of the frog story . Hence , when the interpreter has no such a background or information , she or he may infer the meaning by textual clues .

3.3. Text Worlds

The second important conceptual layer of Text World Theory is text world . Werth(1999) defines text worlds as mental representations and describes them like conceptual scenarios which consist of enough information that make sense of the particular utterances they assimilate to. A lot of discourse plays a role of representing the situations which are different from the discourse world in which the linguistic communicative act takes place in an important point , basically , the text world is the situation described in this linguistic interaction . These worlds are performed by the process of conscious inside the individual's minds in accordance with their personal knowledge and perceptions (Norledge , 2012). Hence , text world is text driven either by the experiences which are remembered by the participants , namely , the contents of memory or the speculations formed by the participants that are a result of imagination (Werth , 1999).

Semino(2009) verifies the concept of mental representations of the literary works and narrative as cultural and cognitive structures made by utterers or even the authors at the threshold in which the texts are perceived and innovated by the recipients or readers at the stage of comprehension . Eco (1990) goes further that text worlds of fiction and literature as finished , rich , and dynamic . Sentient human beings develop

these worlds that have specific features and implementing particular actions in particular places . Every time , a new text world is created by a reader or a listener who encounters a written or recorded text depending on their knowledge and experience . It is one of the distinguishable features of TWT and it proves different interpretations in which readers make in their understanding of the texts (Lugea,2016).

When the time of text world is built , the theme of negotiation is found . This part includes a situation or a group of situations in the text world . These types of situations have propositions which construct a body of information . Therefore , this body of information comes from the textual information and background knowledge. Werth (1999) describes the information which forms the text world as the background information or " World-building " information in terms of Text World Theory , whereas the information that comes from the contribution of discourse that is named as " foreground " is called " function-advancing " information in Text World Theory terminologies . The following sections explain these two parts in deep .

3.3.1. World Building Elements

The first part of the text world is about world building elements . Werth(1999) says that world building elements constitute the background of the text world which have both of the deictic and referential knowledge of the text world . This can be referred to deictic information which defines spatial and temporal relations as gathering around a notional zero-point as being called " origo" it may represent speaker's point of view or that of the other entity . And , it has referential information that determines the entities of present in the text world with both the properties and interrelations (Werth,1999).

Gavins (2007) mentions that the main connection between the mind and the body is about all the cognitive approaches to discourse are based .

This relation can be partially indicated by how the language we use to tell about our location in this existence and our relations with what is around us . The linguistic choices we function to reveal about these things are concerned with an area of language known as deixis . The deictic expressions we do use every day are the basis we build our mental representations of discourse . These deictic terms are described as world building elements in the terms of Text World Theory.

World building elements are the first part that constitute the spatial surroundings of the text world . They determine the location of the discourse . The location could be real or imagined , common or new . For instance of deictic expressions that form the location of text world are locatives (in abroad , downstairs , Sheffield) , spatial adverbs (here , there , far away) , demonstratives (these , those , that) and verbs of motion (come , run away , go) . These verbs are conceptualized in terms of their relations to the origo which is the zero reference point of the subjectivity (now , here , I) . World building elements also specify the time of text world . The deictic expressions that form the temporal boundaries of the text world are locatives (in ancient times , three months ago , in future years) , temporal adverbs (today , yesterday , tomorrow) and transformation in tense and aspect (Gavins , 2007) .

Space and time are not the ones of world builders that establish text world. World building elements can also set objects and entities , and even supply a lot of information about personal and social relations among the participants , such as personal pronouns , definite articles and definite references can also be utilized to explain who and what exists in a text world . This type of referential information is related to cultural and experiential knowledge frames that have particular function , mainly , where there is no direct relation between the discourse world and the discourse (Gavins , 2007) . Gavins (2007) adds that "Elements occupying

the subject position, and particularly those identified with a definite reference ... tend to be foregrounded" (p. 44). The following figure shows how the perception of space and time :

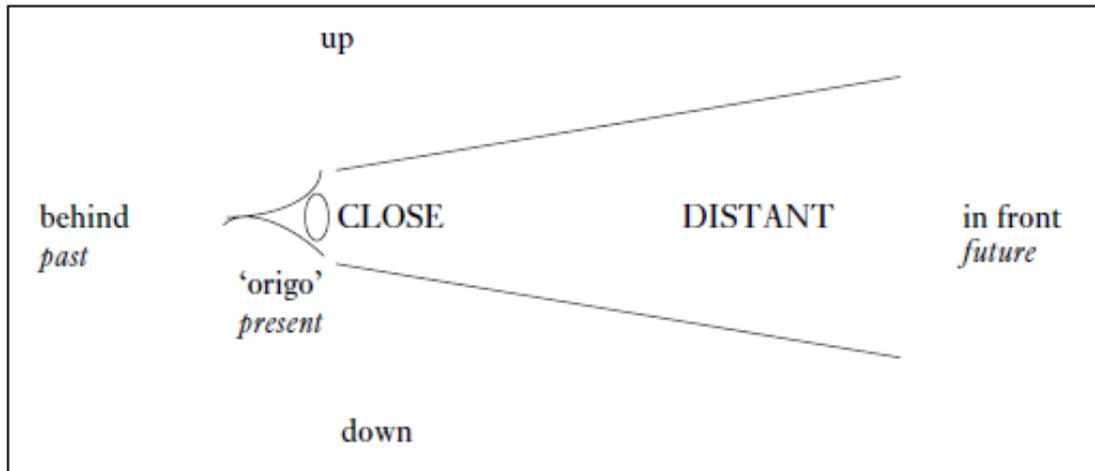


Figure 3-4 : The Perception of Time and Space (adopted from Gavins 2007) .

3.3.2. World-Building in Action

The other basic element of the text world is function-advancing propositions like a discourse forward (Gavins , 2007). Function-advancing propositions build the foreground part of the text , in other words , what the text is mainly about . A function-advancing or what is called plot-advancing propositions is not deictic expression that functions for the most part , rather it works as the motivation for making a text world in the place , it informs the whole story . It also implements the argument . It helps to satisfy the speech act upon which the discourse at the point is established (Werth , 1999) . Werth (1994). adds that function-advancing propositions consist of new information to the discourse and help to constitute the discourse-world participant's knowledge.

Gavins (2007) argues that the typical tense for openings of narrative discourse is past tense , however , it could be in present tense to act the role of keeping the sense of the immediacy of the text –world for both guide and listeners . Furthermore , the opening paragraphs of the novels and especially to be realistic function as an introduction to the text-world of the story that provide a detailed descriptions of the protagonist and their surroundings . Explaining function-advancing proposition is resorted to Systemic Functional Grammar (Halliday 1994) . This depends on a number of processes . Simpson (1993-82 -83) refers to these processes . The first one is called material process that contains the actor (essential) referring to the achiever , the goal that refers to the person influenced by the process . Action process is achieved by animate actor .

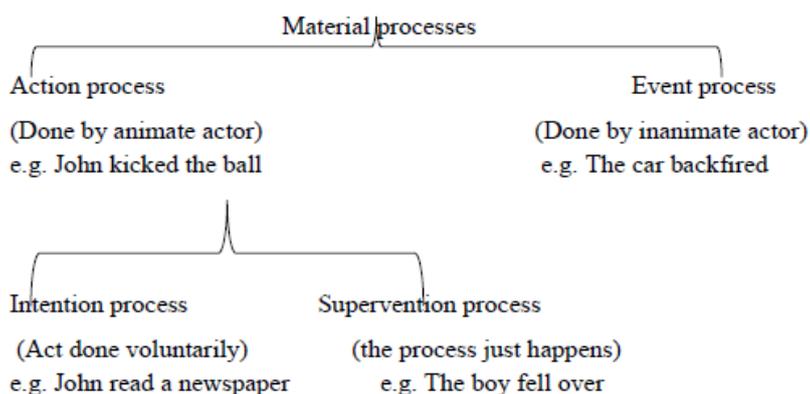


Figure 3-5: Material Process

The term event process is done by inanimate actor . The action processes are classified into *intention* (actor accomplishes the act willingly) and *supervention* (process just occurs) . The following figure explains the material process :

The second one is verbalization and is also called saying process . It has two primary participants roles , the sayer (speaker) and the target (the

addressee) . The material process is produced in the verbal process is named verbiage as in the following figure :

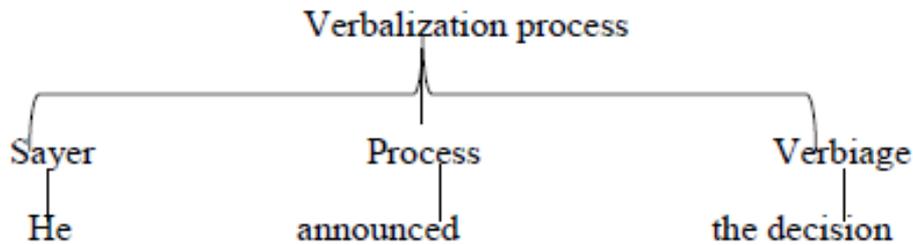


Figure 3-6 : Verbalization Process

The third process is mental process of sensing . There are two roles , the sensor which refers to the participants who perceive , react , and think and the phenomenon role that shows what is perceived , though about and reacted to (Simpson,1993).

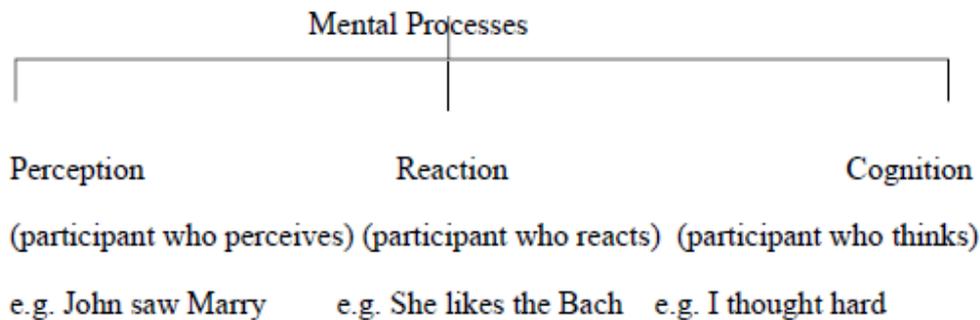


Figure 3-7 : Mental Process

The last one is called relational process . This process refers to the state of being and the correlations between two participants . It has the attribution and identification processes . They include possessive , circumstantial , and intensive processes .

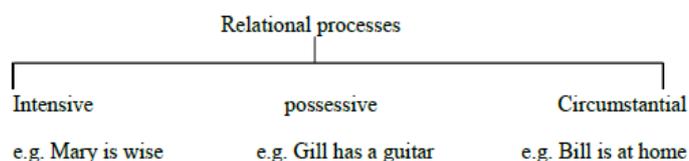


Figure 3-8 : Relational Processes

Gavins(2007) mentions another a processes called , existential processes which describe the existence of certain elements in a text-world , such as (there is a garden , it is cold , here is steam ...) and the use of a dummy subject also refers to these processes when the weather is the focus of a specific clause (it is cold) .

Werth(1990) functions the term plot advancing to differentiate between clause function . However , this technical term is fit to the narrative texts but , it is too limited for other kinds of texts . Therefore , the broader term is used as function advancing with sub-categories as follows :

Text Type	Predicate Type	Function	Speech Act
Narrative	Action, event	Plot-advancing	Report, Recount
Descriptive: scene	State	Scene-advancing	Describe scene
Person	State, property	Person -advancing	Describe character
Routine	Habitual	Routine -advancing	Describe routine
Discursive	Relational	Argument-advancing	Postulate, conclude
Instructive	Imperative	Goal-advancing	Request, command

Figure 3-9: Function Advancers in Werth'(1999) Words .

According to Gavin (2007) , the text world character is called enactor of the real-life guide in the discourse world . Those enactors are different versions of the same person or character that exist at various levels of conceptual levels of a discourse .

3.3.3. World Building Versus Function Advancing Discourse

It is not easy to distinguish between world builders and function advancing . Still , the role of world builders is to construct the existence of the entities ,whereas function advancing propositions revise the already

presented entities . Gavins (2007) explores that building elements are achieved by relational processes and function advancing propositions are realized by material processes .

According to Gavins (2007) world building elements form the background of the text world , but function advancing propositions are explained and developed in the foreground of the mental representation . The difference is elaborated further in the following sentences by (Werth ,1999:190) as follows :

(3-6) a-While the news was on, John finished his dinner.

b-While John was eating his dinner, the phone rang.

John finished his dinner and *the phone rang* are about function advancing propositions and *while the news was on* and *while John was eating* refer to world building elements which deictically support the construction of a text world.

Gavins(2007) shows more about this difference through giving the following example which about a live radio commentary on a football match.

(3-7) Northampton under a – an early bit of pressure here as the ball drops to Dannie Bulman – on the edge of their area – he heads it across – nerves *can't* quite control it for Stevenage – and Northampton get the ball away as we rise to our feet – to see over the lines of spectators in front of us – and it's josh – *low* – *I believe* – who's attacking down the nearside for Northampton he's run othe ball but has *fouled* the defender – and that's going to be a free kick at the back to – Stevenage – did you *see* any of that Leroy? (BBC Radio Five Live 2005)

In this extract the spatial and temporal world building elements construct the conceptual background for the function advancing propositions . The world builders (Dannie Bulamn , Josh Low) who takes the role of Actor in material processes . Dannie Bulmanis is the Goal of a material

supervention process (the ball drops to Dannie Bulman) and Actor in the material processes (attacking down the near side and fouled the defender) and the goal in passivized material intention process of the opposing player in the comment (he has run off the ball) . Most of the other world builders determine where and how the process takes place (on the edge of the area , down the nearside) . this extract has a world –switch because the commentator creates a future time-zone as in(that“s going to be a free kick- at the back to- stevenage). Since the main focus of the discourse is a series of actions or events, the elements are reduced only to those perform the roles of actors and goals in the material processes as it is mentioned . This is why the diagram is divided into two sections.

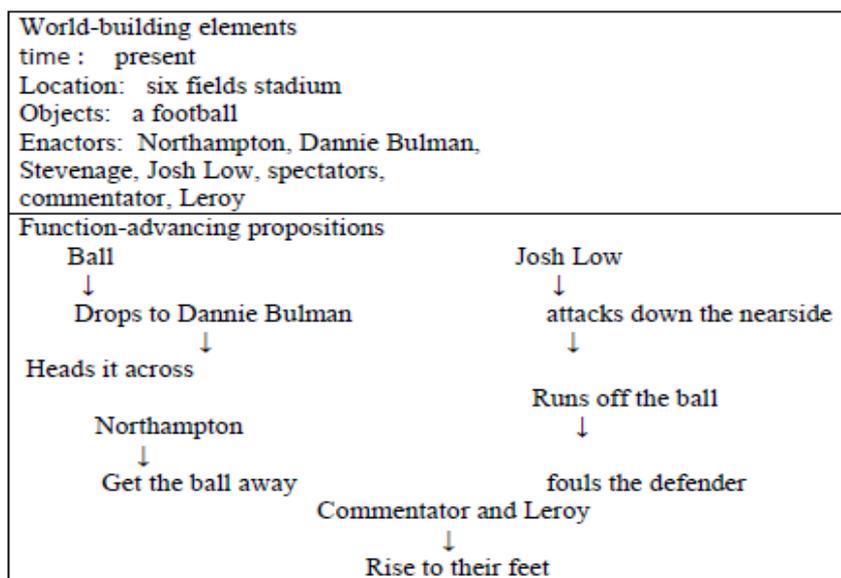


Figure 3-10: The Figure of Text World in Radio Commentary

Werth (1999) refers to the two types of arrows () , the first one is horizontal and the other one is vertical . In this figure the vertical arrow shows the text world advances till the end , whereas the horizontal one is about the description of the text . This example can be applied to the narrative discourse to show how the text world is formed . In other words , Werth (1999) uses two terms to explain the way of advancing the text world , the changed states and some forms of actions are represented

by pathways , whereas modifications refer to the properties , steady states , circumstances and metonymy .

3.4. World Switches in Werth's (1999) Notion

Sub-worlds or world switches are imaginative and fictitious constructs produced by characters who perform a number of acts in the text world . Hence , they operate under the probability level of modality and tie a various series of the world-builders that are fit to their functions : epistemic elements \ modal , and they provide situations that cannot be verified at the present time (Werth , 1999)

Werth(1999)distinguishes between the participant –accessible and character-accessible sub-worlds . On one hand , participant-accessible sub-worlds are the mental representations which are created as a kind of departure from the prerequisite parameters of the text world they come from . Yet , they are still related to their originating text world . Participants are the persons who make this departure , it is structured by the principles of discourse . On the other hand , characters-accessible sub-worlds are cognitive constructs which are produced as a result of a change in the main world-building information of their text world because they are created by the characters .

Stockwell (2002) mentions that Werth (1999) divides sub-worlds into three types . The first one is called deictic sub-world that include flashback and flash-forwards and any other type of departure from the present situation or any view onto other scene . The second one is called attitudinal sub-world that is not directly reachable from the discourse world . In this world , we are cognitively involving in a mental representation like a character . The only way to measure this world is through text world . Therefore , this world is basically a character-

accessible sub-worlds . The third one is that is called epistemic sub-world that deals with the concept of probability . Probability has the idea of hypotheticality and the level of certain-impossibility . However , the study does not adopt Werth's (1999) notion of world switches , rather it adopts Gavin's (2007) one that will be explained in the following sections.

3.4. Gavins' (2007) development of World Switches

Gavins (2007) presents a new taxonomy of world switches . She (2007) contends that "Communication is ... a highly dynamic process and any given discourse has the potential, for example, to introduce new information, switch topic, or change scene at any time. For this reason, the text-worlds we construct from discourse are in a similar state of flux". The world switches will be divided into two types : world switches and model worlds . Gavins's new terminology of the TWT is adopted in the study.

3.4.1. World Switches

World switches refer to the distinct time and location that do occur in the text world . They could be temporal and spatial or bothe of them (Lugea , 2016) . Gavins and Steen(2003) talk about world switches as they are direct shifts in the focus discourse and modal worlds . Text worlds(enactors and objects) are not only always fixed . However , they may confront backtracks and other flash forwards and the scenery may also changes . There is an example in change of narrative point of view that builds new epistemic or the truth is judged through using phrases like might or seem (Browse , 2016:20) .

3.4.1.1. Represented Speech

Represented speech or thought may shift in its deictic center from the narrator to the represented speaker . Werth(1999) shows that direct speech triggers basic-time signature by using present in the past narrative. The temporal world-switch is shared by the characters who speak at the same time in the past . The following example is introduced by Lugea (2016) from F. Scott Fitzgerald's short story *The Cut-Glass Bowl* explains this in narrative fiction:

(3-8) . My dear," said the curious Mrs. Roger Fairboalt, „I love your house. I think it's quite artistic.“ „I'm so glad," said the beautiful Mrs. Harold Piper (Fitzgerald 2008)

The text world narrator defines the temporally remote scene through using past tense reporting clauses . Yet , the represented discourse of the characters is in the present tense , a time-signature which is relative to their own shared discourse world . Another example is provided by Gavins and Stockwell (2012) in their analysis of the poem *To His Lost Lover* by Simon Armitage :

(3-9) A pilot light,
or stayed the night,
or steered her back to that house of his,
or said „Don't ask me how it is
I like you.
I just might do
(from *Book of Matches*, Simon Armitage, 1993)

The direct speech in this poem forms a kind of a temporal shift. This plays a significant role in making readers nearer to the event, tense modification that occurs from past to present and the first person transformation are shown to make the reader closer to the action in the poem . The boulomaic lexical verb *like* , and the epistemic auxiliary in *might* indicate doubt.

3.4.1.2 . Spatial World-Switches

These switches happen when there is a spatial alternation that is indicated by the spatial adverbs. For instance, "meanwhile, back at the ranch" relates both the spatial and temporal adverbs to make a spatio-temporal world switches . Spatial alternation indicates the changing locations and at the same time the influencing the scene's ground, not figure (Lugea, 2016)

One of the examples is presented by Stockwell and Lambrou (2010) in the analysis of 'the Day the Lady Died' poem by O'Hara (1964) has both a spatial and a temporal world-switch:

(3-10) .. (It is 12:20 in New York a Friday
Three days after Bastille day, yes
It is 1959 and I go get a shoeshine
Because I will get off the 4:19 in Easthampton
At 7:15 and then go straight to dinner)

The poem has a variation from in the spatio-temporal parameters of the main text world . In lines (4-5) the simple present tense which switches to a new world in the future time zone of the text world . Unrealized situation is described that has different spatial location (Easthampton) and different temporal location (at 7:15) . Temporal parameters of this new world are assured because there is a provision of a minute-detail of train arrival.

3.4.3.3. Temporal World Switches

These types of switches are made by specific alternations in the parameters of the text world and the majority is through the use of temporal adverbs and shifts in tense (Lugea, 2016). Gavins (2007) analyses the opening paragraphs of the novel *The No1 Ladies' Detective Agency*.

(3-11) Mma Ramotswe had a detective agency in Africa, at the foot of Kgale Hill. These were its assets: a tiny white van, two desks, two chairs, a telephone, and an old typewriter. Then there was a teapot, in which Mma Ramotswe – the only lady private detective in Botswana – brewed red bush tea. And three mugs – one for herself, one for her secretary, and one for the client. What else does a detective agency really need? Detective agencies rely on human intuition and intelligence, both of which Mma Ramotswe had in abundance. No inventory would ever include those, of course.

But there was also the view, which again could appear on no inventory. How could any such list describe what one saw when one looked out from Mma Ramotswe's door? To the front, an acacia tree, the thorn tree which dots the wide edges of the Kalahari; the great white thorns, a warning; the olive-grey leaves, by contrast, so delicate. In its branches, in the late afternoon, or in the cool of the early morning, one might see a Go-Away bird, or hear it, rather. And beyond the acacia, over the dusty road, the roofs of the town under a cover of trees and scrub bush; on the horizon, in a blue shimmer of heat, the hills, like improbable, overgrown termite-mounds. (McCall Smith 2003: 1)

In this extract, the third person simple is in past narration which constructs most of the extract labeled 'Text World 1'. This text world refers to Mma Ramotswe's detective agency as its place and has the inventory belongings such as hills, the road and other features that are surrounding the countryside. In 'Text World 2' the client produces a world switch because it is not present in the first text world and is not part of recent the past time zone of the text world. As a matter of fact, the client is a perpetual quality since it indicates all clients in past, present, and future.

Furthermore, the line 'an acacia tree, the thorn tree which dots the wide edges of the Kalahari' has a world switch because it changes the parameters of text world by amending tense from past to present in the process of narrating. Both of the temporal and spatial parameters have changed. Another world switch takes place in the second paragraph. Description of Go-Away bird on the acacia tree 'in the early morning' and 'late afternoon' construct two different time zones and these changes of time zone is represented in these two types of time which are produced in text world (3) and (4). Each world has its temporal parameters, but they share the same spatial environment in text world of the novel.

This example is from the novel that sustains the shifts . These shifts take different shapes to help readers move from one side into another and the shift is modified by certain textual clues . The shifts are cognitively established in readers' minds and keep them in their memory as a text world of their experience. The extracts of the text world that form the novels of the study will be analyzed according to these ways of shifting . The following figure shows how world building elements and temporal world switches are combined in text world analysis as follows :

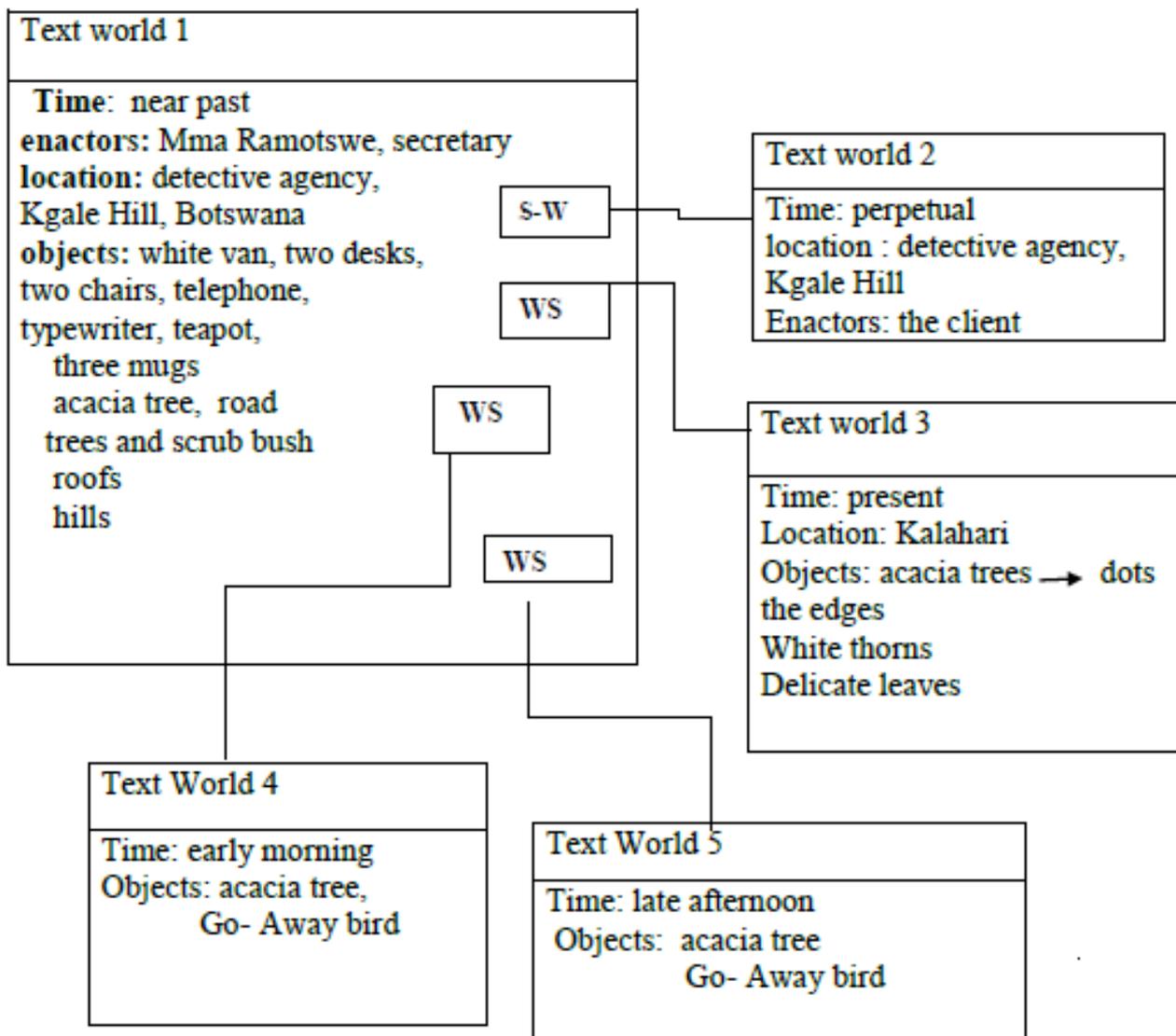


Figure 3-11 : Temporal Switches

3.4.2. Model Worlds

Modal –world is just like a world-switcher that represents the development of Werth's(1999) attitudinal sub-worlds . Gavins (2007) forms the name modal –worlds to text worlds that are constructed by deontic and boulomaic modalisation . These worlds are referred to as attitudinal sub-worlds in the original versions of Werth's Text World Theory . Gavins(2007) initiates four kinds of modal worlds , these are boulomaic modal-worlds , deontic modal-worlds , finally epistemic and hypothetical modal-worlds . It should be mentioned that the content of these modal-worlds and other incidents they elaborate are sometimes not perceived at the time of their constructions.

3.4.2.1 Boulomaic Modal-Worlds

Using certain boulomaic expressions, participants and enactors that construct a number of modal text-worlds in which a particular distant situation which is portrayed. The hearers or readers who conceptualize this situation and consider it as being located in a faraway area from its constructor's real worlds of the text world . This space can be spatial, temporal, epistemic or an amalgamation of some of these worlds . At the same time , participants or enactors of the discourse-world highlight their attitudes towards the constructed modal-world of the text (Gavins, 2007). Gavins (2007) mentions "this Text World Theory category includes all kinds of fantasy-and-wish worlds, which often take on complex world-building and function-advancing structures of their own in discourse " (p.95).

Boulomaic modal-worlds can be created by using many items include: modal lexical verbs (for example, want, wish, hope, and desire), modal adverbs (for example, hopefully, regrettably); adjectival and participial

terms which take the form "BE...THAT" or "BE...TO" (for example, it's regrettable that, it was good to, it is hoped that).

Gavins (2007) refers to one of the examples from a magazine called OK that is published in UK and it has many international versions . The following extract is from the magazine :

Lapping up every moment of the sun-soaked break, the pair frolicked in the sea, kissed on the sand and rubbed suntan lotion into each other . . . Months before Andy popped the question, the Liberty X singer spoke to OK! and made no secret of her desire to wed her Pop Idol beau. And, when he finally got down on bended knee in front of the nation on MTV's Totally Scott Lee, we have to say we all breathed a sigh of relief and even shed a few tears along with the duo. Much like pal Katie Andre, Michelle will certainly not be opting for a quiet wedding. She wants a day to beat all days – although we're not sure anyone could beat Katie's – and that involves a lot of meticulous planning' .My ideal wedding would be a total fairy tale,' says Michelle. 'I want to travel to a big church in a horse and carriage and for it to be really girly. I want it to be traditional and fun'. Before jetting off to Dubai, Michelle just had time to work out some plans for her wedding dress – and it certainly sounds like it's going to be a stunner. 'It would have to be backless because when you're standing at the altar that's what everyone is looking at,' she says. 'I'd really like to have diamonds down my spine and for it to be really tight at the top but to have a floaty skirt. I won't wear a veil because I want to keep it simple' .I've got it in my head that I'd like to wear cream and have yellow an peach-coloured flowers. Andy would wear cream as well.' (OK! Magazine, 11 April 2006)

The central part of this text world is the main participant-accessible that shows the scene on the Dubai beach in the simple past tense . The majority of the other worlds are made in the extract spring from thus text world . The main text world contains Heaton and Scott-Lee who take the position of the enactors and they engage in a series of material intention processes like (frolicked , kissed , rubbed) and there are three world-switches which come from this text-world . The first one of these world switches is about Scott-Lee's marriage proposal to Heaton , the readers are told to happen on a television programme at some undetermined points in time

before the Dubai holiday . The second world –switch describes Heaton that makes plans for her wedding dress (before jetting off to Dubai) . Both of these world-switches just like their originating the text-world , are both participant-accessible , it has been created by the journalist-author in the discourse-world.

The main text-world is a world in which the same journalist that reports some of Michelle Heaton’s feelings about her forthcoming wedding. The text states: ‘She wants a day to beat all days.’ The verb ‘wants’ here conveys Heaton’s inner wishes for a particular kind of wedding. It is an example of **boulomaic modality**, expressed through the modal lexical verb ‘wants’. There are lots of other modal lexical verbs which act in the same way as *want* in discourse. Verbs like *wish*, *hope*, and *desire* can all be used to express a degree of boulomaic commitment (which may be positive or negative in nature) to a particular proposition. The boulomaic modal system also has modal adverbs, such as *hopefully* or *regrettably*, and adjectival and participial constructions which take a ‘BE . . . THAT’ or ‘BE . . . TO’ structure: for example, ‘*it’s regrettable that she died so young*’, ‘*it was good to see his friends again*’, ‘*it is hoped that the Prime Minister will resign.*’ In all these examples the use of a modal item includes the effect of constructing a modal-world which is separate from its originating text-world. Basically, the contents of these modal-worlds, the situations they describe, are often unrealized at the time of their creation (Gavins , 2007).

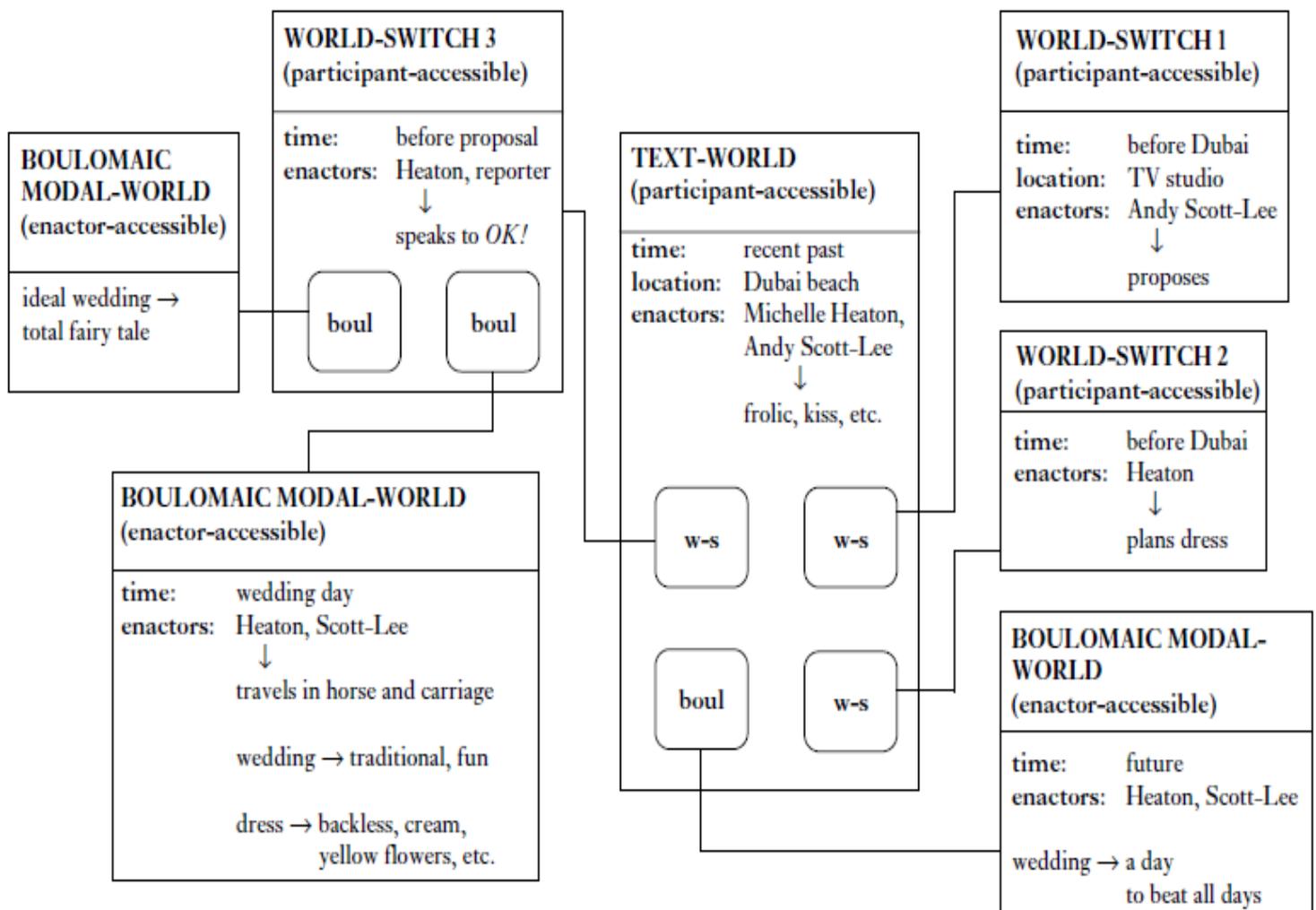


Figure 3-12: Boulomaic modal-worlds

3.4.2.2. Deontic model-Worlds

Gavins (2007) speaks of deontic model system as one that we function to express our notions about the duty through language . These ideas range from permission , through to obligation and vastly to requirement . There are also other linguistic items that can be used to show many deontic obligation . Among these items are like , certain modal auxiliaries that come before a verb for example , You must do as I say , you may have another cake . There are also other forms like participial and adjectival

expression such as , " BE THAT " or " BE.... TO" , such as it was required that , only authorized personal are allowed to , it is forbidden to) . These instances express the kinds of authority and officialism . This reflects the point that the deontic modality is related to and utilized in the discourses of control . Like boulomaic worlds, deontic text-worlds are also depicted as located in a "conceptual distance" from its constructor.

Gavins (2007) mentions an example about deontic modal worlds . This example is about a manual book , entitled (How to Keep Your Volkswagen Alive: A Manual of Step-by-Step Procedures for the Compleat Idiot.) by John Muir (1997) . The book aims at the owners of classic Volkswagens. The main function of the book is to inform and instruct these readers about the basic elements in the car like maintenance or driving practices in which Muir claims that prolong the life of driving in Volkswagen.

HOW TO DRIVE A VOLKSWAGEN

With love, of course – probably the best advice I can give you – but there are certain differences from American Iron that might help you understand what this particular type of Love means. First, in the Volkswagen, you have to shift – and that requires a degree of co-ordination between your left foot (clutch) and your right foot (accelerator) that only practice will develop. There are four gears forward and you have to use them all, all the time. No short cuts like starting in second and skipping third. You must use all four gears. Second, you must get used to shifting on hills and the gradual progress that a Volksie bus makes in the mountains means one thing – start earlier! Third, **don't over-rev the engine**. Later models have governors that prevent over-revving on the high side but don't help when going down a steep hill in third. To make the engine run too fast (over-rev) at any time means stretching the engine past its ability to return to the same shape – real trouble. There are speeds you shall not exceed in each gear. Learn them and stick to them and love it. Fourth, **never lug the engine** – you must shift down on that hill or in town to keep the engine rpm about 2,000 or you will soon pay for your perfidy with a new engine. (Muir 1997: 36)

The first direction is made by Muir to refer to his co-participant in the text ' you have to shift ' . The deontic modal constructs a separated world in which the suggested shifting of gears is taking place . This world consists of its own world building and function-advancing elements. As world-builders, it has another enactor of the reader and a Volkswagen

vehicle, which could be either a Beetle or a bus, it depends on the reader's own background knowledge. The spatial setting of the deontic modal-world is not determined , beyond what is being inside a Volkswagen, and its temporal setting is also unspecified, beyond an imprecise future time-zone. It is vastly unlikely that the reader of the text, even if he or she has a Volkswagen in the real-world of life , will be reading Muir's instructions *inside* or about the vehicle.

These lines are taken from the opening chapter of the book on how to drive a vintage Volkswagen . A number of deontic modals will be analyzed in this text world . Muir provides details about driving the car and the other tips . The new text world is created which has its world-building and function-advancing components . This text world focuses on the limited part of the body , feet. Its main function-advancing proposition is a material intention process , through the co-ordination of the right foot with left one to produce a successful gear change . Muir vastly emphasizes in this paragraph on need to shift through all the gears in a vintage Volkswagen . He makes another deontic modal-world within the main text-world by repeating his direction his directions: 'you have to use them all, all the time . . . You must use all four gears'. His insistence establishes a world in which, once again, an enactor of the reader is shifting through the gears of a Volkswagen. This unrealised situation is conceptually separate from the text world in which Muir is expressing his positive attitude towards the material intention process which forms the function-advancing component of the deontic modal-world. Again, a further world is embedded within this one. Muir states that there should be 'No short cuts like starting in second and skipping third'. These kinds of imperatives, found throughout this and countless other instructional texts, operate conceptually in the same way as many deontic modal items

Gavins (2007:97-111). The following figure will show the whole process of how deontic modal worlds are created .

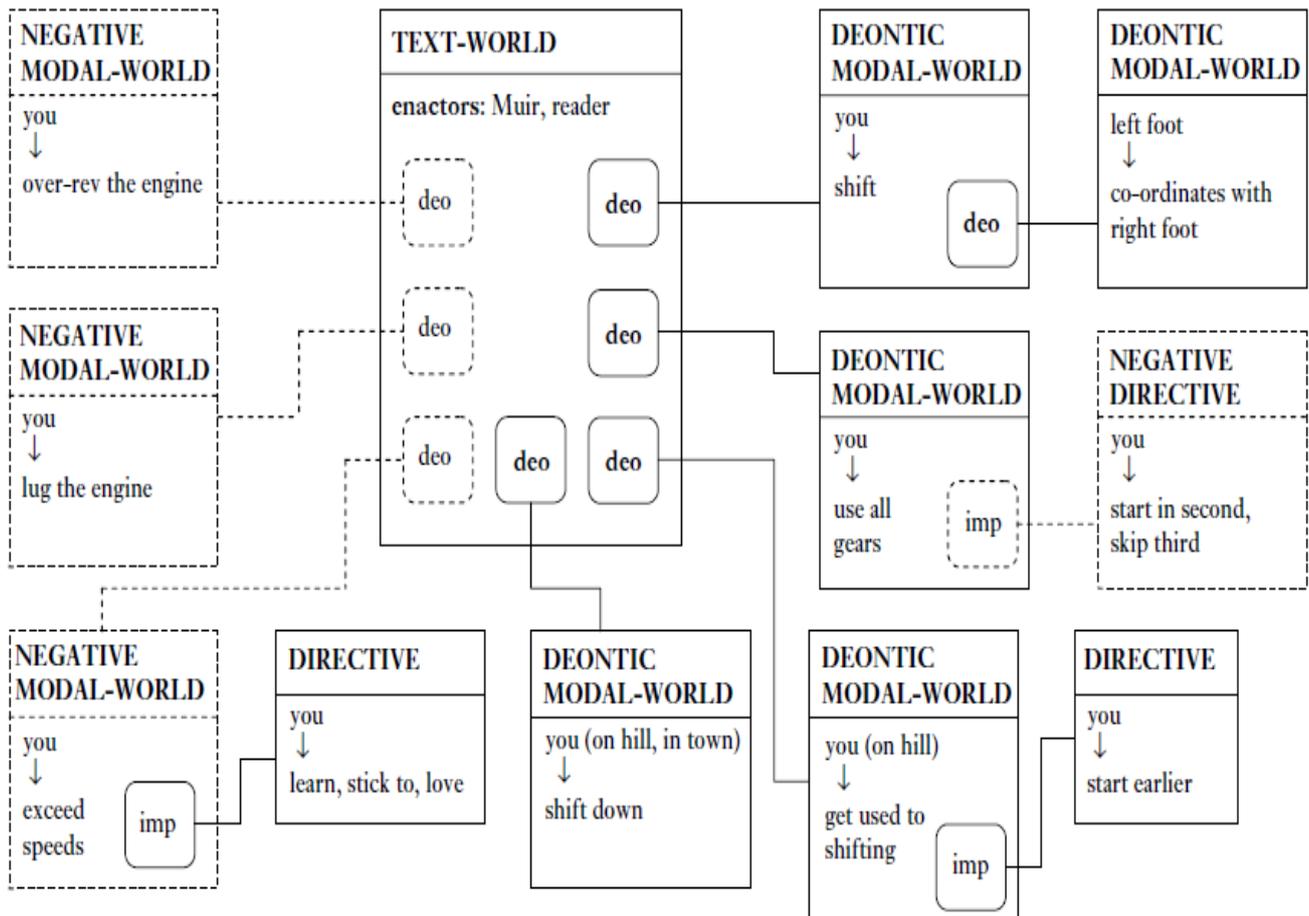


Figure 3-14: Deontic modal –worlds

3.4.2.3. Epistemic modal-worlds

Epistemic modality is created by modality like other worlds of boulomaic and deontic modal-worlds . The epistemic world expresses different degrees of confidence in the truth of specific subject . It deals with a wide spectrum of beliefs from one end of the scale to the complete lack of confidence at the other side (Gavins , 2007).Gavins(2007) mentions that there are a number of modal items that deal with epistemic engagement . These have modal lexical verbs like suppose , believe , know , think and

doubt , and epistemic modals adverbs such as maybe , possibly, certainly , doubtfully , supposedly , maybe , perhaps and others . Furthermore , adjectival forms are also added. Epistemic modal worlds boulomaic and deontic modal-worlds in the way that they have a situation which is distantly oriented temporally and spatially and from its creators.

Yet , remote worlds can be made even with the absence of epistemic modal auxiliaries or other lexical verbs. Conditional structures could construct epistemic modal-worlds if they introduce an unrealized situation: e.g. "if Doncaster Rovers get promoted to the third division this season, I'll lay an egg". Hypotheticals create epistemic-modal worlds as well (Gavins, 2003).

The text worlds built by epistemic modals are different from boulomaic and deontic modal-worlds in one significant aspect . All modal worlds draw or depict the situations that are distant from the matrix text worlds , epistemic modal worlds The text worlds constructed by epistemic modalisation are different from deontic and boulomaic modal-worlds in one important aspect. Whereas all modal worlds portray or depict situations which are distant from their matrix text world, epistemic modal worlds that provide a level of uncertainty being added to them . Whilst deontic modal-worlds reveal "obligation" and boulomaic modal-worlds reveal "desire", epistemic modalisation maintains the layer of speaker-or writer-knowledge about the truth of a specific notion (Gavins , 2007).

The concept of perception is also added to the epistemic modal system . This kind of sub-system that links epistemic items to human's perception , especially the visual side . The textual cues of epistemic modality of perception that include : it seems , obviously and apparently . The use of

perception modals refers to the idea that "human beings understand the abstract concepts of knowledge and certainty in terms of their physical bodily experiences" (Gavins, 2007, p. 115).

According to Werth's (1999) version of text world theory , the text worlds that are formed by epistemic modalisation are called "epistemic subworlds". However , Gavins (2001, 2005 and 2007) states a new term for worlds constructed by the use of modality in general. For example, Gavins (2007) renames "epistemic sub-worlds" as "epistemic modal-worlds" (Gavins, 2007). This new term is the one used in the study.

3.4.2.4. Hypothetical Text Worlds

Gavins (2007) argues that the expression of personal knowledge and belief is not just through epistemic distance is communicated in discourse. In daily interaction , by all types of discourse , we humans always generate unrealized and other remote text worlds by language . We do have the ability of imagining , believing or thinking about endless listed of situations that are not actualized in our reality . The way we do this is through constructing hypothetical text worlds that take numerous forms whether they are linguistic or conceptual ones . The following extract of discourse can show us the ways of hypothetical worlds :

If Margaret Thatcher is re-elected as Prime Minister, *I warn you.*

I warn you that you will have pain – when healing and relief depend on payment.

I warn you that you will have ignorance – when talents are untended and wits are wasted, when learning is a privilege and not a right.

I warn you that you will have poverty – when pensions slip and benefits are whittled away by a Government that won't pay in an economy that can't pay.

I warn you that you will be cold – when fuel charges are used as a tax system that the rich don't notice and the poor can't afford.

I warn you that you must not expect work – when many cannot spend, more will not be able to earn. When they don't earn, they don't spend. When they don't spend, work dies.

I warn you not to go into the streets alone after dark or into the streets

in large crowds of protest in the light.
 I warn you that you will be quiet – when the curfew of fear and the
 gibbet of unemployment make you obedient.
 I warn you that you will have defence of a sort – with a risk and at a price
 that passes all understanding.
 I warn you that you will be home-bound – when fares and transport bills
 kill leisure and lock you up.
 I warn you that you will borrow less – when credit, loans, mortgages and
 easy payments are refused to people on your melting income.
 If Margaret Thatcher wins, she will become more a Leader than a Prime
 Minister. That power produces arrogance and when it is toughened with
 Tebbitry and flattened and fawned upon by spineless sycophants, the
 boot-licking Knights of Fleet Street and placemen in Quangos, the arrogance
 corrupts absolutely.
 If Margaret Thatcher wins – I warn you not to be ordinary.
 I warn you not to be young.
 I warn you not to fall ill.
 I warn you not to get old. (Kinnock 1993)

The discourse world of this speech was given by British politician , Neil
 Kinnock , on 7 June 1983 . At this point in history, Kinnock was a
 member of parliament for Islwyn, South Wales, and the Labour Party of
 which he was a member was on the verge of a second consecutive general
 election defeat at the hands of Margaret Thatcher’s Conservative Party.
 Kinnock was elected leader of the Labour Party four months after he
 delivered this speech (Gavins ,2007).

Each scenario Kinnock puts that represents his broad-ranging version of a
 certain concertive future is not really actualized in the discourse –world
 containing both Kinnock and his audience . The main hypothetical text
 world is expressed during the course of the speech that is set out in the
 first clause of the opening line : ‘If Margaret Thatcher is re-elected as
 Prime Minister’. This clause is part of a conditional construction . In
 traditional grammar , conditionals are divided into two parts , protasis and
 apodosis . The first one is the part of a conditional that builds a
 theoretical situation and marks it as being away from the reality . The
 nature of remoteness marker might either take the form of an if-cause or ,
 an inverted modal or auxiliary such as : ‘*should the meeting overrun, I’ll
 phone to let you know*’, or ‘*had we known it would rain, we would have*

stayed at home'. In all cases, the protasis establishes an epistemic modal-world which has its status as an unrealised possibility made linguistically evident. The apodosis part of the conditional refers to the situation that is consequent on the protasis . It normally has the function-advancing information which forms the initial hypothetical situation to a further point or the conclusion . The example of this part is the apodosis clause, '*I'll phone to let you know*', contains a material intention process ('*I'll phone*') which acts as the main function-advancer in the epistemic modal-world established by the protasis, '*should the meeting overrun*' (Gavins ,2007).

There are many co-occurrences of 'I warn you' are followed by the construction that refers to future time-zone, for instance in 'you will have pain', 'you will have ignorance', 'you will have poverty', and so on. These kinds of constructions actually function extremely strong the expressions of epistemic commitment on the part of the speakers to the function-advancing propositions they have . What Kinnock is trying to communicate here is not something supernatural ability to talk about the future, but his strong *belief* reflects the idea of no other kinds of future are possible under Tory rule and administration . In fact , some of Kinnock's expressions of his personal belief are so determined that they seem to blur the boundaries between deontic and epistemic modality of the text worlds . He begins each sentence with a different function-advancing proposition (for example, 'I warn you that you will borrow less'), which is followed by a subordinate clause which redefines the basic hypothetical situation in the discourse (a Tory victory) in some way (for example, 'when credit, loans, mortgages and easy payments are refused to people on your melting income'). Where the repetition of 'I warn you' precedes each apodosis, the temporal adverb 'when' begins the majority of the subordinated protases, marking their essentially world-

building nature. This temporal deixis denotes the unrealised nature of the world; ‘when’ specifies that the state of affairs being described has not yet come into being in the originating world. More significantly , the choice of ‘when’ over ‘if ’ as a remoteness marker adds to the sense of inevitability attached to Kinnock’s imagined situations (Gavins ,2007).

3.5. Focalization and Enactors

The text world has a number of enactors . Those enactors have roles in this text to create the whole situation . The term focalization is created by Genette (1972, cited in Huhn ,2009) . The term refers to the process of forming the information that is related to the experience or knowledge of the narrators , the characters and the other entities in the text. Dunn et al . (2006: 111) explain that focalization or the viewpoint is from the narration is being told and this states that the narrative voices may or may not be the characters in the text. Furthermore , the word focaliser shows the participants who see what is going , whereas the word focalized refers to what is seen (participants or objects) . Phelan (2001) emphasizes that the types of focalization which has been established by Genette is not only concerned with who perceives , rather it states how much narrators know in connection with characters . Genette (1980) maintains three types of focalization as follows :

1. Zero focalization : this category is used in classical narratives in which the narrator tells more than the characters .
2. Internal Focalization : this category shows that both narrator and character know the same information in other words focalization implies that the narrator knows as much information as the charator knows . This category has three types . The first one is called fixed internal focalization in which the story is told through only one character in the whole story . The second one is called variable internal focalization involves various

points of view from more than one character in the story . The last one is called multiple focalization that takes place in epistolary novels .

3. External Focalization : this category shows the situation in which the narrator says less than a character . It refers to the objectivist or behaviorists narratives in which the access to the thought or feelings of characters is not allowed .

In novel openings , the paragraphs introduce the readers to the universe of the text in which he or she will experience the kinds of the discourse . Gavins (2007) presents the term heterodiegetic narration in which the story is being told by the narrator , yet , this narrator takes the position outside the story instead of being one of the participants of the story . This term also refers to the floating perspective in the text world . Gavins (2007) shows this point in an example from a novel named , The No. 1 Ladies' Detective Agency . This novel is written in third person by the novelist McCall Smith . It has heterodiegetic narration , this appears by Mma Precious Ramotswe , that is referred either by her first name or the pronoun (she) .

The following text is the opening of the novel

Mma Ramotswe had a detective agency in Africa, at the foot of Kgale Hill. These were its assets: a tiny white van, two desks, two chairs, a telephone, and an old typewriter. Then there was a teapot, in which Mma Ramotswe – the only lady private detective in Botswana – brewed redbush tea. And three mugs – one for herself, one for her secretary, and one for the client. What else does a detective agency really need? Detective agencies rely on human intuition and intelligence, both of which Mma Ramotswe had in abundance. No inventory would ever include those, of course. But there was also the view, which again could appear on no inventory. How could any such list describe what one saw when one looked out from Mma Ramotswe's door? To the front, an acacia tree, the thorn tree which dots the wide edges of the Kalahari; the great white thorns, a warning; the olive-grey leaves, by contrast, so delicate. In its branches, in the late afternoon, or in the cool of the early morning, one might see a Go-Away bird, or hear it, rather. And beyond the acacia, over the dusty road, the roofs of the

town under a cover of trees and scrub bush; on the horizon, in a blue shimmer of heat, the hills, like improbable, overgrown termite-mounds.(McCall Smith 2003: 1)

In this example variable focalization can be used in which the story beings the contents of the text world that are told by the narrator . In addition to that , there are other voices come and go to tell the story . Yet , the omniscient narrator remains for the entire discourse of the story .

Culpepper (2002) points out to types of characters in narrative texts that could be as " homodiegetic" in which the narrator situated in the story as a character or "heterodiegetic" outside the narrative that can be as an observer or "extradiegetic" who is over the story that can be as a commentator .

Gavins(2007) uses another example to show another kind of focalization . This example is a novel written by Paul Auster in 2004 . This novel entitled Oracle Night . The text as follows :

She had been sick for a long time. When the day came for me to leave the hospital, I barely knew how to walk anymore, could barely remember who I was supposed to be. Make an effort, the doctor said, and in three or four months you'll be back in the swing of things. I didn't believe him, but I followed his advice anyway. They had given me up for dead, and now that I had confounded their predictions and mysteriously failed to die, what choice did I have but to live as though a future life were waiting for me? I began with small outings, no more than a block or two from my apartment and then home again. I was only thirty-four, but for all intents and purposes the illness had turned me into an old man – one of those palsied, shuffling geezers who can't put one foot in front of the other without first looking down to see which foot is which. Even at the slow pace I could manage then, walking produced an odd, airy lightness in my head, a free-for-all of mixed-up signals and crossed mental wires. The world would bounce and swim before my eyes, undulating like reflections in a wavy mirror, and whenever I tried to look at just one thing, to isolate a single object from the onrush of whirling colors – a blue scarf wrapped round a woman's head, say, or the red taillight of a passing delivery truck –it would immediately begin to break apart and dissolve, disappearing like a drop of dye in a glass of water. Everything shimmied and wobbled, kept darting off in

different directions, and for the first several weeks I had trouble telling where my body stopped and the rest of the world began. (Auster 2004)

According to the narrative theory , this text world has homodiegetic narration . The focaliser and narrator are the same . The participating enactor in this text-world presents the contents of the text-world to the readers . Furthermore , the text is narrated by a first-person enactor . The text has a fixed focalization in which the reader has one way into the text-world , this is sustained by Sidney Orr , the protagonist of the novel who sees and speaks here . Gavins (2007) uses another term called(variable focalization) that refers to the change in the process of narration.

3.6 .Blended Metaphor

Metaphor contains more than one conceptual domains . These are mainly cognitive and conceptual . Accordingly , the traditional criticism distinguish between Tenor (the common element) and Vehicle (the established element that is described in the old element). In stylistic terms , the new elements take place first in the sentence like , " Juliet is the sun " . Juliet is the vehicle , whereas the sun is the tenor . The common features between these two element are like life-threatening , here , beauty and warmth . This relation is called the Ground of metaphore (Stockwell ,2002) . Fauconnier and Turner (2002) add that the conceptual spaces are basically conceptual domains that show the mental images being created in the mind .

Lakoff and Johnsen (1980) argue :

[m]etaphor is typically viewed as characteristic of language alone, a matter of words rather than thought or action. For this reason, most people think they can get along perfectly well without metaphor. We have found, on the contrary, that metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature(p.4).

This definition shows that metaphor plays a key role in everyday communication and it is not in literary texts. . Gibbs , Jr.(1994) states that

figurative language is crucial tool that shapes the way of thinking and communication in the process of exchanging ideas.

The main concern of cognitive linguistics is the conceptual level that is seen in the terms of source and target models . As a result , the part that refers to the conceptual metaphor is Juliet (target) and the sun is the (source) (Stockwell , 2002) .

In TWT , the concept of metaphor is called blended world . This blended world results from the conceptual merger of two independent text – worlds that occur in the discourse . Blended worlds are not separated in the discourse , rather they are only separated in the mental representations . Blended worlds are also the extended metaphor that are related to the whole discourse (Gavins , 2007) . Gavins(2007) explains this kind of metaphor in Sir Walter Raleigh's Poem that is entitled (What is our life) . The using of conceptual metaphor (Life is a theater) that is depicted through rationalizing the characteristics of life with theater . The blended worlds are resulted by mappings to a new derived one as in the following poem :

What is our life? A play of passion,
Our mirth the music of division;
Our mothers' wombs the tiring-houses be,
Where we are dressed for this short comedy;
Heaven the judicious, sharp spectator is,
That sits and marks still who doth act amiss;
Our graves that hide us from the searching sun
Are like drawn curtains when the play is done.
Thus march we, playing, to our latest rest;
Only we die in earnest, that's no jest. (Sir Walter Raleigh, 1612)

The poem starts with text-world of the opening line that shed lights on the abstract concept of life . The next lines , the poet illuminates a number of the individual aspects of the life and blends them one by one showing the features of the theater like death , God , pregnancy and happiness that are framed in the terms of stage curtains , dressing rooms , the audience and so on . Gavins (2007) uses two types of metaphor to describe the

metaphor of life is a theater . The types are micro-metaphor and megametaphor . Stockwell (2002) defines megametaphor as a conceptual feature that is related to the whole text and contributes to the readers' understanding of the general meaning or the gist of the work , whereas the particular realizations of many metaphors in the text are micrometaphors . In Raleigh's poem the new text worlds are formed and fed into the blended worlds across the lines of the poem as the single micro-metaphors draw the features of the theater to be blended with the aspects of human experience that is basically text-driven. Furthermore , each individual micro-metaphor plays a key role in building the complexity of the blended world in which megametaphor can be identified running throughout the text.

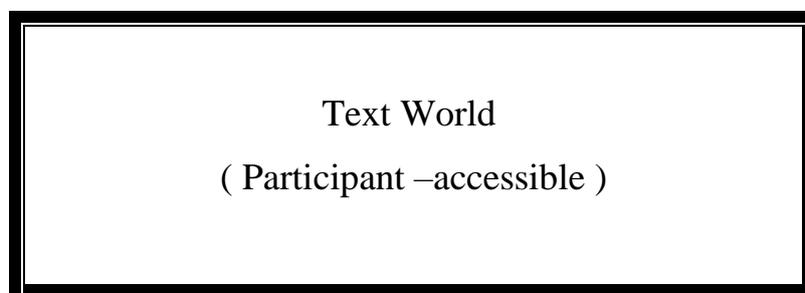
3.7. The Text-World of Novels' Titles

The title of the novel has two functions according to TWT . These two functions are revealed in the titles of lyric poems . Generally speaking , poems have title as the novels do . Lahey (2006) contends the function of titles in the poems as follows :

The title of a poem serves two functions from a Text World Theory perspective, depending on the "level" of the discourse one chooses to focus on. At the discourse world level, the title of the poem indicates what the "story" of the discourse will be about; in short, it defines the principal subject-matter of the discourse. At the text world level however, the title functions as a part of the text, and may be processed just as any other textual element in the body of the poem as either world-building or function-advancing. (p. 149)

The title of the poem call also be applied to the narrative discourse to state these two functions on two conceptual layers , discourse world and text world . This concept of analyzing the title of novel can be applied to the novel entitled , *The Stone Dairies by Carol Sheilds in 1994* , the title activates in reader's mantel representation . Hence , this title will have

two functions . At the discourse –world conceptual level , the title of the novel tells the readers that the story is about a women who lives a life that is meaningless and her life reflects the state of existential nihilism since the word dairy refers to the meaning of events and memories . At the text-world conceptual level , the title works as a world-building element , through inferences and background information , the readers are able to determine the spatio-temporal settings of the events that taking place in woman's life through her goodwill or acceptance of bitter situation as text –world of the novel sates and the place is not determined because it is about Stone's struggle in general . The title reveals the sense of autobiography of a certain person who lives the world of despair . It is remarkable to pay attention that , at the text-world conceptual layer , Text World Theory shapes the ontological points of both readers and authors that are no longer humans , rather they are only a result of textual information in the text-world . This part is not mentioned by (Gavins , 2007) and it is added to the theory by the researcher . Figure 3.15 shows the visual representation of the text world analysis of the title :



World –building elements :
Time : 1905
Location : Unspecified
Enactors : implied author and readers
Objects : dairies

3.15. A text-world analysis of the novel's title .

3.8. Negation

Werth(1999) mentions that negation is kind of a sub-world. Negation is not just the affirmation of negative states of affairs , or it is the negation of an affirmative state of the affairs. Still , it has the function of foregrounding through which some background suggestions are (asserted, assumed, expected, claimed, presupposed) are highlighted and defied. Negation can be usually expressed by certain negated lexical expressions that reveal some unrealistic domains with a contents that are contrast to the scenario represented in the text world (Hidalgo-Downing , 2000) . Werth(1999) refers to the function of sub-worlds is to change or alter the parameters which are in account of the constructing the mother text world . Negation also has this function with altering the world-defining elements by omitting these parameters . In this way , negation will have

an important role to play in promoting the knowledge in the text world (Hidalgo-Downing , 2000)

Werth (1999) also differentiates between participant-accessible negation and character-accessible negation or enactors. On the one hand , participant-accessible negation, it is perhaps that the propositions included in the common ground of the discourse being altered or in other words it is shared . The common ground propositions may for a part of the world-building information which accompany text world, or they may have emerged from function-advancing elements . On the other hand , character-accessible negation never includes a change in such propositions. This type of negation is self-contained, i.e. it contains the propositions which in turn invalidate it (Werth, 1999). Negation, thus, "may form part of the contradictory structures, which being self-contained units, do not contribute to the updating discourse function but rather seem to block the flow of information" (Hidalgo-Downing, 2000, p. 215).

3.9. Blended Self Text-World

Narratology has the concept of sequences of events in novel . The definition of narratology is not always clear-cut , yet the only way to define this concept is to refer to the fictional world that deals with fictional characters who act , feel and think as it was mentioned by Fludernik (2009) in chapter two . In narrative discourse we readers immerse into the text through the language , in other words , the lexical choices that create the world of the characters . Hence , the narrator recites the narrative discourse in different ways to build the mental image of what the characters are with a support of reader's mental representation . Sometimes the characters' inner worlds are being fused into the description of the place that is around the characters . You as a

reader feel that the character's self and the place are one , as if no one can be there without the other . This kind of blending creates deep and emotional imagination and urges the readers to feel more and more sympathy to be united with characters through the textual aspects of the text world . The researcher coins the term **(Blended Self Text-World)** to describe this state of union between characters and places . As a result , this kind of discourse combines both character's self as thinking or feeling , and the description of the place to show the inner worlds of the characters .

Whiteley (2010) coins a new term or a world called ' participation-world ' and these worlds have the reader's unrealized hopes and preferences concerning narrative events which are modeled on Gerrig's concept of ' participatory response ' . Whiteley (2010) applies this new world to a novel entitle , *Never Let Me Go* by (Ishiguro 2005) . The readers lack the knowledge about enactor's responses in what is going to happen to them and the text holds this information as well . This kind of state for the readers triggers a sense of suspense and it is sustained by stylistic choices that contribute to this effect for instance the world-building adjectives obscure and weird and high frequency of epistemic modality which express uncertainty to the mental states of one of the enactors in the passage . Hence , these effects generate a number of participatory – responses with reference to the enactor's fate such as (Maybe enactor [x] will commit suicide ? May be he is going to cry ? (Whiteley , 2010).

What Whiteley did means that we can add a new world , but , it is based on the elements of the theory itself . As a result , the researcher coins a new world based on features of TWT .

Ronald Langacker is a well-known cognitive linguist who redefines the way of analysis according to this a new type of text world . The following is his email message :

I have read your summary. My reaction is positive in that your analysis of the passage seems quite reasonable to me. I would qualify this only by noting how very limited the discussion is, which may just be due to the fact that what you sent is only a brief summary rather than a detailed account. Based on this alone, I would not speak of a “narrative theory”, which implies something fairly comprehensive, but merely a type of phenomenon that involves blending and can occur in narrative discourse. In any case, since narration is not per se anything I have studied seriously, I doubt that I would have much of value to say even with a larger sample (Ronald , Langacker , personal communication , March 3 , 2022) .

Gavins (2007) explains that the function of text is either to describe a particular scene or to expose a particular character . The textual elements can take a dual world-building and function-advancing role in the text-world . The process of blending self-text-world depends on the types of adjectives and verbs , in other words the types of process that show this kind of blended discourse .

The business of eating being concluded, and no one uttering a word of sociable conversation, I approached a window to examine the weather. A sorrowful sight I saw: dark night coming down prematurely, and sky and hills mingled in one bitter whirl of wind and suffocating snow.(Bronte , 1847)

This example shows and justifies how the new world is represented through stylistic features within the orientation of the theory. This blended narrative shows how the narrator describes the social communication between the people that has reached to the point of stopping . The state of how the character acts which describes the stopping is linked to the physical aspect around the character . World-builders are the pronoun I and the setting is where the character stands

(window) , the time-zone of text world is past . The adjectives that are used to deepen this sense of destruction are sorrowful , dark , bitter , suffocating . The types of processes are material processes that describe how the enactors observe the place such as a sorrowful sight I see , dark night coming prematurely , sky and hills mingled in one bitter whirl of wind. The other material processes are the first one is in passive and the actor is deleted (The business of eating being concluded) , the second one is with negation (no one uttering a word of sociable conversation) and the last one (I approached a window to examine the weather) . The high frequency of material process infer the actions of what the enactor does . These processes are grouped together to show how the social connection is broken down and at the same time the physical aspect around the enactor sustains this social destruction . The material processes are both with the character and the things around him. The function-advancers are plot-advancing that reports the narrative text and scene-advancing that describes the scene of text-world. The circumstantial relational processes are used at the end of the text that shed lights on the place of mingling in (in one bitter whirl of wind and suffocating snow). The way of integration both the types of processes and the types of function-advancing (plot-advancing and scene-advancing) and the using of adjectives reflect the blended self-text-world. The use of adjectives is a crucial factor which create in reader's mind how the atmosphere is twinkled with enactors' self not just describing the scene , these adjectives build the sense of that situation which is similar to the reader's background knowledge . The above passage mentions the adjectives which refer to real of state of no progress like dark , suffocating . As a result , there must be adjective and other processes and they both create the new world. The following figure schematic figure shows blended self text-world :

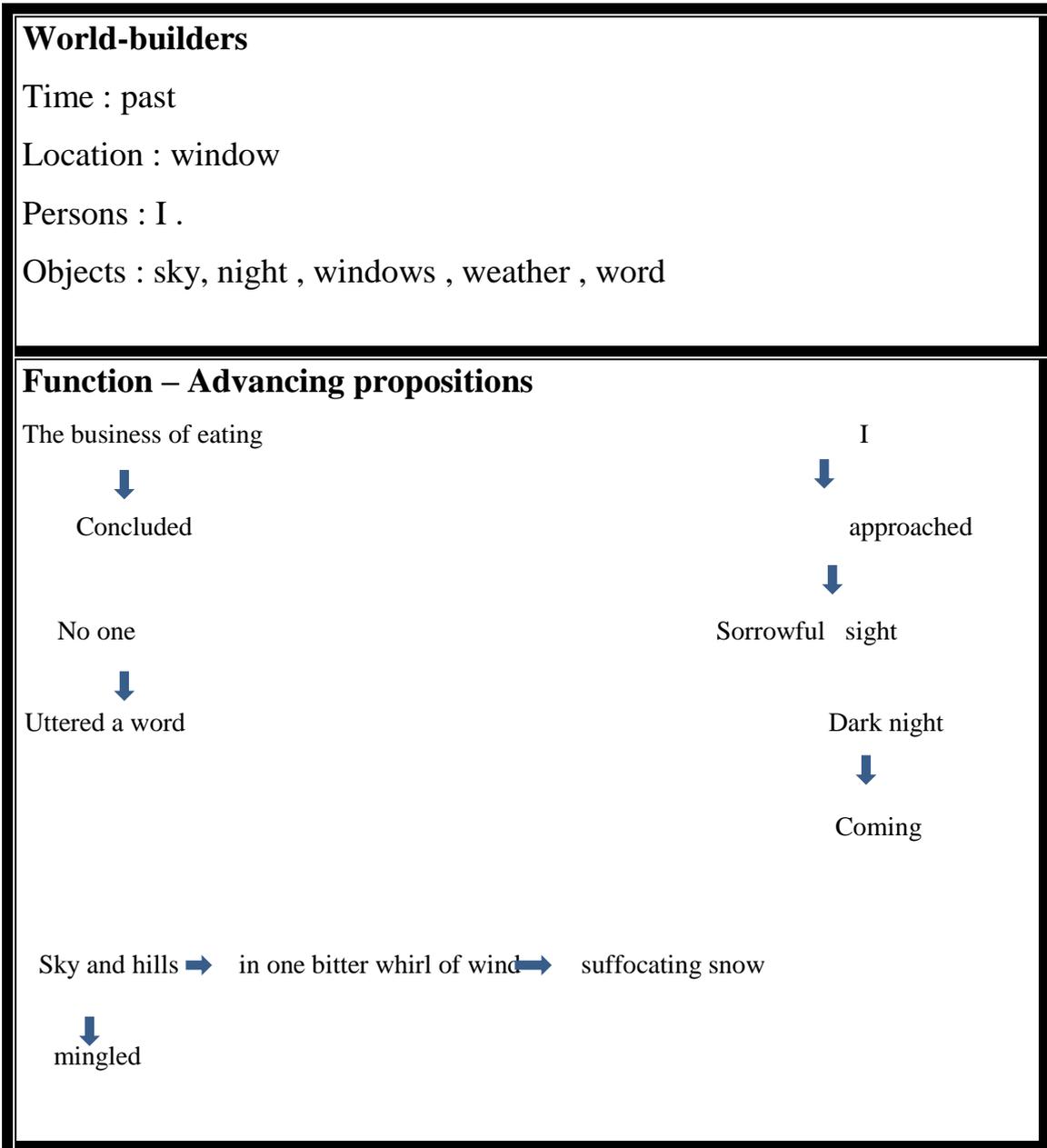


Figure 3.16. A text-world analysis of Blended Self Text World .

Chapter Four

Methodology

3.1. Introduction

This chapter clarifies and tackles the methodology of the study that is used to frame the maps of analysis . It has a number of sections and subsections which help the readers to understand how the study is carried out regarding cognitive studies . In addition , the method of analysis adopted in this study is qualitative textual analysis approach that is based on TWT to deconstruct the stylistic choices of the narrative discourse. The model of the study has been discussed in detail in Chapter 3 .

3.2. Methods of Analysis

The study is about to find how the stylistic choices contribute to revealing the concept of existential nihilism and they are used cognitively to build the mental representation in reader's mind. Accordingly , the study adopts both qualitative and textual approach to achieve this aim .

3.2.1. Qualitative Analysis

This method focuses mainly on providing in-depth and thorough description through detecting patterns , qualities and features which occur in a discourse analytical researches . Hence , it is an inductive analysis that is based on theories to find the objective results and evaluations and it can be justified and validated by quantitative analysis (Kuckartz , 2014 :3).For this reason , this method is suitable for such a study that functions one of the theories in cognitive stylistic to highlight the existential nihilism in narratology .

3.2.2 . Textual Analysis

This kind of method is used in the studies that are mainly conceding with interpreting the meanings of the texts . Frey et al (1999) mention the main functions of the textual analysis as follows :

1. The purpose of textual analysis is to describe the content, structure, and functions of the messages contained in texts.
2. The important considerations in textual analysis include selecting the types of texts to be studied, acquiring appropriate texts, and determining which particular approach to employ in analyzing them.
3. There are two general categories of texts: a. Transcripts of communication (verbatim recordings) b. Outputs of communication (messages produced by communicators)
4. In terms of acquiring texts, outputs of communication are more readily available than transcripts.

3.2.3. Qualitative Textual Analysis Approach

The study adopts the qualitative textual analysis approach and quantitative to show the meaning of the concept by using one of the theories which is Text World Theory . Then , the study explicates the content, structure, and functions of the messages contained in text , especially written texts as the novels .This method can also be the content analysis as one type of the qualitative analysis which is highly important in the meanings associated with messages than with the number of times message variables occur.

3.3. Data Selection

The data represent a number of the extracts taken from two novels , namely , Paul Auster (1987) In the Country of Last Things and Joseph

Conrad (1902) *Heart of Darkness*. The data represent 20 extracts , every ten extracts are collected from each novel .

3.3.1. Data Saturation

Interestingly , this term is used especially in determining the progression of meaning in the analysis and it shows the state in which the researcher finds no new information or meaning can be found in the data or, in other words ,namely , it reflects the sign of redundancy (Given, 2008: 195). Moreover , data saturation is a concept commonly used in qualitative research to indicate reaching a number of samples where nothing new is added and thus a researcher should no longer collect more data (Francis et al., 2010)

The term is also coined by Glaser and Strauss (1967) as "theoretical saturation" to elevate the data for that is investigated in nuances , depth , and diversity . Various methods and strategies are within this concept most of them depend on two basic points: saturation by the researcher's hunch and saturation by the researcher's observations. These two points are taken as the basis through collecting the data together with other yardsticks taken into accounts. These are: **basic size**, **run length**, and **new information**. These terms are explained below:

1. Basic size . In the terms of basic size , there are two terms to show how it is related to data saturation :

A. Time period . Both novels have the time of their writing and this is very plain in the paratext of each novel . *Heart of Darkness* was written in 1902 , whereas *In the Country of Last Things* was 1987 .

B. Topics and Themes . Both novels deal with issues of their time , yet , they are mainly about the human's sufferings in their life . The theme of suffering shows the representation of existential nihilism .

2. Run length . According to this term , the same number is pinpointed in which each extract is written in different contexts that makes it having sentences than the others in another novel . However , the length remain the basic tool with keeping the internal structure of these extracts .

3. New information . In the terms of new information , it is difficult for the researcher to know how that there is no new information . Still , the tools of the theory used to analyze the texts help us to reveal more or to stop and it depends more on the other stages of the analysis .

3.3.2.Data Source

The sources of the data are two , primary source and secondary source . The primary source is about using questionnaires, surveys and direct method of collecting the data , whereas the secondary sources are about books published , reports , journals , and newspapers . Accordingly , the novels are published books , then the sources of collecting data are secondary ones .

3.3.3.Data Description

The study highlights the concept of existential nihilism in two novels form two different authors in different periods of time . The following are the two novels of the study .

3.3.3.1. In the Country of Last Things

The novel was published in 1987 by Paul Auster .Paul Auster is an American author , who was born in 1947. He is considered one of the most prolific authors in our time . His works are translated into more than fifteen languages , including poetry , fiction and screenplays. He is rewarded the Morton Dauwen Award from the American Academy and Institute of Arts and Letters in 1990. According to Dennis Barone , in *Beyond the Red Notebook : Essays on Paul Auster* , Auster has become one of American's most praised contemporary novelists [whose work] has

frequently been compared to authors ranging from Nathaniel Hawthorne to Alain Robbe-Grillet” (Mark , 2008 : 90) .

The novel , *In the Country of Last Things* , takes the form of a letter from a young women whose name is Anna Blume . Anna has taken adventure into an unnamed city that has collapsed into disorder and chaos . This environment , no industry is there and most of the people collect garbage or scavenges for objects to resell . Anna has entered the city in an attempt to find her brother William , a journalist and it is suggested that the Blumes came from a world to the East which still exists .

Brown (2008:130) says that in the country of last things is about miserable vision of the urban possibilities that reveals the capacities and strategies in which human spirits survive even in the worst situations of metropolis . The language of the novel has the power to make the illusions that is able to hide the reality of an intolerable , incomprehensible and cruel existence . Martin (2008) contends that the place of the novel could be both a replica of modern New York city as well as a most vision of a possible , yet it can refer to a distinguished future . Auster refers to this deranged and bleak atmosphere and shows the level of separation evident within New York city . Martin (2008) adds more :

As in all his books, Auster approaches the real by way of the invented, offering a stylised narrative, a text which is as concerned with its own mode of production as it is with its relation to the „real“. The city where Anna lives is not only a collage of actual cities, but also a version of the city as it appears in Auster’s other novels. (p.91)

This idea relates to the nature of position of Text World Theory within the views of cognitive theories . Ungerer and Schmid (2006:3) mention that there are three basic views under the umbrella of cognitive linguistics , such as experiential view , prominence view and attentional

view . These views explicate how cognitive theories work . The first one is experiential view emphasizes the empirical methods of cognitive linguistics , like metaphor . The second one is prominence view which explains information selection within the clause , and asking how and why within clauses certain linguistic elements more prominent than others , like Frames theory . Hence , Text World Theory is under attentional view . Attentional view is about the concept in which the language we use reflects what we draw our attention to in the real world . As a result , In The Country of Last Things is a good example for such a kind of narrative and Heart of Darkness , as well .

Anna is in the city with her William's address, that address has a photo for Samuel Farr, whom William's editor sent to the city after failing to receive any letter from William. However , the consequence of events in this city is to be normal of life , and then she realizes that not just her brother's house been faded , but the entire city and street where he lives has been reduced to rubble and becomes nothing . Anna lives on the streets of the city as an 'object hunter', it is a job which involves scavenging for specific objects rather than collecting general rubbish or waste.

When Frick dies, He is buried in the House's garden, and this act is against the city's laws. Yet , the burial is reported to the police by an ambiguous resident, and they arrive to dig up the body. The police are dissuaded by Boris Stepanovich from taking further measures, but Willie has been deeply affected by the events. He starts to act erratically, and eventually violently, taking a gun and murdering several residents of the House, before turning on Victoria, Sam and Anna. Sam shoots him before he can reach them, but too much damage has been done to the House and its reputation for it to continue (“In the country of last things ” , 2009).

The House is closed down and, with the last of their money was taken from selling the remnants of the Woburn collection and Boris's personal wealth and staff .), the four obtain travel permission . The novel ends with state in which Anna considers the best way for them is to leave the city, and telling the unknown acquaintance to whom she is writing the letter that she will write again. It is not clear whether the letter was sent, and whether Anna, Victoria, Sam and Boris succeeded in their trying to leave the city.

The 'last things' that appears in the title of the novel does not refer to the technology and the disappearance of manufactured objects , rather, it also illuminates the manifestation of the fading of their memories and the words that are used to describe them(“In the country of last things ” , 2009).

3.3.3.2. Heart of Darkness

Heart of darkness is written by Joseph Conrad , who was born in 1857. He is an English novelist and short-story writer of Polish descent , whose works include the novels Lord Jim (1900) , Nostromo (1904) , and The Secret Agent (1907) and the last novel Heart of Darkness (1902). Conrad was admired for the richness of his prose in different works and renderings of dangerous life at the sea and in exotic places . The ontology of sea for Conrad represents the tragedy of loneliness (CMurfin , 1996:) Heart of Darkness recites the horrors of Western colonialism and drawing it as a phenomenon that terminates not just the land and people it misuses , but also those in the West who made a great progress . The novel tells a story about a group of passengers aboard a boat that float on the River Thames . One of those is Charlie Marlow who relates to his fellow seafarers an experience of his which took place on another river together – the Congo River in Africa . Marlow’s story begins in what he calls the “sepulchral city,” where locates somewhere in Europe. There “the

Company”— which is an unnamed organization that runs a colonial enterprise in the Belgian Congo— appointed him as a captain of a river steamer. He sets out for Africa optimistic of what he will find(“ Heart of Darkness ” , 2022).

The novel *Heart of Darkness* , in which Conrad discusses existential nihilism, that refers to a belief that the world does not have meaning or any purpose. Through Marlow, Conrad presents a story for state of civilization, and those on the board called the *Nellie* that are unaware for their own emptiness and meaninglessness. The voyage through the African Congo shows the absurdity of man's existence and how human ideals separates from the immensity of the Jungle atmosphere at that time. The inauspicious life of Jungle is the place through which Conrad functions to develop the reader's consciousness of man's despair and falseness in contrast to an obscure world. Any sense of attempt occurs against the darkness that is accustomed to natural world of man's uncivilized makeup is in vain . Those who control suppression just assure the existential nihilism as their actions result in meaninglessness. By another common character who is Kurtz, the readers can witness a man who loses the state of restraint because of his acknowledgment of purposelessness, that is why he is a nihilistic hero. The ultimate goal of the novel is that Marlow looks for such a man . Conrad's goal is to lead the readers through this ways of vagueness and pessimism to a decisive emptiness . The end of the novel depicts the image of existential nihilism through Kurtz's last words that emphasizes the world's meaninglessness " Horror , horror " . Marlow has changed and become like Kurtz a pessimistic man by lie told to Kurtz's Intended. Although Conrad himself may not himself be nihilistic, his novel portrays the truth of dark nihilism which is the world meaning or purpose , in other words is fully

existential nihilism. (“Nihilism in Joseph Conrad's Heart of Darkness” , 2022) .

3.4. Sampling Techniques

The samples must be representative of the work . This depends on the procedures of choosing the extracts from the novels of the study . Kuckartz (2014) mentions that sampling has two types , the first one is random and the second one is quota sample which is purpose . The study uses quota sample to choose the extracts according to the following procedures :

1. Opening paragraphs must be chosen .
2. Choosing the samples that are distributed in the novel , not just from one part , therefore , the researcher takes the extracts from beginning , middle and end as the last one .
3. The extract must have the elements of the theory to be analyzed .
4. The length of the extract is significant and must be equal to some extent.

3.5. Procedures For Data Analysis

The following are the steps of analysis the data in each novel :

1. The first step is reading the whole novels deeply and precisely , to find the extracts that show the concept to be tackled in the thesis and choosing the ones that reveal the idea of existential nihilism .
2. The second step is analyzing the title of the novel in both novels by applying the two parts of the modal .
3. The choosing of extract is determined to be analyzed according to the parts of the developed model and the first part of the model called

discourse world will be just one time because it shows the nature of communication in the whole novels with participants not enactors .

4. The fourth step is about using the second part of the novel which is entitled text-worlds . The text-worlds have world-building elements , function – advancing propositions , world-switches , and modal –worlds . Then , analyzing the accessibility of the extracts . The analysis ends with negation , extended metaphor , and blended self text-worlds .

5. The last part of analyzing each extract is about visual and conceptual representation of the analysis in drawn figure .

3.6. The Model of Study

TWT model of human processing is mainly based on the mental representations in cognitive psychology . TWT is taken from Gavins'(2007) development of Werth's (1999) text world model . The researcher adds a new part is called blended self-text worlds . Therefore , the theory divides each discourse into four conceptual levels , discourse - world , text-world , sub-world and finally blended self-text- world.

Generally speaking , communication is linguistically represented as a kind of complex hierarchical structure that has different layers . The structure is constituted around the idea of world that is referred to by Werth (1995a) as " a conceptual domain representing a state of affairs" (p.78). Discourse-world is the first level of discourse that could be shared or split . Literary works build a split discourse world and therefore , readers vastly depend on their background knowledge and deductions they produce about the text . Discourse world includes both the context and the different deductions readers get when analyzing the text .

On the conceptual level of text world , there are world builders and function advancing proposition that will be explicated . World builders

are time , place , names and so on . Function advancing has two parts , processes and function advancers .

The level of conceptual sub-worlds that is divided into world switches such as , reported speech , temporal worlds and spatial worlds . Modal worlds are four , hypothetical , deontic , boulomaic , and epistemic worlds .

The principle of accessibility refers to the various ontological differences between the textual world and discourse world or the world of the readers and authors around the text world. The triggers the concept of accessible and inaccessible enactor world and accessible or inaccessible participant world .

The last conceptual level is called blended self text-world that deals with how the enactors become united with world around them in the text . The existence of the environment and what the enactors feel or think are integrated . This kind of blended world is an important world in such novels and can also be applied to other novels not just the ones about existential nihilism which show how places and the atmosphere affect to be shared with inner worlds of the enactors and can reflect deeply what characters act or think or feel .

The other a new part is added to the theory which is a text-world of novels' title that deals with analysis of the titles of the novels in terms of text world theory and how the title contributes to the narrative discourse of novel .

Blended world is also one of the main parts of the theory that deals with blended metaphor . Blended world combines two blended world or two separate mental representations . This kind of world is extended across the whole discourse.

World repair or world replacement is omitted from the theory since it deals with novels that present deliberate tricks of deception at the middle

of the literary works . Hence , the readers need to repair their mental representations . This deconstruction affects readers' their mental representations and they replace the previous representations with new ones to process and continue with discourse at the hand . The study does not deal with how authors deceive the readers through making a number of linguistic choices of trickery , rather , it tackles what the textual cues that reflect the nature of existential nihilism . The following figure is the schematic overview of the developed model that is adopted in the study .

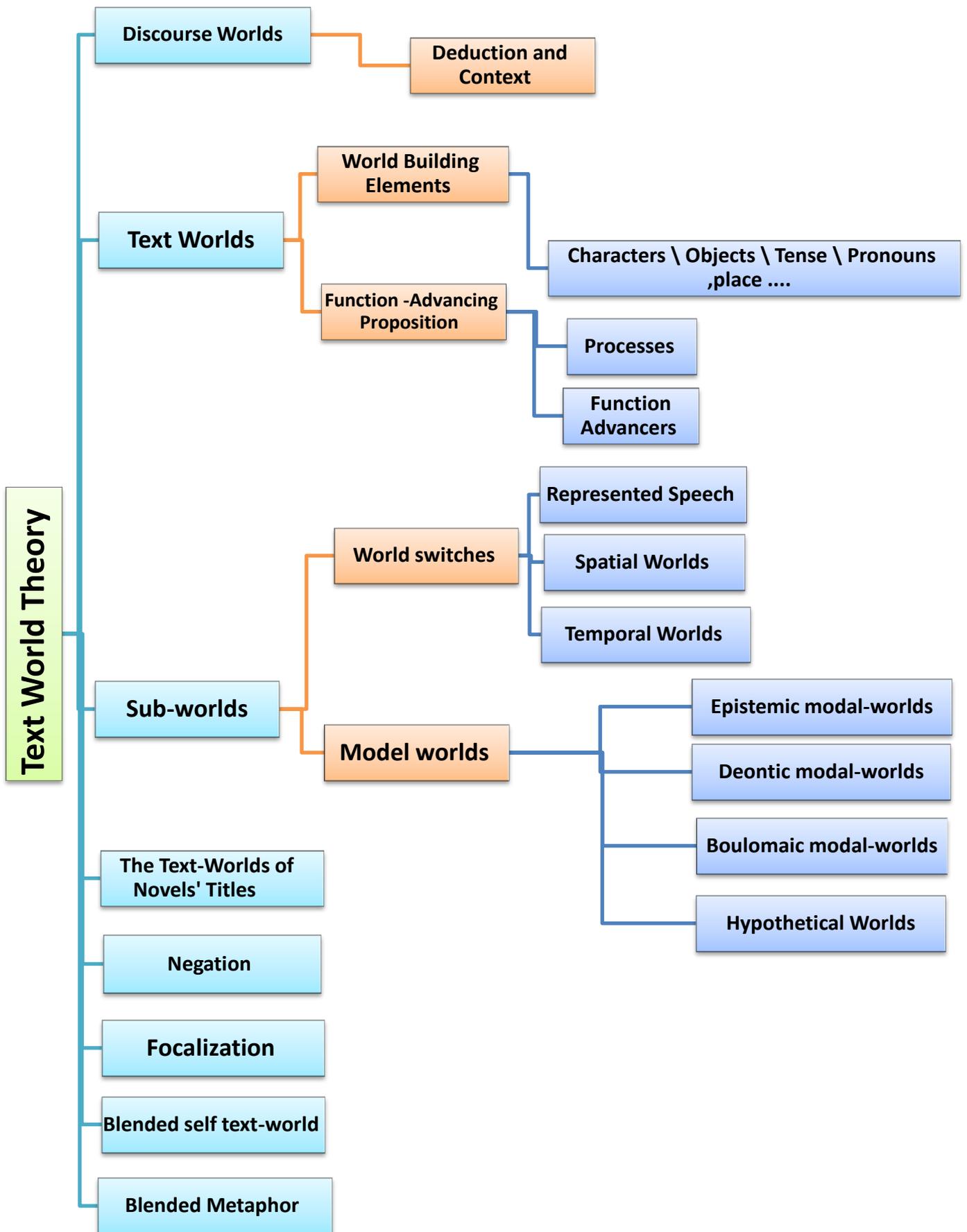


Figure 3-17: The Developed Model of Study

Chapter Five

Data Analysis of In the Country of Last Things and Heart of Darkness

5.1. In the Country of Last Things

5.2. Discourse World

The novel was written in 1987 and at the time of writing the novel readers are not there with the novelist . The participants , both the author Paul Auster and readers take different spatial -temporal zones and the only source of information that helps the readers to build their text-worlds is the text itself . Therefore , the discourse world is not shared , this does make no access to shared immediate surroundings. The elements that affect the structure of the discourse-world of the readers are like imagination , memories , imagination and the information that the readers bring with them . This is called the baggage in which conceptual system is activated within the process of reading the texts . The conceptual baggage or background will be shared according to reader's race , age , gender , culture and so on . In terms of text-world theory , the discourse world of In the Country of Last Things is split because it is a written discourse .

The following diagrammatic representation of discourse-world of the novel can be shown in Figure 5.1. The middle dotted line refers to the separation in time-zone and place situation of Paul Auster and readers who occupy different spatial -temporal locations and communicate through the text only .

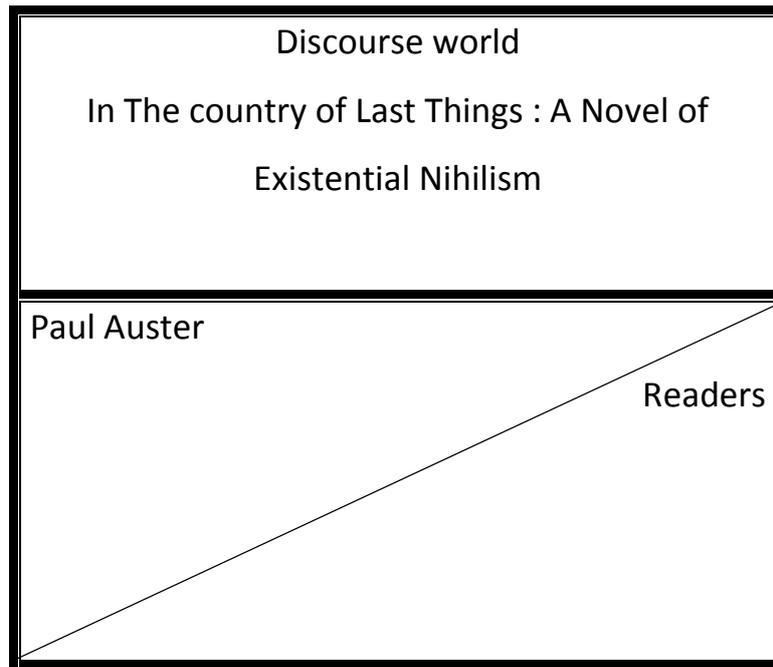


Figure 5.1 : The discourse –world of In the Country of Last Things

5.3.The Text-Worlds of In the Country of Last Things .

5.3.1. The Title

Remarkably , in terms of TWT , the title of the novel, In the Country of Last Things , could fulfill two tasks . From the view of discourse –world level is that the title informs the readers that the story is about a place which reflects the state of people and this place is not determined exactly where it is it the title . On the level of text-world , the title performs as a world-building element , by inferences and background knowledge about the author that the readers will be able to determine that the novel talks about the place (Country) and this is the spatial aspect where the story of last things happened as a country and it is suggested to be New York city and the temporal is unknown . It is also important to look at the ontological stance of the author and readers . In TWT , those are both not real humans , rather they are textual entities in text-world levels . The

following Figure 5.2. shows the visual representation of the text-world analysis of the title .

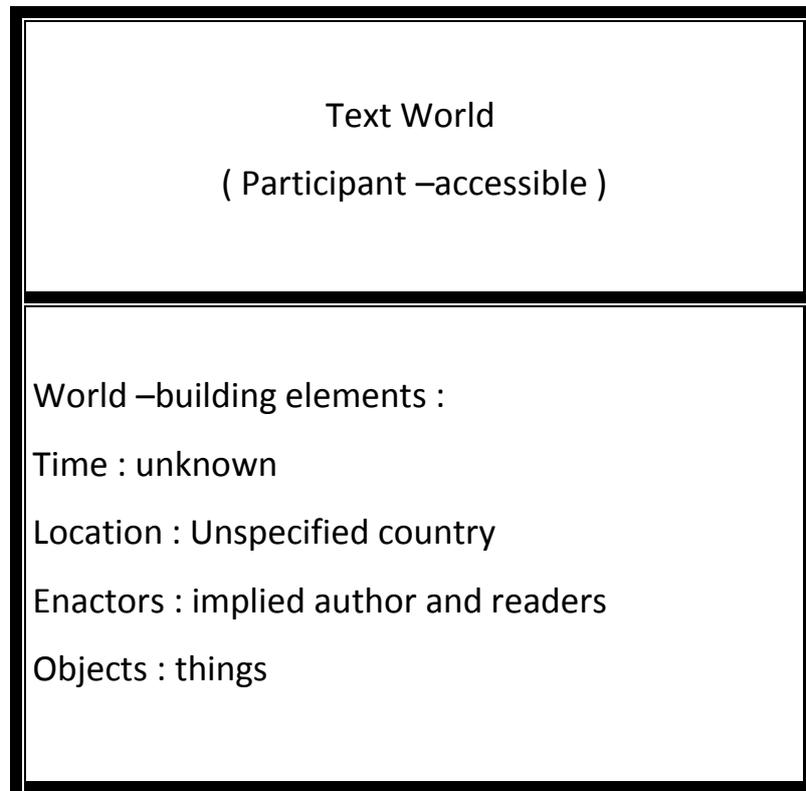


Figure 5. 2: A text-world analysis of the novel's title

Interestingly , the ambiguity about the title of In the Country of Last Things can trigger a number of interpretations at the text-world level . It can stand for unlimited state of time and place about the human limitations that show how they live in this life . The title could also create the sense of end as it is represented in the word last which ensures the world is no longer present . Choosing the word country is influential to be a shared place by many people . The protagonist of the novel Ann tells us what she witnessed in the place where she was . She informs the editor about her brother how the life comes to the end by vanishing all the main parts of the life and how people live in the city on rubbish . The title triggers all the sense of gloomy existence in which nothing could happen in future about changing the state of living .

5.3.2. The Novel's Opening Extract

The following extract prompts the novel of *In the Country of Last Things*, and draws the readers' attention to the situation where Anna was. She tells us in her letter to her brother's editor about the life of those people and how the places and things look like, the text-world shows us very weird situation about the sense of existential nihilism.

These are the last things, she wrote. One by one they disappear and never come back. I can tell you of the ones I have seen, of the ones that are no more, but I doubt there will be time. It is all happening too fast now, and I cannot keep up.

I don't expect you to understand. You have seen none of this, and even if you tried, you could not imagine it. These are the last things. A house is there one day, and the next day it is gone. A street you walked down yesterday is no longer there today. Even the weather is in constant flux. A day of sun followed by a day of rain, a day of snow followed by a day of fog, warm then cool, wind then stillness, a stretch of bitter cold, and then today, in the middle of winter, an afternoon of fragrant light, warm to the point of merely sweaters. When you live in the city, you learn to take nothing for granted. Close your eyes for a moment, turn around to look at something else, and the thing that was before you suddenly gone. Nothing lasts, you see, not even the thoughts inside you. And you mustn't waste your time looking for them. Once a thing is gone, that is the end of it.

This is how I live, her letter continued. I don't eat much. Just enough to keep me going from step to step, and no more. At times my weakness is so great, I feel the next step will never come. But I manage. In spite of the lapses, I keep myself going. You should see how well I manage.

The streets of the city are everywhere, and no two streets are the same. I put one foot in front of the other, and then the other foot in front of the first, and the hope I can do it again. Nothing more than that. You must understand how it is with me now. I move. I breathe what air is given me. I eat as little as I can. No matter what anyone says, the only thing that counts is staying on your feet. (Auster, 1987 p.10)

The extract opens by pointing out the readers into the temporal boundaries of the text world. The actions that take place fluctuate between past and present, yet, mostly in present tense like, disappear,

come back , live and so on . Using present tense making the text- world live in a fresh and vivid state of the events and increases the sense of immediacy of the text-world for the readers . On the contrary , most opening of novels start with high frequency of past verbs . This fragment paves the way for the text-world of the story and pours information into the recipients' minds about the place that Anna witnesses and some other issues . The particular time of the events is not determined in the text-world , but , the description of place takes spaces of how things look .

Enactors of the text-world are Anna , her brother by using you , and narrator . There is no direct mentioning of Anna in the text-world , but , this is created by the reader's background knowledge in reading the history of the novel . The form of the text shows what Anna is watching and she is telling him to what is going on there . The settings of the text-world is ambiguous because there is no direct indication which is mentioned to tell us where exactly these incidents and things occur .

In this extract the accessibility is called enactor-accessible because we are reading the text-world of the novel which is recited by enactors . The type of focalization is homodiegetic narration . Both of focaliser and narrator are the same . Stylistically , the novel is narrated by first –person enactor through the pronoun (I) . The focalization is fixed not variable and changeable through using a number of enactors .

This information in the analysis of the text-world is just about **world-building information** that provides the deictic background of the text-world in the opening extract of the novel . The information that includes time , place , people and objects are significant in the process of establishing the mental representation of the narrative during the time or reading the novel . The text-world cannot be formed without this background that precedes the foreground which is function-advancing .

In function-advancers , the story begins with one material process , which is intentional process. The intentional process is represented by (These are the last things , she wrote) . This type of process show how the situation is to be presented . It triggers the shared knowledge with readers about the things of nihilism that will never come back as with second part of the sentence . They also vanish and then the title of the novel is brought here with the moment of reading . There are other types of processes like existential process which depicts the life of how things last and disappear such as (a house is there one day and the next day is gone) . The relational processes are also used for instance (at times my weakness is so great , Even the weather is in constant flux.) , the types of relational processes are intensive ones . The text-world is replete with descriptions of living in that place in which it is represented by this sentence (When you live the city, you learn to take nothing for granted) . All these types of processes perform the function of advancing beyond its initial world-building elements in introducing the concept of existential nihilism by negating some actions and showing the sense of instability .

In the way of communication by text-worlds , the readers construct the text-worlds from the discourse in the same way of state of flux. In this extract , there are parameters that produce a number of **world-switches** . The first world –switch is about the changing of time-zone which is temporal world-switch such as (a street you walked down yesterday , is no longer there today) and there is another temporal world-switches like (the thing that was before you is suddenly gone) . The function of world-switches reveals how the existence is and how it is changed . There is also another world-switch that is represented by reciting the extract as a letter , such as (This is how I live , her letter continue , These are the last things , she wrote) this world-switch from the past tense to the present of

the narrative of the text-world , it makes the text-world closer to the reader .

This extract also includes **modal -worlds or modality** . They contribute to the narration of existential nihilism by telling the readers which type of scenes will be there . The readers are waiting for the beginning of the novel , the types of modal - worlds help them know better that enactors are real and they immerse into the situations and make them live with them without feeling that there is a separation between the readers and enactors. The first modal world is deontic that is represented by a number of sentences like , (You should see how well I manage , and negated deontic modal world like (you mustn't waste your time looking for them) , these two type of modal -worlds are about to know how to face your daily life in this miserable existence . The other modal –worlds are epistemic ones like (it is all happening too fast now , and I cannot keep up , I can tell you of the ones I have seen..... , nothing lasts , you see , not even the thoughts inside you) and the negated epistemic modal-world which is (I do not expect you to understand) . The last modal –world is hypothetical one that refers to the situation that cannot be achieved like (even if you tried , you could not imagine it) , the expression of impossibility works precisely to reflect the state of existential nihilism . The use of epistemic modal-worlds is higher than other because the enactor , Anna tells the auditor what she observes and believes to be there and the function of epistemic modals are about cognition , belief and knowledge .

Negation is so clear in this opening extract through using (not or no) and it plays a significant role in drawing the readers' attention the impossibility of living . The sense of life is full of nothingness as it seems from the opening extract . The only way to trigger the meaning is to

negate what is there in the place of living and this sentence shows clearly how it is (Nothing lasts, you see, not even the thoughts inside you).

The use of extended metaphor is not there in the passage . The text-world lacks the blended metaphor because it focuses entirely on the presenting the introduction of the life in the unknown place . The text-world takes the form describing and this is revealed through the processes and modal-worlds .

Finally , the opening extract does not have **blended self text-world** that blends both enactors' self worlds or thinking with situation around them . Yet , we may encounter this kind of text-world in other parts of the novel that talk about the situation and the existence of this place with despaired and bleak world .

Below is a visual representation of both the title and the opening extract of the novel in Figure 5.3. as follows :

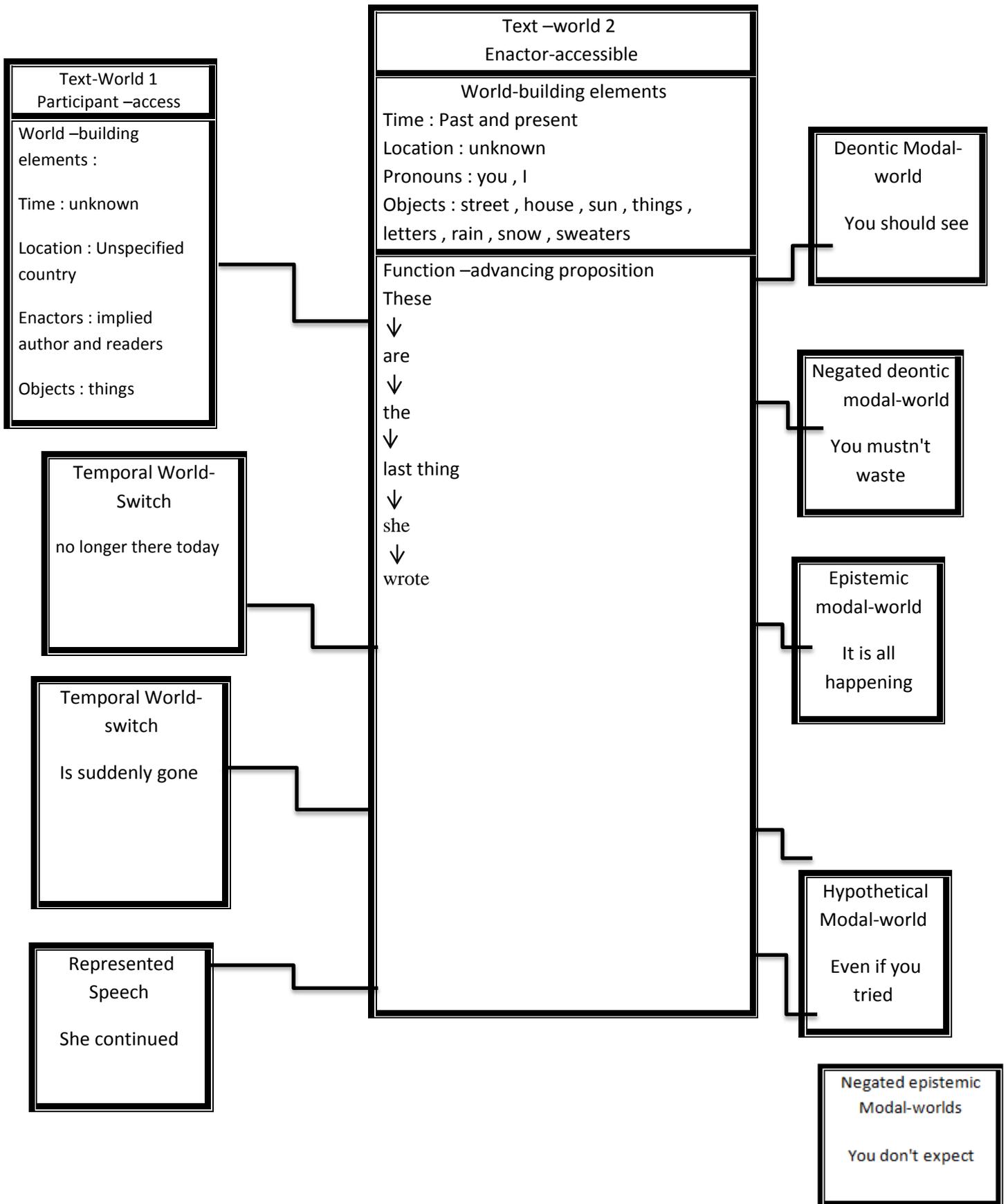


Figure 5-3 : A summary analysis of opening extract and the title of the novel

5.3.3 . Extract 2

Anna continues in describing the situation about the places she arrived in . The place has the elements of hopelessness that dominate every piece of existence in that place . The sense of killing or beating is disseminated throughout this extract . The following extract reveals a lot about this dreary condition :

When you walk through the streets, she went on, you must remember to take only one step at a time. Otherwise, falling is inevitable. Your eyes must be constantly open, looking up, looking down, looking ahead, looking behind, on the watch for other bodies, on your guard against the unforeseeable. To collide with someone can be fatal. Two people collide and then start pounding each other with their fists. Or else, they fall to the ground and do not try to get up. Sooner or later, a moment comes when you do not try to get up anymore. Bodies ache, you see, there's no cure for that. And more terribly here than elsewhere. The rubble is a special problem. You must learn how to manage the unseen furrows, the sudden clusters of rocks, the shallow ruts, so that you do not stumble or hurt yourself. And then there are the tolls, these worst of all, and you must use cunning to avoid them. Wherever buildings have fallen or garbage has gathered, large mounds stand in the middle of the street, blocking all passage. Men build these barricades whenever the materials are at hand, and then they mount them, with clubs, or rifles, or bricks, and wait on their perches for people to pass by. They are in control of the street. If you want to get through, you must give the guards whatever they demand. Sometimes it is money; sometimes it is food; sometimes it is sex. Beatings are commonplace, and every now and then you hear of a murder (Auster , 1987 .P.12-13)

The primary text-world gives no indication about the place or the name of the place . The text-world produces the flux of description in which humans face everyday . Therefore , the readers infer that the hints of place are the same that Anna introduced in the first extract . The text-world of this extract is dominantly shaped in present tense as the

readers build it as the in the sentence (When you walk through the streets) which erects the initial text-world's temporal ontological boundaries . The enactors are the same as the implicit one who is Anna and the editor is represented by you , finally the narrator . The spatial - boundary is yet unknown and this is one of the common features of this novel to be there . The wretched situation is clearly depicted by textual world-building elements as (can be fatal , unseen furrows, the sudden clusters of rocks, the shallow ruts, hear of a murder and so on ...) . **These are the main aspects of world-building features of this extract .**

The process of conceptualizing the situation is manifested by a number of processes . These processes construct the function-advancing proposition of the text-world . The highest use of processes are relational ones , especially intensive ones . The second one is material processes . The two types give us the hints that showing what the circumstances are and how the things occur . The number of processes is minimum and basically scene-advancing . The first text-world is (falling is inevitable) , refusing to the idea in which people are going to the falling in their existence and this is a plain index to existential nihilism . The second one is about material process , mainly action process , to enhance the first one of falling and how the falling takes place like (Two people collide and then start pounding each other with their fists) . The third one is also relational intensive process exhibit how the simple thing represents a big issue such as (The rubble is a special problem) . The third one is existential process by using there , it touches the mental representation of the place through referring to the types of existence for instance (And then there are the tolls these worst of all, and you must use cunning to avoid them). The fourth one is relational circumstance process to tell the readers that even the road or streets are blocked , it enriches the ontological relations

between the readers and the text , the text-world is based on the scene of life which is hindered by all aspects of miserable features of life . The sentence is that (large mounds stand in the middle of the street, blocking all passage) . To provide more touched evidences about the circumstances is through such fifth material intention process to arouse the awful situation in reader's minds as (Men build these barricades whenever the materials are at hand, mount them, with clubs, or rifles, or bricks, and wait on their perches for people) . The last processes are both relational intensive processes are (They are in control of the street , Beatings are commonplace) . These are **function-advancers** of the second extract .

The process of **accessibility** is only enactor-accessible not participants . The narrative discourse is recited by the enactor Ann who tells us what the life looks . The type of focalization is homodiegetic narration .

The parameters of **world-switches** are not used except one only which is represented speech like (she wrote) . The whole text-world is written in present tense that situates the text-world closer to the readers and make them feel that they live a real life . The place is still in unknown city and the events occur in series of actions and descriptions of what is going on there . Hence , world-switches need both in spatial n –temporal zones to lead the readers to other worlds of change . Although readers expect these forms of switches to appear , they are absent and could be in other text-world of the novel .

The text-world has a number of **modal-worlds or the sense of modality** . The most frequent modal –world is deontic one that focuses on obligations . The conceptual realizations behind this kind of modal -world is to avoid doing certain actions and be cautious in this miserable life . The bleak atmosphere is not suitable for humans to live , that is why obligation is necessary to be present . The first modal-world is (When

you walk through the street , you must remember to take only one step at a time) , the modal text-world is about how to think carefully before you do anything . The second one is (Your eyes must be constantly open, looking up, looking down, looking ahead, looking behind, on the watch for other bodies, on your guard against the unforeseeable) , it is also to precise and watch things around in a careful way . The third one is also deontic that is about how to manage in dealing with tolls in the streets around you such as (these worst of all , and you must use cunning to avoid them) . The fourth one is also deontic that is (You must learn how to manage the unseen furrows, the sudden clusters of rocks, the shallow ruts) . These deontic modal-worlds remind the readers with meaning of manual that they have in their background knowledge concerning how to do things and not to do . Anna writes them in this form of letter to widen the knowledge of situation . The last two types of modal-words are epistemic modal- world about what Anna believes to refer to the state of relations for instance (To collide with someone can be fatal) , and the hypothetical modal-world that refers to condition of living as(If you want to get through, you must give the guards whatever they demand) .

Negation is also used in this text-world that is represented by negating certain actions to reveal the despaired life like (Sooner or later, a moment comes when you do not try to get up anymore) . The role of negation retrieves the case of impossibility in this existential nihilism like (Bodies ache, you see, there's no cure for that.)

Extended metaphor is not used in this extract and no text-world reflects the types of metaphors to be shared and extended .

Blended-self-text-world is also not functioned in this text-world because it is mainly about portraying the dreary condition .

The following visual representation display the text-world of the second extract .

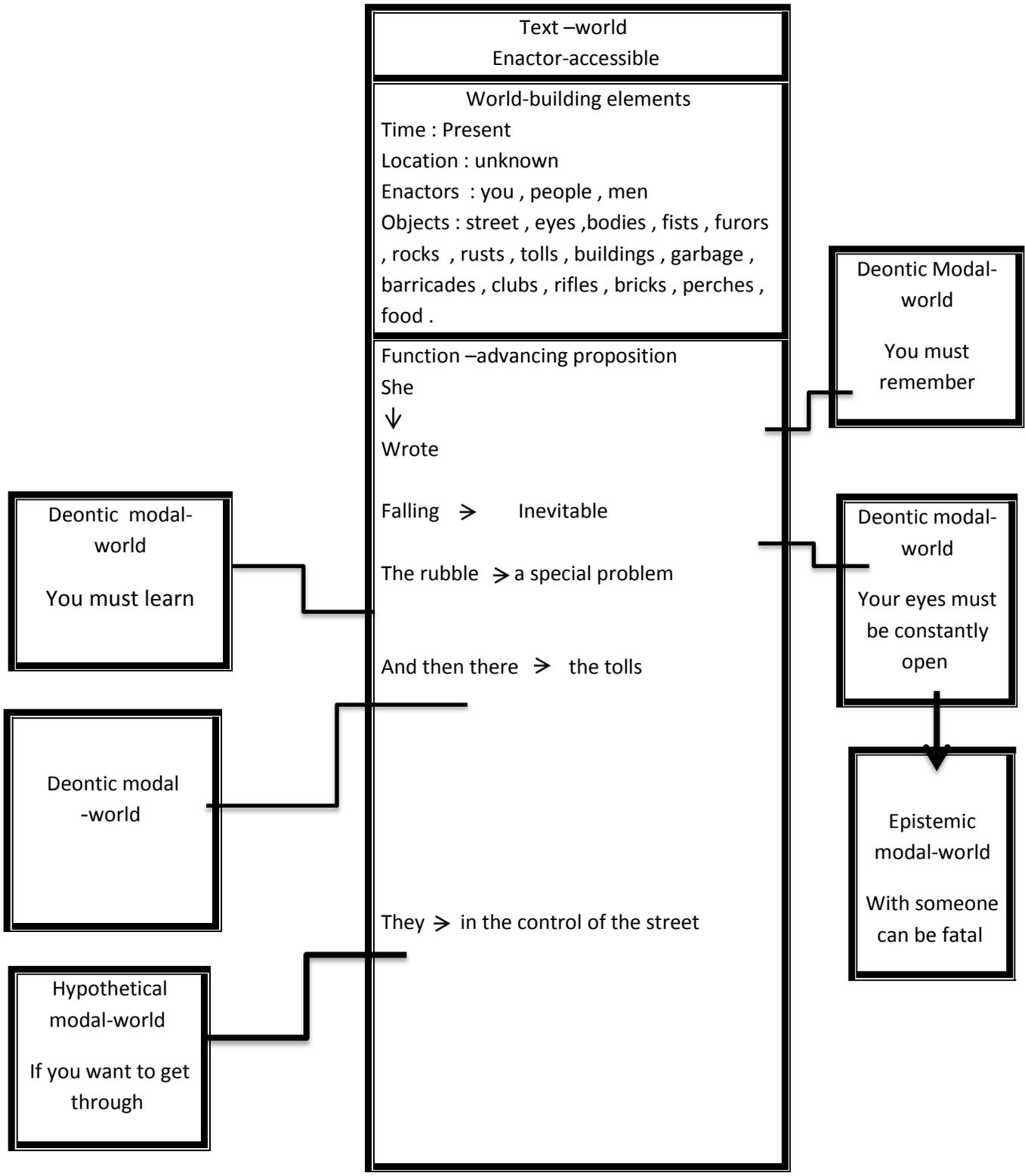


Figure 5-5 : A summery text-worlds analysis of second extract .

5.3.4. Extract 3

The third extract holds the atmosphere of what people want to have through what it is compared to the language of ghosts . The sense of language activates the reader's background of those people having nothing than their spoken words . This text-world is full of wishes and descriptions that mirror a gloomy existence . The below extract talks a lot to the readers :

All this belongs to the language of ghosts. There are many other possible kinds of talks in this language. Most of them begin when one person says to another: I wish. What they wish for might be anything at all, as long as it is something that cannot happen. I wish the sun would never set. I wish money would grow in my pockets. I wish the city would be like it was in the old days. You get the idea. Absurd and infantile things, with no meaning and no reality. In general, people hold to the belief that however bad things were yesterday, they were better than things are today. What they were like two days ago was even no better than yesterday. The farther you go back, the more beautiful and desirable the world becomes. You drag yourself from sleep each morning to face something that is always worse than what you faced the day before, but by talking of the world that existed before you went to sleep, you can delude yourself into thinking that the present day is simply an apparition, no more or less real than the memories of all the other days you carry around inside you (Auster , 1987 .p15).

In terms of world-builders, the enactors of the text are people , you , the narrator , and Anna . However , the spatial -temporal of the text-world is not specified . The present tense overwhelms the whole text-world . Hence , readers feel that they are immersed into the oceans of lively events . However , the specific time is not determined to be when . And , the spatial n-zone is not mentioned in particular where all these events occur . The textual elements of world-building are by using the adjectives of (absurd) and (infantile) to mean that the only words and dreams are there with people . Therefore , they have reached to the

point of being empty and their existence really represents nihilism . The existence is no longer livable , in other words it is almost fake and sterile in the unknown city .

The function-advancing propositions are reflected through a series of processes that build the plot-advancing . The text-world elucidates what exactly people do and they have a long list of wishes . The first process is material process which is supervision process as (All this belongs to the language of ghosts) . The second process is existential process about the existence of elements of people's language for instance (There are many other possible kinds of talks in this language) . The rest of the extract mentions the types of suffering . The third process is verbal process that is (most of them begin) , it refers to how they start their conversations by (I wish) . The fourth process is also a material one , it is the supervision process like (people hold to the belief) and this belief could help them live better by waiting goods to come next day . The fifth process is again material one , that is action process , for instance (You drag yourself ...) . The sixth process is relational intensive process as (the present day is simply an apparition) . As the text-world is analyzed , the highest number of processes is represented by material processes , they report the situation of existential nihilism inside the unknown city .

In this passage , there are **world-switches** . The first one is introduced by sub-worlds in only temporal world-switches . The parameters of world-switches exhibit the change of time and this is inserted in the way of hoping a new life . For instance (In general, people hold to the belief that however bad things were yesterday, they were better than things are today) , the change is clear through the time-zone . The second sentence is also about the temporal world-switches like (You drag yourself from

sleep each morning to face something that is always worse than what you faced the day before) .

The **modal-worlds** are also functioned in this text-world to show one of the main thing which people' wish to get rid of their miserable life . Accordingly, boulomaic modal world is predominantly used in this text-world and the second is only epistemic modal world . The boulomaic modal worlds are (Most of them begin when one person says to another: I wish. , What they wish for might be anything at all, as long as it is something that cannot happen, I wish the sun would never set, I wish money would grow in my pockets , and I wish the city would be like it was in the old days). The epistemic modal world is (you can delude yourself into thinking) .

The accessibility of the text-world is still the same by Anna. Stylistically , it is the first-personal narrator since the narration takes the form of the letter and it is mentioned only one time in the novel . Therefore , it is homodiegetic narration .

Negation is used in this passage for the meaning of missing the reality . The situation is fake . The use of (no) such as in (Absurd and infantile things, with no meaning and no reality). Negation shapes the structure of the existence in readers' mind .

Extended metaphor does not appear in the passage , yet , the text-world performs the function of reporting that situation . It could be used in other text-worlds.

Blended self text-world is also not used and there is no blended enactor's inner worlds with worlds around the enactors . The process of narration is still about informing the readers about what people do and how the communicate .

The following figure is a visual representation of extract three .

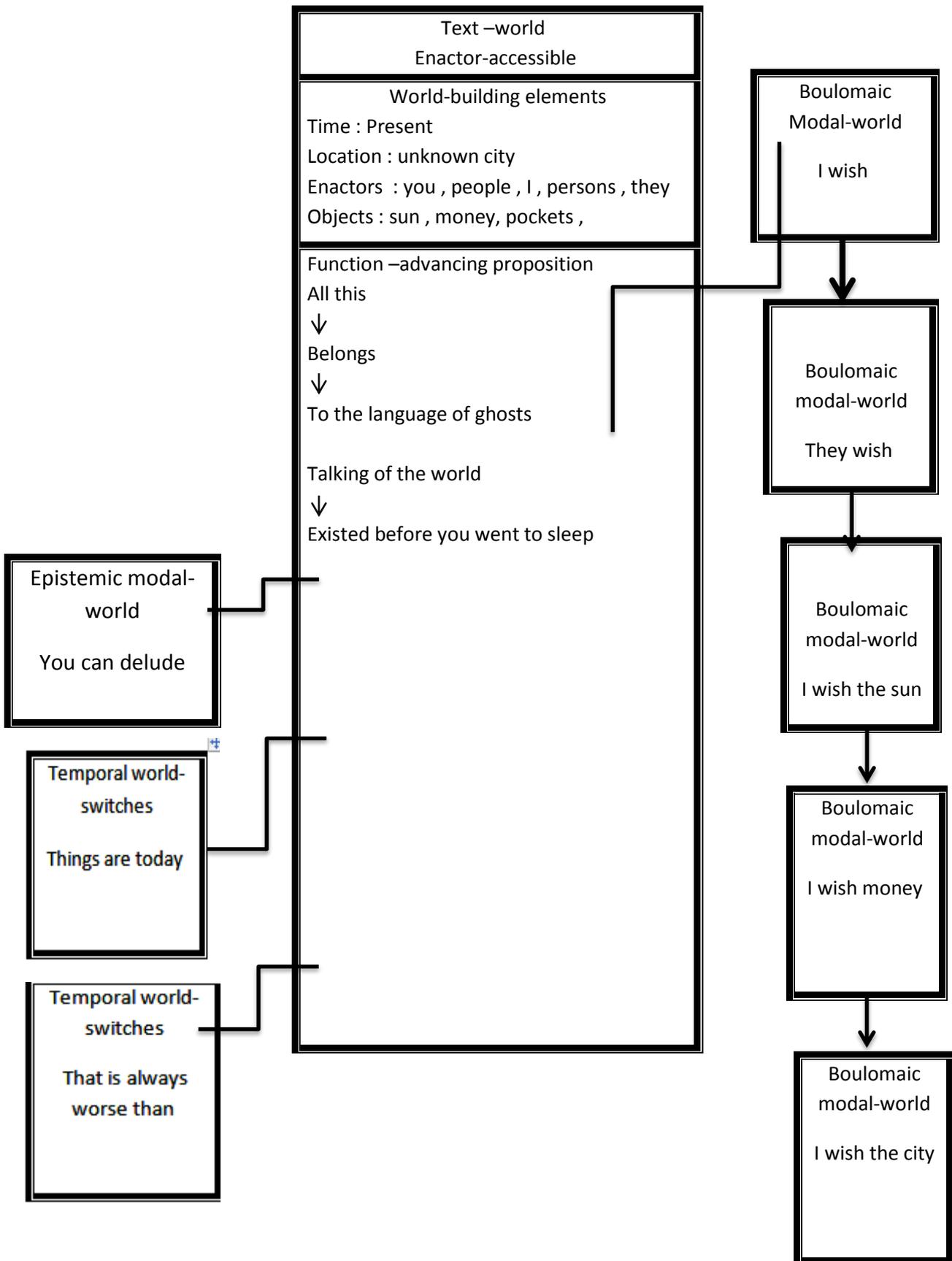


Figure 5-5: A summary text-worlds analysis of third extract

5.3.5. Extract 4

The fourth extract represents one of the text-worlds of the novel that narrates Anna's hope of finding her brother, William. We have not encountered such a part of the novel before, telling us about what urges Anna to keep looking for her brother. The passage also mentions new names of enactors who construct the mental world of the whole novel in reader's mind through their interaction with the text-world. She paints her journey with all kinds of ways to reach her brother. A new enactor is added who is the editor. Below is the extract of the this backbone of the novel :

Even if William is not in the city, he could be somewhere else. This country is enormous, you understand, and there's no telling where he might have gone. Beyond the agricultural zone to the west, there are supposedly several hundred miles of desert. Beyond that, however, one hears talk of more cities, of mountain ranges, of mines and factories, of vast territories stretching all the way to a second ocean. Perhaps there is some truth to this talk. If so, William might well have tried his luck in one of those places. I am not forgetting how difficult it is to leave the city, but we both know what William was like. If there was the slightest possibility of getting out, he would have found a way.

I never told you this, but sometime during my last week at home, I met with the editor of William's newspaper. It must have been three or four days before I said good-bye to you, and I avoided mentioning it because I did not want us to have another argument. Things were bad enough as they were, and it only would have spoiled those last moments we had together. Don't be angry with me now, I beg you. I don't think I could stand it.

The editor's name was Bogat—a bald, big-bellied man with old-fashioned suspenders and a watch in his fob pocket. He made me think of my grandfather: overworked, licking the tips of his pencils before he wrote, exuding an air of abstracted benevolence that seemed tinged with cunning, a pleasantness that masked some secret edge of cruelty. I waited nearly an hour in the reception room. When he was finally ready to see me, he led me by the elbow into his office, sat me down in his chair, and

listened to my story. I must have talked for five or ten minutes before he interrupted me. William had not sent a dispatch for over nine months, he said. Yes, he understood that the machines were broken in the city, but that was beside the point. A good reporter always manages to file his story—and William had been his best man. A silence of nine months could only mean one thing: William had run into trouble, and he would not be coming back. Very blunt, no beating around the bush. I shrugged my shoulders and told him that he was only guessing (Auster , 1987 :33-35).

The extract begins with a name of her brother William , this is a turning point narration of her letter to the editor . The time-zone of the text is predominantly shaped by one tense , rather , it introduction of the text is with present to refer to the fact of finding her brother and it ends with past tense . These changes are under the umbrella of world-switches . Anna is still the same enactor in the text-world . However , new figures are added , they are her brother William , the editor Bogat . As a result , the time is not mentioned specifically as a year and the readers form that from the very beginning . The spatial-dimension is not determined in the initial text-worlds of the passage , so the readers deduce from their constructed from the mental representation of the title of the novel . that it is vague . The first part of this text-world elaborates on the chaos of the city and its shape as a big one , this activate the reader's knowledge about how someone find a person among this vast and massive territory like , several hundred miles of desert , enormous , and so one , These elements of world-building depict the experience and journey of Anna .

The new enactors dominate the text in terms of building the space in the narration of the novel . Anna wants to keep tells her readers how she lives the existential nihilism in an attempt to look for her brother . Those enactors fill these gaps of new aspects . William and Bogat are those who share with her the situation of writing that letter . According to Text World Theory , these are all the attributes of **world-building** that build

the background of the text-world and help the readers to establish their mental common ground with narrative discourse .

From the stylistic point of view , this passage is narrated in first-person by using pronoun (I) . The novel takes the form of letter and it compels the narrator to do that form of the discourse . The nature of **accessibility** comes from the enactor of the text-world , who is Anna . She recites the text-world and the only way that readers get their information or knowledge of the novel is this text-world . Therefore , the process of the narration is homodiegetic . Till now , the enactor-accessible is only Anna that tells the novel , or in terms of Text World Theory is the text-world .

There are **function –advancers** that prompt the narrative discourse forward . The first process is relational intensive that puts readers into the situation of loss and nihilism of going nowhere to find her brother in this big place such as (This country is enormous) . Then , readers move to the next drawn atmosphere which is introduced by intention material process . This process indicates the second person of her letter and she informs us whose job is as (I met with the editor of William’s newspaper). After that , Anna refers to leaving bad things to be met there and start to fill herself with hope as in this intention material process for instance (I avoided mentioning Things were bad enough as they were) . The other four processes are also intention material processes like (I beg you , he led me by the elbow material intention , good reporter always manages to file , I shrugged my shoulders) . There is also a process of existential that maintains the existence of chaos in the life of existential nihilism for example (there are supposedly several hundred miles of desert) . The last process is relational circumstance that refers to the time of waiting for the editor . This waiting results how she manages her personal life with that person to inform the readers his own role in the

conceptualization of the narrative discourse . The example for that ,(I waited nearly an hour in the reception room). These processes give the readers the world of existential nihilism through how the text-world is pushed forward in the threshold of narration . The linguistic cues of all these processes are mentioned in the analysis of all these sentences or text-worlds which build plot-advancing functions .

I never told you this, but sometime during my last week at home, I met with the editor of William's newspaper. It must have been three or four days before I said good-bye to you, and I avoided mentioning it because I did not want us to have another argument. Things were bad enough as they were, and it only would have spoiled those last moments we had together. Don't be angry with me now, I beg you. I don't think I could stand it .

The editor's name was Bogat—a bald, big-bellied man with old-fashioned suspenders and a watch in his fob pocket. He made me think of my grandfather: overworked, licking the tips of his pencils before he wrote, exuding an air of abstracted benevolence that seemed tinged with cunning, a pleasantness that masked some secret edge of cruelty. I waited nearly an hour the reception room. When he was finally ready to see me, he led me by the elbow into his office, sat me down in his chair, and listened to my story. I must have talked for five or ten minutes before he interrupted me. William had not sent a dispatch for over nine months, he said. Yes, he understood that the machines were broken in the city, but that was beside the point. A good reporter always manages to file his story—and William had been his best man. A silence of nine months could only mean one thing: William had run into trouble, and he would not be coming back. Very blunt, no beating around the bush. I shrugged my shoulders and told him that he was only guessing (Auster , 1987 :33-35).

The second part of this passage represents the world – switches in different dimensions , in persons , temporal , spatial and so on .The parameters of shift are functioned there though the changes of certain enactors or location and time . These are performed by **world-switches** to refer to the nature of movement of the text-world . Accordingly , the text-

world shift are made five types of world-switches . The first one is through shift from present to past . This shift elucidates between two deictic time-zone in a bid to remind the readers about her brother who is a good reporter and his function to complete that such as (A good reporter always manages to file his story—and William had been his best man.) This is called temporal world-switch in terms of Text World Theory . The second is also temporal shift displaying her brother as a good person and she tells us that from time to time like (I am not forgetting how difficult it is to leave the city, but we both know what William was like) . The third one is spatial world-switch in changing the place of Anna in her remembering such as (I never told you this , but sometime during my last week at home) . The last shift is represented by mentions two new enactors are William in initial text-world and Bagot is in second one .

Even if William is not in the city, he could be somewhere else. This country is enormous, you understand, and there's no telling where he might have gone. Beyond the agricultural zone to the west, there are supposedly several hundred miles of desert. Beyond that, however, one hears talk of more cities, of mountain ranges, of mines and factories, of vast territories stretching all the way to a second ocean. Perhaps there is some truth to this talk. If so, William might well have tried his luck in one of those places. I am not forgetting how difficult it is to leave the city, but we both know what William was like. If there was the slightest possibility of getting out, he would have found a way (Auster , 1987:33-35) .

In the initial text-world , **modal worlds** are also used in the text-worlds which refers to the mental states of the enactors in relation to their existence . The initial text world starts with hypothetical modal-world . The first modal world that comes initially in the opening of text-world is hypothetical reflects Anna's determination of searching the city whatever it is such as (even if William is not in the city, he could be somewhere

else) , she continues her work in this city which is wide and huge . The second modal-world in the initial text-worlds is also hypothetical one which expresses the deep hope and dream through showing even the smallest way of getting her brother for example (If there was the slightest possibility of getting out, he would have found a way). The last modal-world is an indication about what Ann expected and believed in her brother's place for instance (there's no telling where he might have gone).

I never told you this, but sometime during my last week at home, I met with the editor of William's newspaper. It must have been three or four days before I said good-bye to you, and I avoided mentioning it because I did not want us to have another argument. Things were bad enough as they were, and it only would have spoiled those last moments we had together. Don't be angry with me now, I beg you. I don't think I could stand it (Auster , 1987: 33-35) .

In the second part of this passage have other modal-worlds .The first modal world is deontic modal –world that talks about the obligation concerning the period of time in her meeting brother and memorizing what she said to him . This world in cognitive terms triggers reader's conceptions they have got in their life about different issues . For that reason it appear two times in this passage and they both deal with time as a forceful tool in enactor's life like (It must have been three or four days before I said good-bye to you , I must have talked for five or ten minutes before he interrupted me) . The second modal-world is epistemic in which reflects Anna' knowledge like (I don't think I could stand it).

Negation is still dominated in narration . This tool sustains the meaning of existential nihilism by referring to the impossibility or nothingness .

These elements of negation are significant to shed light a lot on that way of reciting the text-world .

Extended metaphor is not employed in this passage to describe the existential nihilism . Therefore , the discourse narration is still moving on in drawing attention to the existential matters .

Blended self text-world that blends two worlds together about enactor's self and his existence . This type of text-world is not functioned in this passage which is descriptive .

The diagrammatic configuration of conceptualizing the text-worlds of this passage in following figure :

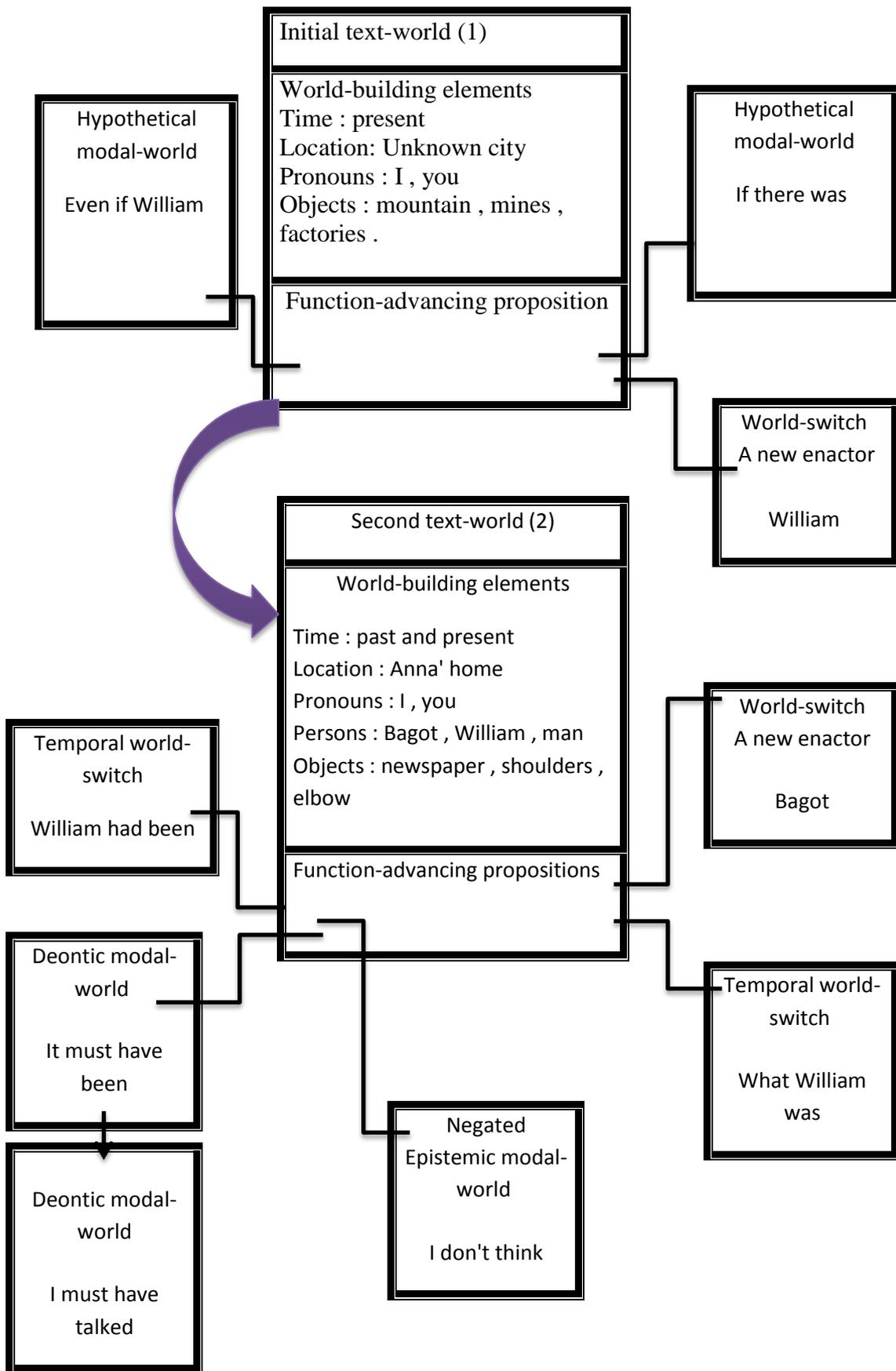


Figure 5-6: A Summary text-worlds analysis of world-switches , and modal -worlds of fourth extract

5.3.6. Extract 5

This passage makes a sharp change and movement in the structure of the narration . Anna starts narrating her living in one of the places in her journey into that country . She is still telling the readers the descriptions of the places and where she is . This plays a key role in depicting the existence of that people . Without referring to the place , the meaning of existential nihilism seems empty . The nature of life and the places form the whole story of the narration . Hence , the turning points in this extract are represented in mentioning a new enactor and a determined place . It does not mean that Anna names the place . The suffering of those people from the nature of the streets , houses , the crossroads , the walls and so forth are put there in the body of the narrative discourse . Coining the term blended self text-world is for that reason in which the place description dominates the narration . Enactors reflect this on the face of objects .

Anna always mentions her deep and precise watching to the existence . The house where she met Isabel is heavily described to the readers and even the trivial things are mentioned to be a sign of how buildings look . The form of the house is not separated from the city around the house . As if they were one place . But , this kind of blending is just on the places not between enactor's self and the existence .

Anna also mentions these descriptions to show her sufferings . Although these issues are related to the surrounding , they live with her and make her look at the life differently . They shape her whole existence and all the people do not feel that . They live and keep going on the hope of coming a new future and existence . Accordingly , the narration is still in the process of referring to the environment in which people live and this

is extricable in reference to existential nihilism . so below is the following extract of this narration :

Their house was on Circus Lane, deep inside a network of small alleys and dirt paths that wound through the heart of the second census zone. This was the oldest section of the city, and I had been there only once or twice before. Pickings for scavengers were slim in this neighborhood, and I had always been nervous about getting lost in its mazelike streets. Most of the houses were made of wood, and this made for a number of curious effects. Instead of eroding bricks and crumbling stones, with their jagged heaps and dusty residues, things here seemed to lean and sag, to buckle under their own weight, to be twisting themselves slowly into the ground. If the other buildings were somehow flaking to bits, these buildings were withering, like old men who had lost their strength, arthritics who could no longer stand up. Many of the roofs had caved in, shingles had rotted away to the texture of sponge, and here and there you could see entire houses leaning in two opposite directions, standing precariously like giant parallelograms—so nearly on their last legs that one touch of the finger, one tiny breath, would send them crashing to the ground.

The building that Isabel lived in was made of brick, however. There were six floors with four small apartments on each, a dark staircase with worn, wobbling steps, and peeling paint on the walls. Ants and cockroaches moved about unmolested, and the whole place stank of turned food, unwashed clothes, and dust. But the building itself seemed reasonably solid, and I could only think of how lucky I was. Note how quickly things change for us. If someone had told me before I came here that this was where I would wind up living, I would not have believed it. But now I felt blessed, as though some great gift had been bestowed on me. Squalor and comfort are relative terms, after all. Just three or four months after coming to the city, I was willing to accept this new home of mine without the slightest shudder (Auster , 1987:50).

The extract initiates the spatial boundary of the text-world in referring to the place of the house is in one specific area called (Circus Lane) , and the temporal boundary is highly in past time –zone . The extract is about narrating the events and describing the house in where Isabel lives . The specific time is not mentioned , for instance a year , or in morning or

evening , still the readers can infer from their mental representation why the time is not determined in such a passage because it is a letter written by Anna to inform the editor and even the title of the novel tells . In addition , the past tense makes the text-world remote to the readers in prototypical fashion .

The enactors who populate this world are Anna (I) , and a new enactor Isabel . These two figures knit the text-world of this extract . The extract also has words or phrases that construe a detailed mental aspects of the place to the readers by blending two sides , the world-building information and their existing frame knowledge of the horrible space . The words or phrases that trigger the knowledge of living are like dirt paths , lost in its mazelike streets , jagged heaps , dusty residues , the whole place stank of turned food, unwashed clothes, and dust , and so on . The lexical cues are plain in showing the spatial worlds of the people in that unknown city , for instance (dirty paths or mazelike streets) , these phrases help the readers a lot to understand the world of existence . The word dirty with paths mean they live with sickness and insects , and the phrase mazelike streets mean they lost in the bizarre nature of the city. The other descriptions and phrases depict more and more and the readers bring with them these representations from their experiences to feel the sense of existential nihilism . The dominated time-zone is in past to convey that bleak world . These are the elements of **world-building** which establish the deictic background of the text-world of this extract . Stylistically , the text is narrated in first-person narrator by Anna . In terms of Text World Theory is called homodiegetic narration . The only enactor that provides the gate to the text-world is Anna . The pronoun (I) dominates the process of narration . The readers get their textual knowledge is through text-world and then they use their mental representations to make meaning of the language they encounter .

Therefore , **the accessibility** of the extract is through one enactor not many of enactors or new narrators .

As the text-world progresses , **the function-advancers proposition** stimulate the narrative discourse to portray the scene of events . These function-advancers focus entirely on the description rather than action . The extract draws reader's attention by opening the text-world in relational circumstances process to specify the place of the house in Circus Lane city as (Their house was on Circus Lane ...) . The second process is also relational one , but , it is intensive as to reverberate the part of the city where the house locates like (This was the oldest section of the city) . The third process is also relational intensive process which depicts the operations of brining the scavengers in the city for instance (Pickings for scavengers were slim in this neighborhood) . The fourth one is also relational intensive process about one of the main problems of the city which is lost and having no clear roads as (I had always been nervous about getting lost in its mazelike streets). The fifth process is supervention that shows the action as a result of an accident . The text-world like (Many of the roofs had caved in) , the verb (caved in) talks about the collapsing of the roofs in the city and the people live without roofs to face the rains and winds . The sixth process is existential process that draws the nature of the house and its parts for example (there were six floors with four small apartments on each, a dark staircase with worn, wobbling steps, and peeling paint on the walls). The seventh process is action process in which the small animals move inside the house . This triggers the mental experience of these animals which reflect unhealthy conditions , and all the situation is filled with bad smell of the food . This situation is related to the discourse world of many readers who witness these dreary aspects of the existential nihilism like(Ants and cockroaches moved about unmolested, and the whole place stank of turned food,

unwashed clothes, and dust). The last process is also relational circumstances which refer to the actions and events that change faster than usual and this is a dangerous indicator of the life . The life is no longer stable and understandable such as (Note how quickly things change for us). The highest proportion of processes are about relational processes of scene-advancing for the nature of existential nihilism in the city.

The parameters of **text-world switches** are influential in the position of changing of time , places , names and so on . The follow passage is the first part of the extract :

Their house was on Circus Lane, deep inside a network of small alleys and dirt paths that wound through the heart of the second census zone. This was the oldest section of the city, and I had been there only once or twice before. Pickings for scavengers were slim in this neighborhood, and I had always been nervous about getting lost in its mazelike streets. Most of the houses were made of wood, and this made for a number of curious effects. Instead of eroding bricks and crumbling stones, with their jagged heaps and dusty residues, things here seemed to lean and sag, to buckle under their own weight, to be twisting themselves slowly into the ground.

In this part the world-switch takes place in spatial-world switch . The readers encounter a new place and specific one . The place is in (Circus Lane) which is one part of the city that has the horrible events and miserable conditions of life . In addition to that , the tense and other elements of the texts are not changed .

The second part of the extract represents the world –switch in two aspects , the description of the place and a new enactor , named (Isabel) . Below is the passage :

The building that Isabel lived in was made of brick, however. There were six floors with four small apartments on each, a dark staircase with worn, wobbling steps, and peeling paint on the walls. Ants and cockroaches moved about unmolested, and the whole place stank of turned food, unwashed clothes, and dust. But the building itself

seemed reasonably solid, and I could only think of how lucky I was. Note how quickly things change for us. If someone had told me before I came here that this was where I would wind up living, I would not have believed it.

In terms of **modal worlds** , the first text-world has two modal worlds . The first modal world is hypothetical modal world which refers to the impossibility such as (If the other buildings were somehow flaking to bits, these buildings were withering, like old men who had lost their strength) . The second modal world is perception in which expresses the ability of seeing the other surroundings like (you could see entire houses leaning).

The second text-world is has also two modal worlds . The first one is epistemological one that shows the act of belief or thinking like (I could only think of how lucky I was) . The second one is hypothetical in which the nothingness is being revealed for instance (If someone had told me before I came here that this was where I would wind up living) .

Negation is not functioned in this extract . The other parts of the extract shows how the despaired life is there .

Extended metaphor is also not used in this extract to related two different worlds in an attempt to show how the matters of the inhabitants seem in this unknown city .

The last part is **blended self text-world** that appears in this extract , unfortunately with two inanimate entities . The description of the house is infused with description of city . This kind of blending is not what that study tackles . Namely , the kind of blended narrative discourse must be between humans and the situation around them .

A diagrammatic account of the fifth extract can be represented below :

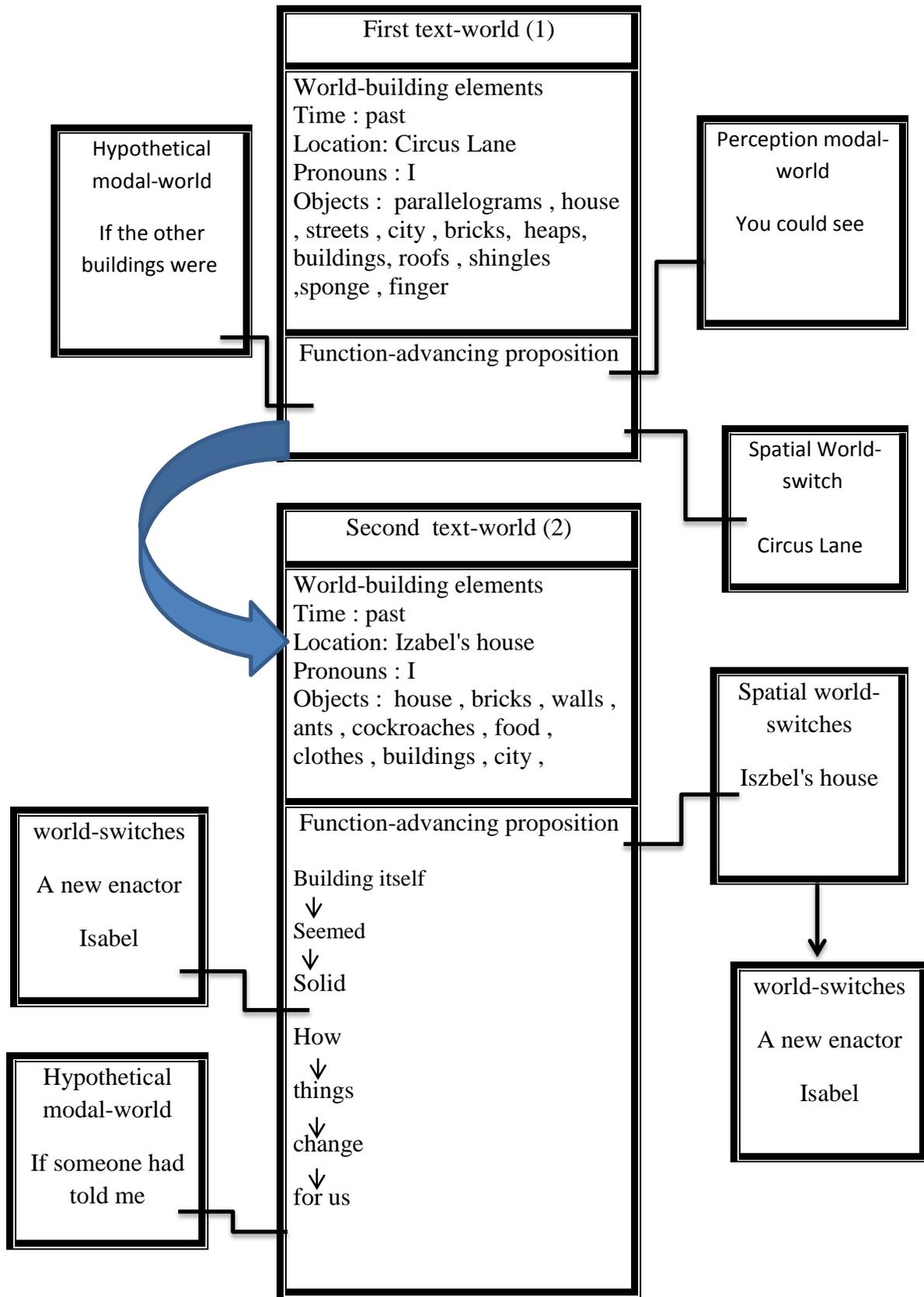


Figure 5-7: A summary analysis of modal worlds , switch worlds of fifth extract .

5.3.7. Extract 6

In this extract , Ann has entered a new place after she became homeless . She have no place to live in or to stay with someone . Anna left the police station and went to look for any place for living . The first open door was the national library of the city . The extract depicts the situation of the national library concerning the roof , the walls , the ground and how they reflect the sense of life . some parts of this building are allocated by the government for religious and academic groups of people . Anna met Jewish people who live inside this building . she told them that she is Jewish as well . She asked them for help to find her brother in her mission in this city .

This long text-world is too much fruitful . It shows the points of meeting a new group of people and a new part in the unnamed city or country . The change is in the nature of narration . Furthermore , it reveals Anna's belief when she said , I do not believe in God . The following passage has more to inform the readers :

This was the first time I had been in the National Library. It was a splendid edifice, with portraits on the walls of governors and generals, rows of Italianate columns, and beautiful inlaid marble—one of the landmark buildings of the city. As with everything else, however, its best days were behind it. A ceiling on the second floor had caved in, columns had toppled and cracked, books and papers were strewn everywhere. I continued to see clusters of people milling about— mostly men, I realized—but no one paid any attention to me. On the other side of the card catalogue shelves, I found a green leather door that led to an enclosed staircase. I followed these stairs up to the next level and then stepped out into a long, low-ceilinged hallway with numerous doors on either side of it. No one else was in the hall, and since I heard no sounds coming from behind the doors, I assumed the chambers were empty. I tried to open the first door on my right, but it was locked. The second door was also locked. Then, against all my expectations, the third door opened. Inside, five or six men were sitting around a wooden table, talking about something in urgent, animated voices. The room

was bare and windowless, with yellowish paint peeling on the walls and water dripping from the ceiling. All of the men were bearded, were dressed in black clothes, and wore hats on their heads. I was so startled to discover them there that I let out a little gasp and began to shut the door. But the oldest man at the table turned and gave me a wonderful smile, a smile so filled with warmth and kindness that I hesitated.

“Is there anything we can do for you?” he asked. His voice was heavily accented (the th’s were lost, and the w had been turned into a v), but I couldn’t tell which country he came from. Ist dere anyting ve can do fer yoo. Then I looked into his eyes, and a flicker of recognition shuddered through me.

“I thought all the Jews were dead,” I whispered.

“There are a few of us left,” he said, smiling at me again. “It’s not so easy to get rid of us, you know.”

“I’m Jewish, too,” I blurted out. “My name is Anna Blume, and I came here from far away. I’ve been in the city for over a year now, looking for my brother. I don’t suppose you know him. His name is William. William Blume.”

“No, my dear,” he said, shaking his head, “I’ve never met your brother.” He looked over at his colleagues across the table and asked them the same question, but none of them knew who William was.

“It’s been a long time,” I said. “Unless he managed to escape somehow, I’m sure he’s dead.”

“It’s very possible,” the Rabbi said gently. “So many have died, you know. It’s best not to expect miracles.” (Auster, 1987 :67-68)

The function of this extract is to provide the readers with a detailed descriptions of the new place and the people whom Anna met . The text-world opens by attracting reader's attention to the locution of the events in the National Library . The locution is emphasized later on through mentioning the parts of the building and the structure of this library in this bleak city . As we saw in the previous extract how the descriptions of Izabel's house is fused into the descriptions of the city .These characteristics represent the state of existential nihilism of the whole city and every place inside the country . The enactors of this text-world are

Anna , the oldest man . Anna is still the narrator of the text-world that she recites the story in her letter . The time-zone of this text-world is generally in past tense . The passage starts with past as Anna says (This was the first time had been in the National Library) . The other attributes of this building display for the readers that this building is not separated from the world of nihilism , especially the use of textual cues like , yellowish paint peeling , dressed in black clothes , dripping the water , and so on . These are **the elements of world-building** that form the deictic background of the text-world .

The accessibility of this text-world is represented by Anna who narrates the story of the novel to the readers . Through text-worlds the readers are able to form their mental representations of the passage and they are triggered in their process of recognition of the whole text. The nature of narration is again called homodiegetic narration . This stylistic way of narration is very common in this novel .

The function-advancing propositions are expressed in a group of processes . The first one is relational circumstance process that frames the first move of the text-world . The place where Anna stays is (This was the first time I had been in the National Library) . The second one is also relational process , but , it is intensive one which expresses the forms and equipment of the building . It is purely descriptive process such as (It was a splendid edifice, with portraits on the walls of governors and generals, rows of Italianate columns, and beautiful inlaid marble—one of the landmark buildings of the city). The third process is material process . This material process is action process which depicts the actions of things that are inside the build for instance (A ceiling on the second floor had caved in, columns had toppled and cracked) . The fourth process is material process which is intention like (I found a green leather door that led to an enclosed staircase).

The fifth process is also intention material process that shows the way Ann takes to the library for example (I followed these stairs up to the next level and then stepped out into a long, low-ceilinged hallway with numerous doors on either side of it , I tried to open the first door on my right, but it was locked) . The sixth process is relational process in which it draws the atmosphere of existential nihilism through paying attention to windows , the way water falls and the yellow colour has the indicator of no life . These pictures activate the reader's knowledge of no hope and looking at the loss . This dominates almost many parts of the novel as (The room was bare and windowless, with yellowish paint peeling on the walls and water dripping from the ceiling)

The other processes are also relational ones and they are mainly intensive such as (All of the men were bearded, were dressed in black clothes, and wore hats on their heads , I was so startled to discover them there that I let out a little gasp and began to shut the door). Another process is a material process like (But the oldest man at the table turned and gave me a wonderful smile, a smile so filled with warmth and kindness that I hesitated) . All these processes help readers to travel throughout the text-world and to get involved in the drawing the existential nihilism . These processes take the form of scene-advancing . The descriptions and other elements of the building with people trigger the psychological motivation of being in the real life of those people who lost their hope and existence . The dreary features of what they have in this world are so prominent ,even in their tiny parts around them .

In the second part of this passage and even the first text-world , the readers encounter a number of parameters of world-switches . These world-switches refer the moves of the passage and entering into a new

area of enactors , places or types of narration . The initial text-world in the beginning of the passage is :

This was the first time I had been in the National Library. It was a splendid edifice, with portraits on the walls of governors and generals, rows of Italianate columns, and beautiful inlaid marble—one of the landmark buildings of the city. As with everything else, however, its best days were behind it

The passage initiates the spatial world-switches where the new building becomes the place of narration . The readers have not witnessed the building before , it is the(National Library) . The second part of the passage has a represented speech world-switches through making the text closer to the readers . Below is the passage :

“I thought all the Jews were dead,” I whispered.
“There are a few of us left,” he said, smiling at me again. “It’s not so easy to get rid of us, you know.”
“I’m Jewish, too,” I blurted out. “My name is Anna Blume, and I came here from far away. I’ve been in the city for over a year now, looking for my brother. I don’t suppose you know him. His name is William. William Blume.”
“No, my dear,” he said, shaking his head, “I’ve never met your brother.” He looked over at his colleagues across the table and asked them the same question, but none of them knew who William was.
“It’s been a long time,” I said. “Unless he managed to escape somehow, I’m sure he’s dead.”
“It’s very possible,” the Rabbi said gently. “So many have died, you know. It’s best not to expect miracles.”

This text-world is full of represented speech world . In this type of speech there is a shift from the narrator into the speaker . The direct speech refers ontologically to the altering basic-time zone through using present time in the past narration . This appears in this text-world of the novel which indexes to a number of nihilism issues . Yet , the text-world narrator

shows to the temporally remote scenes by using past tense in reporting clause like (There are a few of us left,” he said) . There is another point that the narration combines both here Direct speech and then moves into free indirect speech such as(“No, my dear,” he said, shaking his head, “I’ve never met your brother.” He looked over at his colleagues across the table and asked them the same question, but none of them knew who William was). The last world switch is a new enactor is added , the Rabbi.

The **modal worlds** are used in this passage and especially in the second part . They are both epistemological modal worlds , yet both of them are negated such as (I couldn’t tell which country he came from , I don’t suppose you know him).

Negation is used in this extract . It takes the forms of not or no . Negation appears in delivering the meaning of nothingness and meaningless .

Extended metaphor is not used .

Blended self text-world is not expressed . Still , the place of library is related to the description or the atmosphere of the whole city . This kind of blending is not what it is determined the modal of the study .

A visual configuration of conceptualization of sixth analysis can be shown in the following figure:

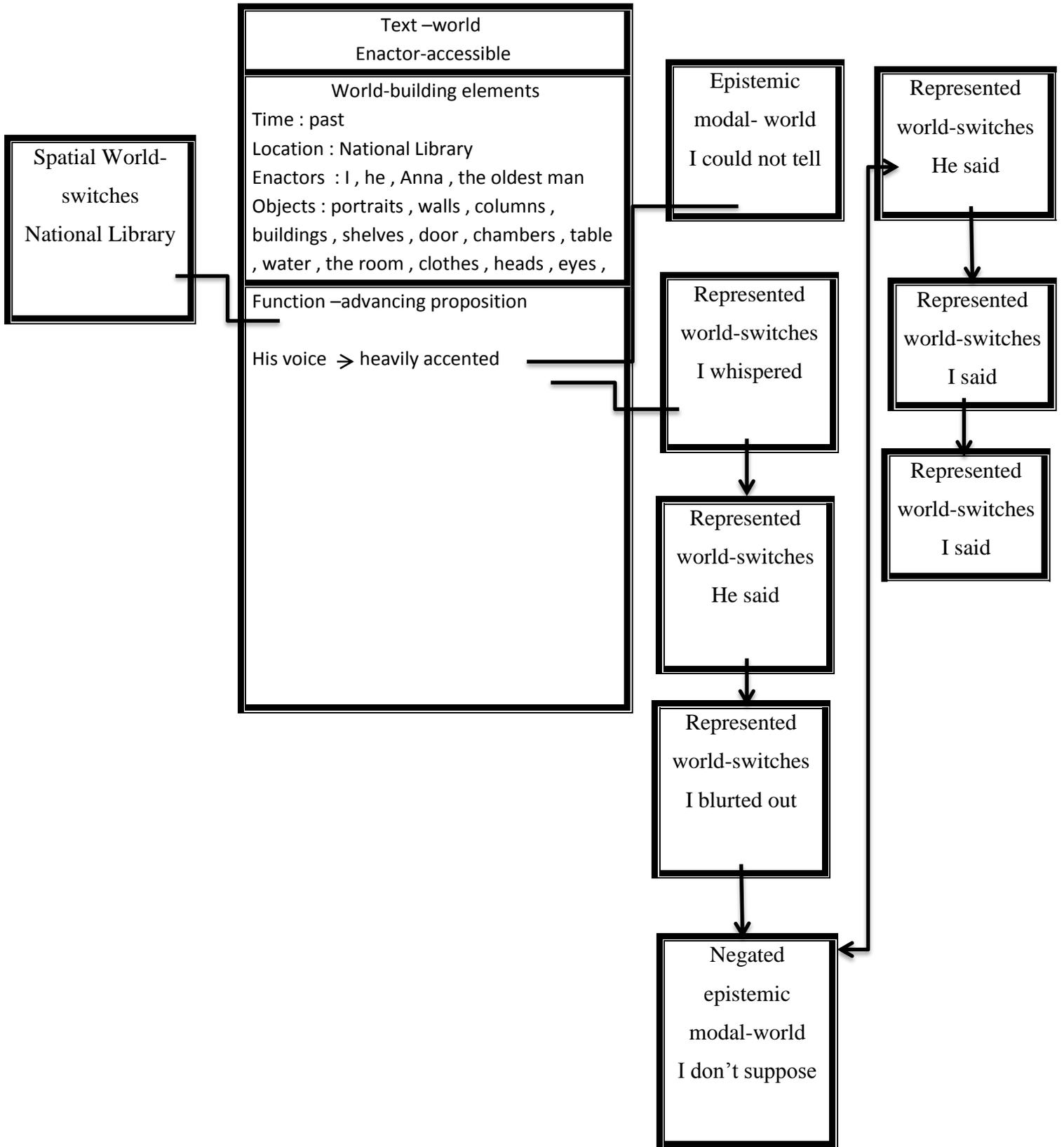


Figure 5-8: A summary text-worlds analysis of sixth extract .

5.3.8. Extract 7

In this extract , the reader live a new experience that Anna has . This experience reflects a sense of hope among the miserable situation that distorts the existence . She recites her story about Sam , who represents the imagined life that she wishes . The passage informs the readers that two worlds are blended to display the text-world of her personal experience of love . The following extract is Anna's love :

That was how I survived the Terrible Winter. I lived in the library with Sam, and for the next six months that small room was the center of my world. I don't suppose it will shock you to hear that we wound up sleeping in the same bed. One would have to be made of stone to resist such a thing, and when it finally happened on the third or fourth night, we both felt foolish for having waited for so long. It was all bodies at first, a mad crush and tangle of limbs, a splurge of pent-up lust. The sense of release was enormous, and for the next few days we went at each other to the point of exhaustion. Then the pace died down, as in fact it had to, and then, little by little, over the weeks that followed, we actually fell in love. I am not just talking about tenderness or the comforts of a shared life. We fell deeply and irrevocably in love, and in the end it was as though we were married, as though we would never leave each other again.

Those were the best days for me. Not just here, you understand, but anywhere —the best days of my life. It's odd that I could have been so happy during that awful time, but living with Sam made all the difference. Outwardly, things did not change much. The same struggles still existed, the same problems still had to be confronted every day, but now I had been given the possibility of hope, and I began to believe that sooner or later our troubles were going to end. Sam knew more about the city than anyone I had ever met. He could recite the list of all the governments of the past ten years; he could give the names of governors, mayors, and countless sub-officials; he could tell the history of the Tollists, describe how the power plants were built, give detailed accounts of even the smallest sects. That he knew so much and could still feel confident about our chances of getting out—that was the thing that convinced me. Sam was not one to distort the facts. He was a journalist, after all, and he had trained

himself to look skeptically at the world. No wishful thinking, no vague suppositions. If he said it was possible for us to get back home, that meant he knew it could be done (Auster, 1987:81)

The spatial elements of the text-world are represented through deictic terms like locatives such as (library). These spatial boundaries are crucial in building the space of the discourse. As we have encountered before the changes of places from the unknown city to the national library. The temporal boundaries of the text-world is situated in the past and this positions the readers behind the events. Anna tells us about her experience in love that has had in that city.

The passage has several stylistic features which participate in the background effect. For instance, the world-building phrases that provide the readers with sense of how the love is created between Sam and Anna such as (tangle of limbs, a splurge of pent-up lust, tenderness or the comforts of a shared life, sleeping in the same bed and so on), these elements draw the scenario of invoking in love through the physical existence and then this love is shaped and flourished in their self worlds. Later on, the analysis of function-advancing propositions enhance the kind of text-world.

The entities of this text-worlds are Anna, Sam. Sam is a new enactor who met Anna and they fell in love. We have not encountered Sam before and he plays a key role in this passage. Building on the background knowledge of the novel, the readers infer that Sam allows Anna to be in his life. They live together and become lovers. Sam works on his book that talks about the city, but, suddenly he has no money. Anna helps him to get over this issue by providing remedies of couple's financial situation with money she has got from selling Isabel and Ferdinand's possession, then the two are able to live in relative comfort and buy very expensive times like cigarettes. This period is the happiest

one that Anna has experienced . These are the **elements of world-building** in the passage .

The accessibility of this text-world is made by the same enactor , Anna . The narrative discourse of novel is realized by the readers through the enactors of the text-world . The type of narration is called homodiegetic.

The passage has many different processes of **function-advancing propositions** that build the deictic of foreground effect. The initial process is relational circumstance that informs the readers which worst part of Anna's life was , like (That was how I survived the Terrible Winter) . The second process is also relational circumstance that draws the scene of where she and her husband Sam lived , such as (I lived in the library with Sam) . The third one is again relational , but , it is intensive that shows how this place contributes to her love with Sam in one beautiful and small place as (and for the next six months that small room was the center of my world). The fourth process is relational , it is intensive which depicts how the bodies on the physical aspect feed the roots of love to be planted inside our souls like (It was all bodies at first, a mad crush and tangle of limbs, a splurge of pent-up lust) . The fifth process is relational intensive . It is about the exorbitant amount of happiness and excitement like (The sense of release was enormous, and for the next few days we went at each other to the point of exhaustion).

There are processes about this points of existence that enactors encounter . The action process is also functioned to show that time has going slowly . However, it becomes better and then pushes us to be in the state of love for instance (We fell deeply and irrevocably in love,

and in the end it was as though we were married, as though we would never leave each other again) . The other process is also relational intense one to refer to the most interesting days as (Those were the best days for me) . Action process is also used to indicate that Sam knows about the situation of the city in which it suffers from many problems . These problems are ontologically inferred by the readers to understand how the existential nihilism for example (Sam knew more about the city than anyone I had ever met). These processes reflect how the existence of things around the enactors are fused inside their inner worlds , the passage starts with how they live together and this leads to witness the love between Anna and Sam . This love is physically built by the way they live and psychologically reflected in their end as lovers .The combining of background and foreground indicates the blended self-text world and the processes of scene-advancing contribute in that text-world.

The parameters of world shifts are not represented in both temporal or spatial . Yet , it is represented by inserting a new enactor , Sam . Therefore , **the world-switch** is only by enactor .

The **modal worlds** of this passage are introduced by both epistemological and hypothetical ones . The first model world is epistemology . It is negated about what Anna thinks , like (I don't suppose it will shock you to hear that) . The other epistemological ones are (He could recite the list of all the governments of the past ten years; he could give the names of governors, mayors, and countless sub-officials; he could tell the history of the Tollists, describe how the power plants were built, give detailed accounts of even the smallest sects).

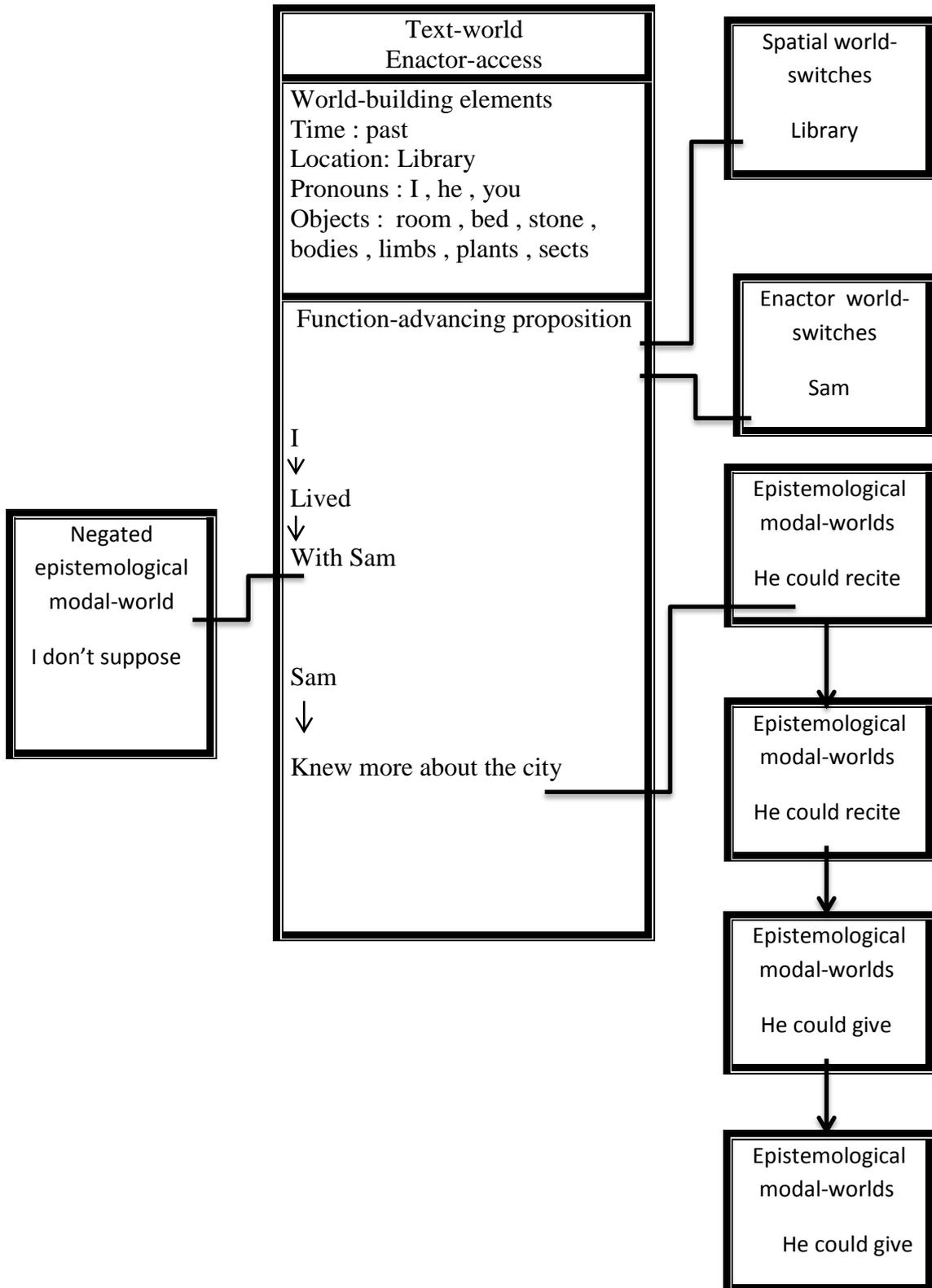
All these epistemological modal worlds exhibit the ability of Sam in his life about different matters and issues . The last modal world is hypothetical modal world which portrays the impossibility of doing the task or the wish for instance (If he said it was possible for us to get back home, that meant he knew it could be done).

Extended metaphor is not used in this passage to reflect the type of events.

Negation is used to show certain events that do not take place or to show how negating some matters to reflect the process of narration . Negation is used with certain modal worlds . The types of negation are no or not like (No wishful thinking, no vague suppositions).

Blended self-text world is expressed in this extract through fusing both the things around the enactors with their inner worlds . Accordingly , they fell in love after living months and experiencing all the physical features as two lovers .

A visual representation of the blended self-text world will be represented in the following figure :



5-9: A summary analysis of blended self text-world of seventh extract.

5.3.9. Extract 8

The readers infer from this extract a number of factors about the nature of events during the narration . As in the previous extract , Anna married Sam and they live together . Anna left the apartment in an attempt to buy new shoes for her . Sam refused to let her go out to bring the pair of shoes , because she was pregnant . This takes too much time to buy the shoes . Dujardin told her from where to buy the shoes . he tempted her . Although she did not like that idea , she went with him . She followed him and he took her to his cousin's house . Then , she realized that it was a tick , and the house was a big human slaughterhouse . Anna managed to jump from the window and escaped . After this , she has entered Wobum House . as a homeless shelter . Anna awakes on a big shock , the library is on fire , and all Sam' whereabouts were nameless . She has an enormous lost . Anna takes a place at Wobum house , she was closer to her friends , Victoria , who is the daughter of the house founder , Dr. Wobum . Willie is also a another member of this house , whose father Frick. Boris Stepanovich , is an enigmatic person who is responsible for providing food and supplies for the house .

The extract shows more about what happened at the house and how other figures appeared to take a part in these events . The passage refers to other aspects of existence in this unknown place where people suffer deeply from the laws . Yet , this represents only one part of the whole novel . The following passage is filled with new enactors and actions as below :

Then Maggie disappeared. One day she simply wasn't there anymore, and we found no clues to tell us where she had gone. She must have wandered off while the rest of us were asleep upstairs, but that hardly explained why she had left all her things behind. If she had meant to run away, it seemed logical to think she would have

packed a bag for the journey. Willie spent two or three days searching the immediate area for her, but he couldn't find a trace, and none of the people he talked to had ever seen her. After that, Willie and I took over the kitchen duties. Just as we were beginning to feel comfortable with the work, however, something else happened. Suddenly, and without any warning at all, Willie's grandfather died. We tried to comfort ourselves with the thought that Frick had been old—almost eighty, Victoria said—but that didn't do much good. He died in his sleep one night in early October, and Willie was the one who discovered the body: waking up in the morning and seeing that his grandfather was still in bed, and then, when he tried to rouse him, watching in horror as the old man crashed to the floor. It was hardest on Willie, of course, but we all suffered from this death in our own ways. Sam wept bitter tears when it happened, and Boris Stepanovich did not speak to anyone for four hours after he was told the news, which must have been some kind of record for him. Victoria did not show much on the surface, but then she went ahead and did something rash, and I understood how close she was to an ultimate despair. It is absolutely against the law to bury the dead. All corpses are required to be taken to one of the Transformation Centers, and anyone who does not comply with this regulation is subject to the stiffest penalty: a fine of two hundred fifty glots, to be paid on issuance of the summons, or immediate exile to one of the work camps in the southwestern part of the country. In spite of all that, within an hour of learning of Frick's death, Victoria announced that she was planning to hold a funeral for him in the garden that afternoon. Sam tried to talk her out of it, but she refused to budge. "No one will ever know," she said. "And even if the police do find out, it doesn't matter. We have to do what's right. If we let a stupid law stand in our way, then we aren't worth anything." It was a reckless, wholly irresponsible act, but at bottom I believe she was doing it for Willie's sake. Willie was a boy of less than normal intelligence, and at seventeen he was still locked into the violence of a self that understood almost nothing of the world around him. Frick had taken care of him, had done his thinking for him, had literally walked him through the paces of his life. With his grandfather suddenly gone, there was no telling what might happen to him. Willie needed a gesture from us now—a clear and dramatic assertion of our loyalty, proof that we would stand with him no matter what the consequences. The burial was an enormous risk, but even in the light of what happened, I don't think Victoria was wrong to take it (Auster, 1987:100)

The **world-building elements** of the text-world establish the deictic background . These elements comprise narration of the text-worlds . The time-zone of the text-world is in the past tense . This puts the readers far away from the events of the passage . The spatial cues of location are inferred from the whole text-world that is Wobum 's house . Anna mentions all her friends with her in the house and refers to the disappearance of Maggie as the first main figure .

There are enactors who dominate this text-world . Yet , the narrator of this text-world is Anna . One of these enactors who play as a attractor of the reader's attention through being foregrounded in the initial position of the text-world , who are Maggie , Frick . Conversely , the less prominent figures are not put in the subject position and they are with less attention . The other enactors who take this position are Willie , Victoria , Boris Stepanovich .

Stylistically , the **accessibility of the text-world** is narrated in first-person narrator . The enactors who appear in this passage full the function of narration and they shape the text-worlds . The narrator recites the text-world in the form of letter . The type of narration is called homodiegetic.

The foreground of the text-world is built through **function-advancing propositions** . These functions are the main textual cues that work hand in hand with world-building elements to establish the whole text-world of the narration . The opening of the passage is by action process such as (then , Maggie disappeared) . This process initiate the text-world as the threshold of the events . The second process is existential process to express her existence where she was in the life as (one day she simply was not there ...) . The third process is material process , it is intension process for instance (Wellie and I took the kitchen duties) . The fourth

process is about what happened to Wellie . This process is called event material process like (Wellie's father died) . The action processes show the cynical situation of Wellie's father death and how this event turned all things over on the residents . Anna mentions (we all suffered from this death) . the other action process is (Sam wept bitter tears) .They reveal the gloomy existence of those people in this house . There is another action process such as (Victoria announced that she was planning ..) . The process informs us about the funeral of Wellie's father . Rational intensive process also appears in this text-world that depicts the action that Victoria is going to take . This action is against the law of the country that prevents from burring bodies in the house for example (It was a reckless, wholly irresponsible act, but at bottom I believe she was doing it for Willie's sake). The other relational intensive process is (Willie was a boy of less than normal intelligence, and at seventeen he was still locked into the violence of a self that understood almost nothing of the world around him). The last process is again relational intensive one which is (The burial was an enormous risk, but even in the light of what happened). These processes describe the environment of the actions in the text-world and they are scene -advancing .

The text-worlds of the passage have the parameters of **world-switches** . The first world-switches are introduced by new enactors . These enactors are added to the text-world to reflect the relations of people at the house . These enactors are Maggie , Frick , Victoria , Wellie and Boris Stepanovich . The other world-switch is spatial one that indicates the house of Wobum . The previous one was about the library . Ontologically , the text-world informs the readers that these enactors are no longer in the library after the fire broke out in it . The other world-switches are formed by represented speech . This positions the readers in the present

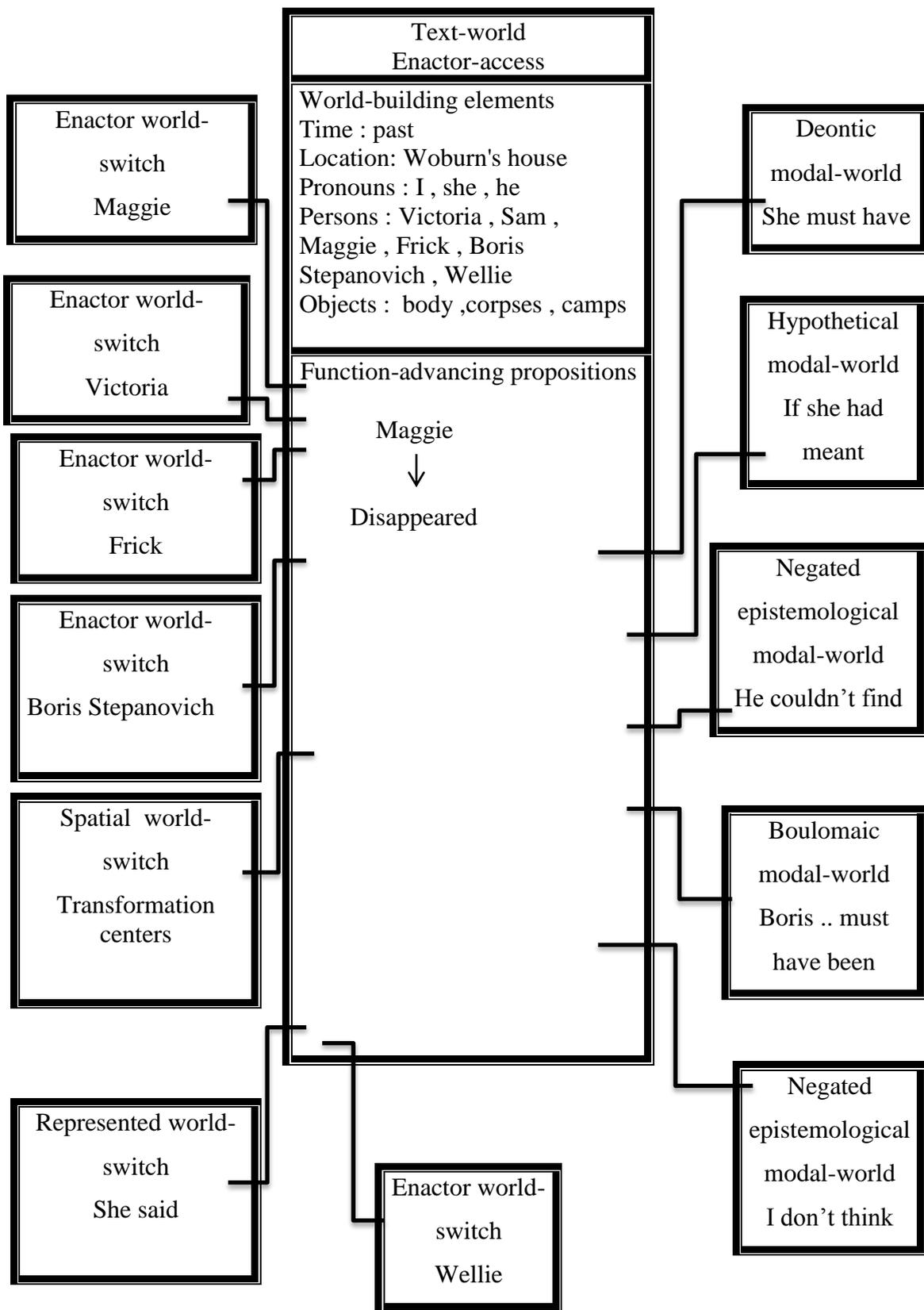
tense and make the text-world closer and let the past tense be in the reporting clause verbs . These types of word-switches appear in the change of speech narration , from Direct speech into Free Indirect speech or vice versa like (“No one will ever know,” she said. “And even if the police do find out, it doesn’t matter. We have to do what’s right. If we let a stupid law stand in our way, then we aren’t worth anything.”) . The last world-switches is spatial world-switch like (All corpses are required to be taken to one of the Transformation Centers).

The modal worlds are in the text-worlds . They reflect the sense of thinking or understanding of the existence . The first modal world is deontic one that talks about the obligation as (She must have wandered off while the rest of us were asleep upstairs) . The second modal world is hypothetical that illuminates the existence of impossibility in the life like (If she had meant to run away, it seemed logical to think she would have packed a bag for the journey). The negated epistemological modal world is reflected in the text-world to indicate the nature of cognition that the enactor face . for instance (but he couldn’t find a trace, and none of the people he talked to had ever seen her). Once again , deontic modal world is functioned for example (Boris Stepanovich did not speak to anyone for four hours after he was told the news, which must have been some kind of record for him) . The last modal world is negated epistemological one which is (I don’t think Victoria was wrong to take it).

Negation is used in this text-world through different devices like , not or no.

Extended metaphor and blende self-text –world do not appear in this passage .

The following is the visual configuration of the eighth extract of the novel.



5-10: A summary text –worlds analysis of eighth extract .

5.3.10. Extract 9

The extract illuminates the endings of the novel , especially the movement of those people in Woburn's house . Frick dies and , he is buried at the house . This stands against the city's laws . Someone reported the police about this burial . The police arrived at the house to dig up the body . Boris inflects the police from doing more measures . However , Willie is being terribly affected by the events . He begins to act randomly and finally violently , through taking a gun and killing many residents of the house , luckily Victoria , Sam and Anna run away . Then , Sam shot him dead before he can reach them . Damage has been done to the house , and the reputation becomes the negative sign of this building , eventually it is close . Below the extract shows more about such events :

That was six or seven weeks ago. Of the eighteen residents who were living here at the time, seven were killed, five managed to escape, three were wounded, and three were unhurt. Mr. Hsia, a newcomer who had performed card tricks for us the night before, died from his bullet wounds at eleven o'clock the next morning. Mr. Rosenberg and Mrs. Rudniki both recovered. We took care of them for more than a week, and once they were strong enough to walk again, we sent them away. They were the last residents of Woburn House. The morning after the disaster, Sam made a sign and hammered it onto the front door: WOBURN HOUSE CLOSED. The people outside did not go away immediately, but then it got very cold, and as the days went by and the door did not open, the crowds began to disperse. Since then, we have been sitting tight, making plans about what to do next, trying to last through another winter. Sam and Boris spend a part of each day out in the garage, testing the car to make sure it's in working order. The plan is to drive away from here as soon as the weather turns warm. Even Victoria says she is willing to go, but I'm not sure if she really means it. We'll find out when the time comes, I suppose. From the way the sky has been acting for the past seventy-two hours, I don't think we have much longer to wait. We did our best to take care of the bodies, to clean up the damage, to wipe away the blood. More

than that, I don't want to say anything. By the time we had finished, it was the following afternoon. Sam and I went upstairs to take a nap, but I wasn't able to sleep. Sam dropped off almost at once. Not wanting to disturb him, I climbed out of bed and sat down on the floor in a corner of the room. My old bag happened to be lying there, and for no particular reason I started to look through it. That was when I rediscovered the blue notebook I had bought for Isabel. The first several pages were covered with her messages, the short notes she had written to me during the last days of her illness. Most of the messages were quite simple—things like “thank you” or “water” or “my darling Anna”—but when I saw that frail, overlarge handwriting on the page and Anna”—but when I saw that frail, overlarge handwriting on the page and remembered how hard she had struggled to make the words clear, those simple messages no longer seemed very simple at all. A thousand things came rushing back to me at once. Without even stopping to think about it, I quietly tore those pages from the notebook, folded them into a neat square, and put them back into the bag. Then, taking one of the pencils I had bought from Mr. Gambino so long ago, I propped up the notebook against my knees and started writing this letter. (Auster, 1987 : 110)

The spatial boundaries of the text-world is at Woburn's house . The text-world informs the readers through certain textual cues like (WOBURN HOUSE CLOSED) . Then the text-worlds of this passage are situated in the past tense . The linguistic indicators of the time-zone are like (died , sent , confirmed , and so on) .

The entities of this passage are numerous . They perform the roles of being the members of the common actions in the text-worlds . Some of them are foregrounded in the position of the certain text-worlds like (Mr. Rosenberg and Mrs. Rudniki Mr. Hsia). The function of putting these enactors in the subject place as the way of agency to be prominent figures and to attract reader's attention to the new changers and new events . The other entities are (Victoria , Sam , Boris , Mr. Gambino , Isabel). These are **world-building elements**.

The **accessibility** of the text-worlds is by one narrator . who is Anna . The dominates the whole novel , she is the focalizer .The type of narration is called homodiegetic.

The deictic foreground is **functioned by function-advancing propositions** . The initial text-world is relational circumstance process that shows the period of accident for example (That was six or seven weeks ago) . The second process is action process like (Mr. Rosenberg and Mrs. Rudniki both recovered). The third process is material action one as (We took care of them for more than a week, and once they were strong enough to walk again, we sent them away). The other process is relational one which identifies the new enactors and where they were as (They were the last residents of Woburn House) . Material action process is functioned to end the existence of the house after the accidents like Sam made a sign and hammered it onto the front door: WOBURN HOUSE CLOSED.) . Relational intensive process expresses the nature of the letter that Anna talks about , such as (Most of the messages were quite simple—things like “thank you” or “water” or “my darling Anna”—but when I saw that frail, overlarge handwriting on the page and Anna”) . Another material action process is functioned to show how the letter is put in the back like I quietly tore those pages from the notebook, folded them into a neat square, and put them back into the bag) . The last process is material process which depicts the process of writing the letter as (I propped up the notebook against my knees and started writing this letter)

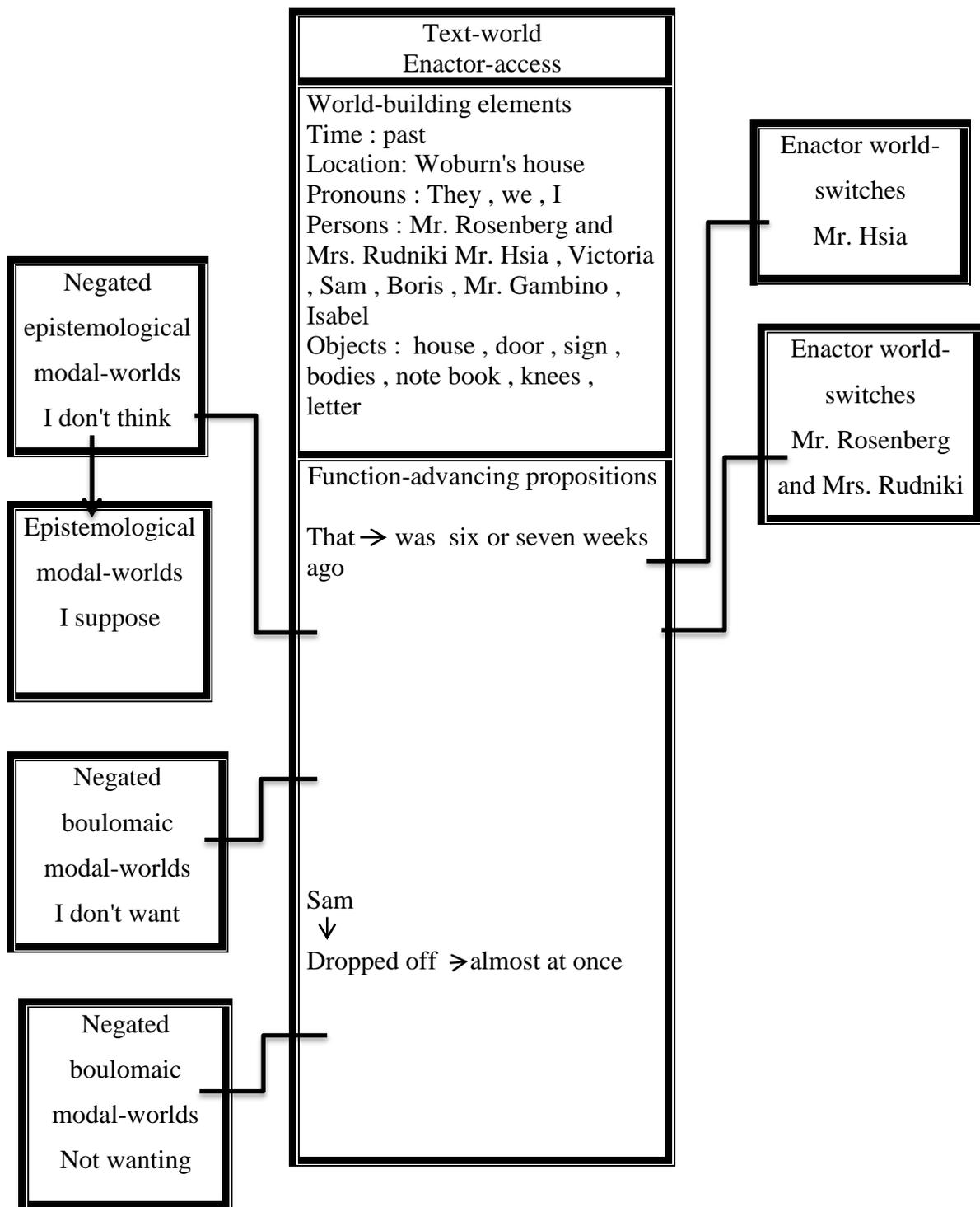
The parameters of **world-switches** are introduced through the shifts of spatial , temporal , represented speech or new enactors . The world-switches of this passage refer to new enactors . These enactors who are not present in the previous extracts , they are (Mr. Rosenberg and Mrs. Rudniki ,and Mr. Gambino , Mr. Hsia)

Modal –worlds are significant in narrative discourse . The first modal-world is epistemological that refers to the knowledge like (We’ll find out when the time comes, I suppose) . The second epistemological one is negated as (I don’t think we have much longer to wait) . The passage has the trace of burring the murdered people , and then this text-world is followed by two negated boulomaic modal worlds for instance (More than that, I don’t want to say anything , Not wanting to disturb him, I climbed out of bed and sat down on the floor in a corner of the room) . They take the form of plot-advancing .

Negation is also used in this passage . Negation is one of the mental representations that is triggered in reader's mind to look at the events from the other side of the narration . Both of negation types are used like (no and not) .

Both of **extended metaphor and blended self text-world** are not used .

Below is a visual diagrammatical configuration of ninth extract of the novel as follows :



5-11: A summary text-world analysis of ninth extract

5.3.11. Extract 10

This passage is the last one in the novel . It summaries the long stretches of the narration . The novel of last things that represents the disappearance of manufactured objects and technology , even the memories are fading away . We have witnessed even the loss of words that became rare things . The last extract talks about the sufferings of existence , and the last hope that Anna may have :

Considering what we have to look forward to, it is pleasant to dream of these absurdities. The thaw seems imminent now, and there is even a chance that we will leave tomorrow morning. That was how we left it before going to bed: if the sky looks promising, we will be off without another word. It is deep into the night now, and the wind is blowing through the cracks in the house. Everyone else is asleep, and I am sitting downstairs in the kitchen, trying to imagine what is ahead of me. I cannot imagine it. I cannot even begin to think of what will happen to us out there. Anything is possible, and that is almost the same as nothing, almost the same as being born into a world that has never existed before. Perhaps we will find William after we leave the city, but I try not to hope too much. The only thing I ask for now is the chance to live one more day. This is Anna Blume, your old friend from another world. Once we get to where we are going, I will try to write to you again, I promise. (Auster , 1987: 126)

The world-building elements of initial text-world do not provide the clear spatial boundaries of the narrative discourse . The readers can infer from reading the whole extract and they can build the location of the text-world . The locative expressions that could help the readers to determine the spatial-zone is through (sitting downstairs in the kitchen, trying to imagine what is ahead of me), so the word (kitchen) retrieves the mental representation of a room about making food or doing other things regarding the eating inside the house . Accordingly , the readers understand that this is a house , but , it is unknown house where Anna and Sam stay at. Anna is writing the last words of the message to describe

how the things will be . The time-zone of the extract is highly in the present tense and this enriches the state of closeness between the text-worlds and the readers . The stylistic features of this extract like some nouns (thaw) which is going to dissolve , play a significant role in depicting the scenario. This triggers the mental image of starting a new life or chance . The word (cracks) in the house is also a fruitful representation of dreary situations that Anna suffered from . The entities of this passage are not many , the only one who controls over the text-worlds is just the narrator .

The accessibility of the text-worlds is represented by one enactor , Anna. The whole novel is narrated by one enactor only . Accordingly , it is called homodiegetic narration .

The function-advancing propositions reflect scene –advancing . It describes the last moments that Anna has . She refers to the atmosphere in which she is writing her message . The first relational intensive process is (The thaw seems imminent now) , it activates the scheme of coming another day . The second process is also relational intensive one that depicts the situation of the night as (It is deep into the night now) , it creates the sense of fear . Then it is followed by another picture of trepidation inside the house through the process of relational circumstance , like (the wind is blowing through the cracks in the house). So far , these processes portrait the haunting weather which surrounds Anna , when she was trying to write her last things . Furthermore , there is a relational intensive process that informs the readers that people are not awake and she is alone for instance (Everyone else is asleep) . The other relational intensive process reactivates the mental experiences of the readers through bringing the idea of nothingness . This process profoundly puts the readers inside the existential nihilism for example

(Anything is possible, and that is almost the same as nothing, almost the same as being born into a world that has never existed before).

The modal worlds take the role of combining both sides of what the enactor feels and the situation around the enactor . Anna writes her letter and what we have encountered before in function-advancing process of the atmosphere and the elements of world-builders compose the blended self text-world . The first modal world is hypothetical that displays the imagined situation before the modal-worlds of the situation around Anna like (if the sky looks promising, we will be off without another word). The second modal-world is epistemological one that is related to where Anna is sitting and resulting her failure in imaging like (I am sitting downstairs in the kitchen, trying to imagine what is ahead of me) . Then this modal-world is followed by negated epistemological ones to reflect the world of impossibility with bleak situation of the house . These modal worlds show the disability of imagining and thinking as follows (I cannot imagine it. I cannot even begin to think of what will happen to us out there) . They come after describing the miserable or haunting atmosphere of the house . The last modal – world is also epistemological, this one expresses the likelihood of finding her brother (Perhaps we will find William after we leave the city, but I try not to hope too much) .

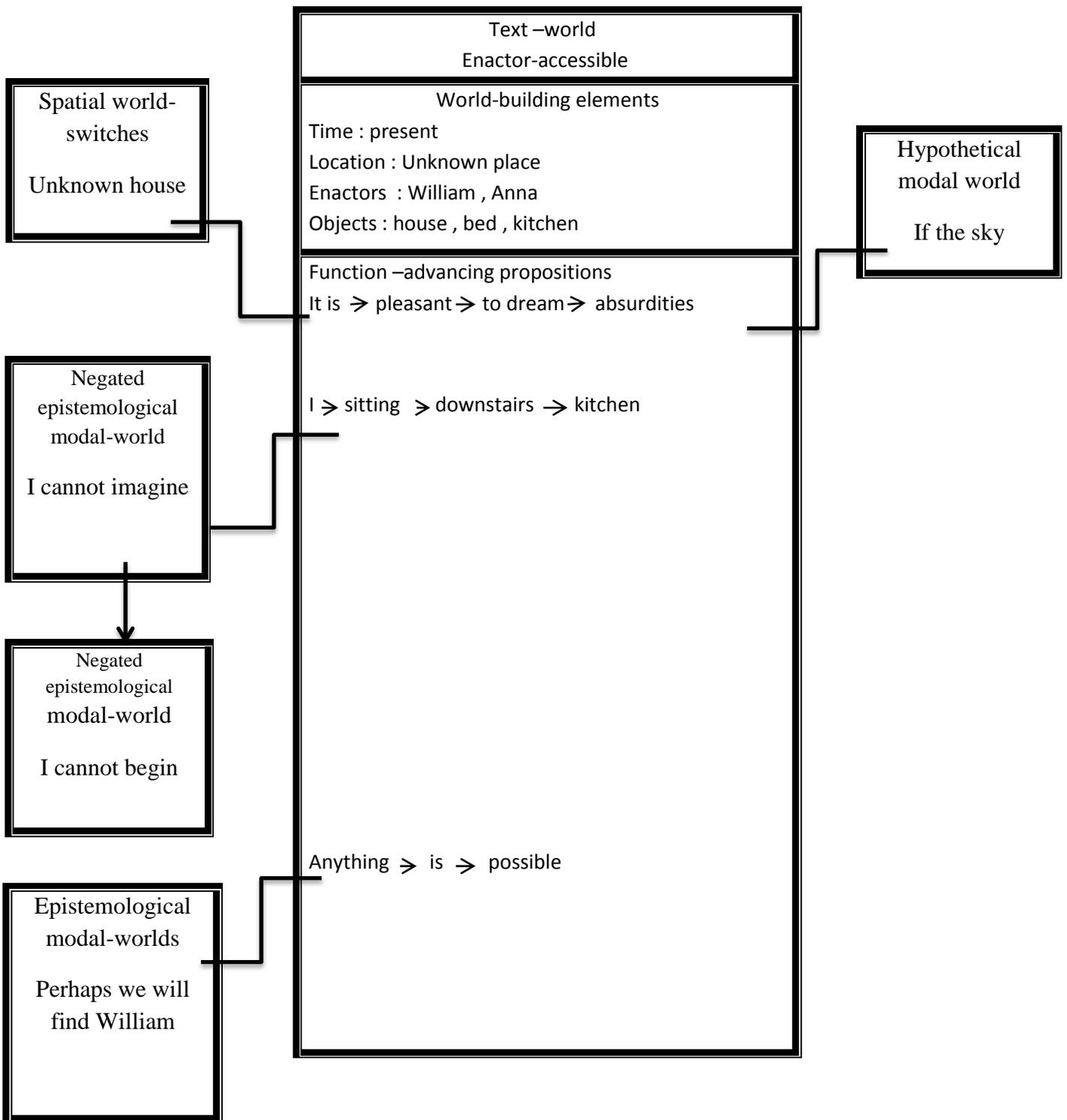
The parameters of the world-switches are not many . The only one is spatial world-switch that is represented by sitting at house instead of informing the readers inside the wide and huge country .

Negation is shaped by the text-worlds of the passage . It contributes deeply to the idea of nothingness as a part of existential nihilism . The tool of negation is just not in this passage .

Blended self text-world appears in the last extract of the novel . The text-worlds trigger the mental representation that readers have through drawing the atmosphere of writing the last words . The writing comes after describing the existence or the physical world that is around Anna , and the way Anna imagines is a result of this gloomy space . In other words , Anna' thinking as the self-aspect of her world is blended with physical aspect as the movements of the wind through the cracks , nigh becomes darker , and finally everyone is asleep which actives the sense of loneness . As a result , the blended narrative discourse is one of the features of existentialism in such a novel .

Extended metaphor is not used .

Below is a visual conceptualization of blended self text-world as follows:



5-12: A visual configuration of blended self text-world

5.4. Data Analysis of Heart of Darkness

5.5. Discourse World

Every type of discourse must have the discourse –world that is about the situational context of a specific event in linguistic communication . According to Gavins(2007) , the discourse –world of Heart of Darkness is split . The communication does not happen in face to face process . Minimally , there must be two or more human discourse participants in this kind of communication . Those participants take different spatial-temporal positions , and the only source that the readers get their linguistic information is through the text-worlds of the novel . The human participants of this work are the author , Joseph Conrad , and the readers with different backgrounds . Furthermore , the discourse –world of the novel includes the time of writing the novel by the novelist that was published in 1902 .

In terms of TWT , the framework of text-world considers discourse participants as completely psychological , in other words , their knowledge , beliefs , memories , hopes , dreams , and intentions and other mental aspects are encompassed as a complete features of the discourse – worlds . Hence , the participants are not only provided with physical resources , rather , they do have their stores of memories and an imaginative ability as a fundamental to the proper consideration of context .

Below is the graphic representation of the discourse-world of the novel . The middle dotted line reflects the two different sides in both time-zone and place-zone of Joseph Conrad and the readers who both stand on

various ontological ground of spatial-temporal communication , and the only way they do communication is by the text-worlds .

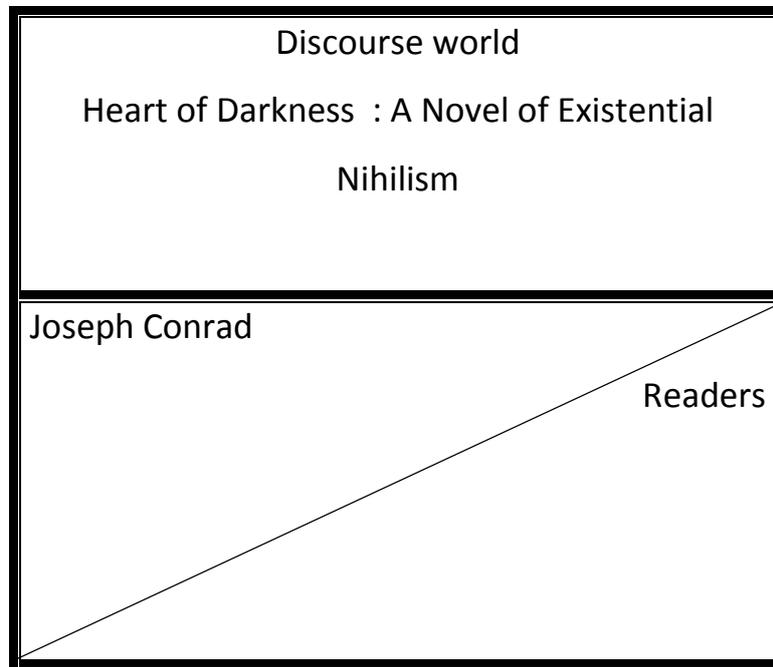


Figure 5.13 : The discourse –world of Heart of Darkness

5.6.The Text-Worlds of In the Country of Last Things .

5.6.1. The Title

The title of the novels is a gate through which the readers can immerse into the text-worlds . In central terms of TWT , the title of Heart of Darkness attains two assignments . In the angle of discourse-world level is that the tittle tells the readers about what happened in the Africa that id described as a dark place and the title itself does not hold the name of Africa and the source of this information comes from the reading of history of the novel . In the level of text-world , the title acts as world-building element through references and the previous knowledge about the author to make the readers able to specify the idea of which place will

be the Heart of Darkness . The suggested place of the novel is Africa and the temporal aspect is not determined in the title . Ontologically , both of the author and readers are only textual cues or entities of the text-world elements .

The following Figure exhibits the visual representation of the text-world analysis of the title .

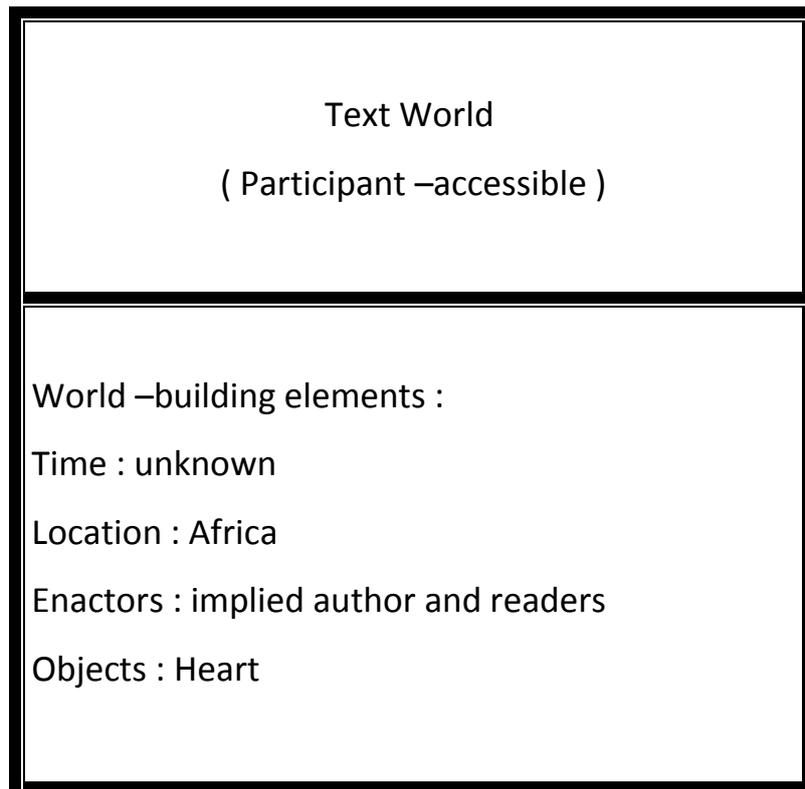


Figure 5. 14: A text-world analysis of the novel's title

The title still creates the atmosphere of ambiguity and the text could ignite a long list of readings . The place in which the novel tells us is not mentioned there and the time is also unknown . Yet , the word of darkness which is fused with heart could enrich the readers with a kind of existence that may have experienced before . The word Heart has the sense of deepness and it triggers the mental representations of the schemas that heart is the central part of human body . This part is hit by darkness which covers it and it may change its role and then it becomes

disable . Furthermore , the space of existential nihilism is drawn on the face of the novel . The title takes the mission of this meaning and pushes the readers to stand on the threshold of bleak and miserable world , or to be precise , the existence .

5.6.2. The Novel's Opening Extract

The opening extracts function as an introductory part to the text-worlds of the story or the novel . They provide detailed descriptions about the protagonists or the surroundings that appear during the narration . This extract puts the readers in place from where *Heart of Darkness* begins its journey . It refers to the boarding on a ship called (*Nellie*) . The ship moored on the British river named (*Thames*) . The extract continues describing the situation in this place and how the sense of nihilism dominated every part of that space in this world . The following extract says a lot :

The *Nellie*, a cruising yawl, swung to her anchor without a flutter of the sails, and was at rest. The flood had made, the wind was nearly calm, and being bound down the river, the only thing for it was to come to and wait for the turn of the tide.

The sea-reach of the Thames stretched before us like the beginning of an interminable waterway. In the offing the sea and the sky were welded together without a joint, and in the luminous space the tanned sails of the barges drifting up with the tide seemed to stand still in red clusters of canvas sharply peaked, with gleams of varnished sprits. A haze rested on the low shores that ran out to sea in vanishing flatness. The air was dark above Gravesend, and farther back still seemed condensed into a mournful gloom, brooding motionless over the biggest, and the greatest, town on earth.

The Director of Companies was our captain and our host. We four affectionately watched his back as he stood in the bows looking to seaward. On the whole river there was nothing that looked half so nautical. He resembled a pilot, which to a seaman is trustworthiness personified. It was difficult to realize his work was not out there in the luminous estuary, but behind him, within the brooding gloom (Conrad , 1902 : 3).

The extract attracts the reader's attention to the situation in which it was and how the nature of traffic that was slow-moving . The temporal boundaries of the extract is significantly in the past . As it is stated before , in Gavins' (2007) words , the typical tense of the openings in the narrative discourse is in past that describe the events or scenes at temporal or spatial distance . The features of past tense are like (swung , made , stretched , and so on) .

The melancholic atmosphere is disseminated across the text-worlds of the extract through a number of world-building elements like , (mournful gloom , motionless , vanishing flatness , and the list goes on) . We are immersed from the very beginning in this situation of nihilism and darkness .

The world-building elements also form the spatial boundaries of the text-worlds . There are textual hints of the place to locate the discourse in a place whether it is imagined or real , novel or familiar . Therefore , the readers depend on the deictic terms to know the location of the discourse like the names of the place . In the extract , the locative deictic word is (Thames) that refers to the river in Great Britain . The place of this text – world is known .

The enactors of this text-world are the director of the companies , seaman, and the narrator . The pronoun (we) refers to those people who are together on the ship with captain . The mentions of the captain was in the beginning of the text-world to show his importance in the narration of this text-world . This information helps the readers to fulfill their own task of reading the text-worlds . **The world-building elements** form the deictic background of the text-world that sustain the mental representations inside the readers . They hold these aspects with them in the process of narration .

Stylistically , **the accessibility** of this extract is called in TWT heterodigetic narration . The text-world is narrated from the outside of the narrative discourse . The narrator is not mentioned within the process of narration .

The second part of the text-world is called **function-advancing propositions** . These parts represent the deictic foreground of the text-world . The progress of the extract depends on this part of narration . The initial text-world maintains the silence through showing the action process that reflects the stoppage of the ship like (The Nellie, a cruising yawl, swung to her anchor without a flutter of the sails, and was at rest) . The second process is also action process as (the flood had made) . The third process is relational intensive one which depicts the space of calmness such as (the wind was nearly calm) . The fourth process is also action process that describes the nature of this river for example (The sea-reach of the Thames stretched before us like the beginning of an interminable waterway). The fifth process is relational intensive one that shows how was the atmosphere of the sky like (In the offing the sea and the sky were welded together without a joint).

The other processes are like material event process for instance (A haze rested on the low shores that ran out to sea in vanishing flatness) , the haze takes its position in the shore of that sea . The description of air also is functioned to reveal the gloomy situation of the city and the surroundings that fly over the river like (The air was dark above Gravesend, and farther back still seemed condensed into a mournful gloom, brooding motionless over the biggest, and the greatest, town on earth). The other relational intensive process is mentioned to be an indicator to the person who is one of the important figures in the novel such as (The Director of Companies was our captain and our host). Existential process appears in this extract to refer to the shape of the river

which is totally nautical like (On the whole river there was nothing that looked half so nautical). The last process is material intention one which is (He resembled a pilot, which to a seaman is trustworthiness personified) . The processes focus mainly in the text-world on the descriptions rather than on the actions . Consequently , the function-advancing of the extract are in large scene-advancing .

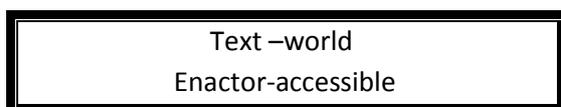
The parameters of **world-switches** appear on the different aspects . The world – switches are represented through only one type of world-switches which is a new character . The text-world starts with referring to the situation of the river and then the shift occurred in the appearing of the captain .

In terms of the **modal –worlds** , there is only one modal world which is epistemic modal-world like (We four affectionately watched his back) .

Negation is not used in this extract to create a new text-world . The extract keeps describing the place in which the ship has stopped .

Extended metaphor and blended self text-world do not appear in this extract through the types of processes .

The following figure displays the visual configuration of the opening extract .



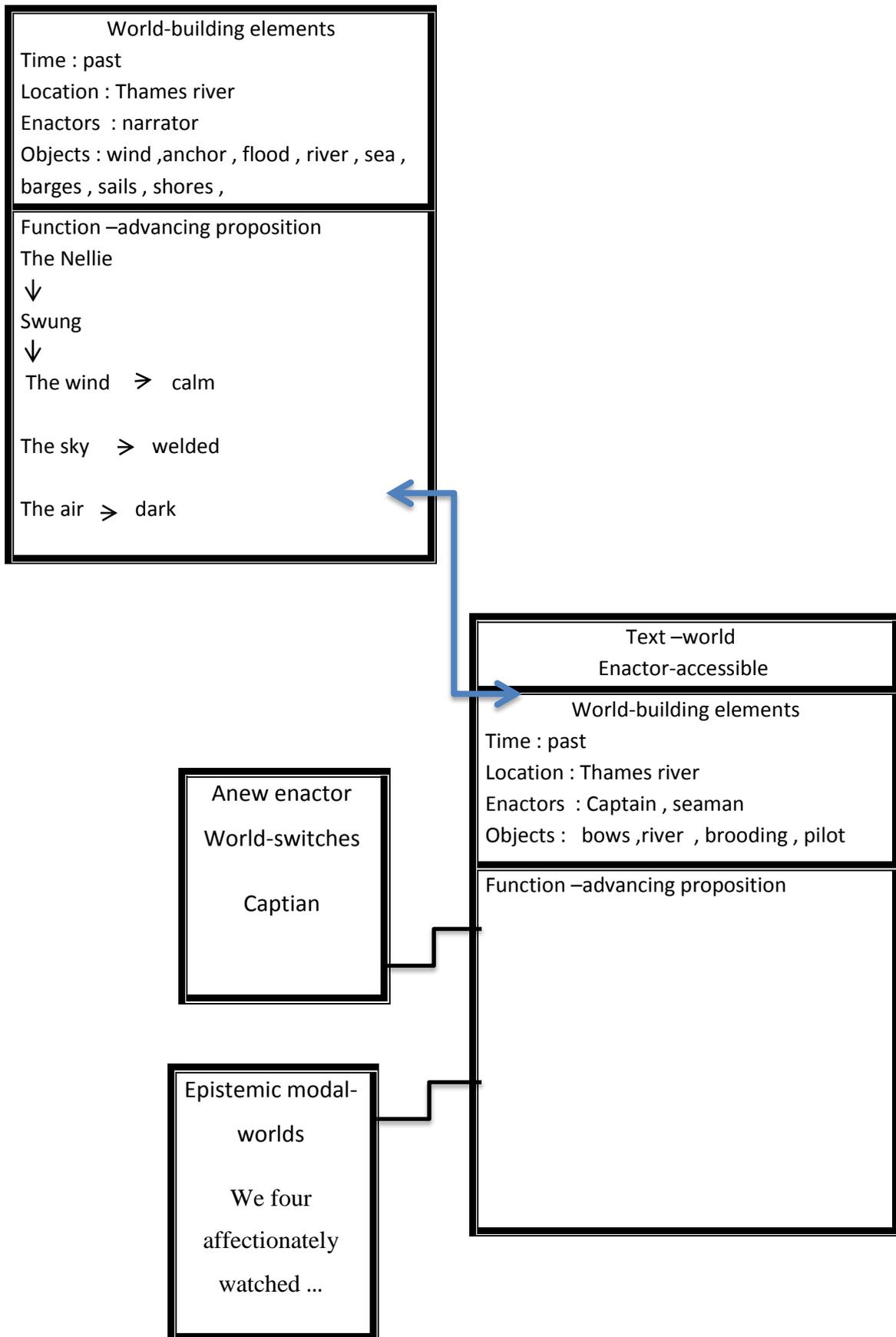


Figure 5.15 : A summery text-worlds analysis of opening extract .

5.6.3. Extract 2

This extract presents the protagonist of the novel, who is Marlow. He is a thirty-two-year-old sailor who spent his entire life living near the sea. The narrator introduces Marlow as a (a meditating Buddha) because of his experience in Congo which made him to a certain degree wise and philosophical. Marlow is skeptical and curious. The passage refers to the context of the sea. This place depicts the existential nihilism that tightens the space of those people who live in Africa:

The sun set; the dusk fell on the stream, and lights began to appear along the shore. The Chapman lighthouse, a three-legged thing erect on a mud-flat, shone strongly. Lights of ships moved in the fairway—a great stir of lights going up and going down. And farther west on the upper reaches the place of the monstrous town was still marked ominously on the sky, a brooding gloom in sunshine, a lurid glare under the stars.

“And this also,” said Marlow suddenly, “has been one of the dark places of the earth.”

He was the only man of us who still “followed the sea.” The worst that could be said of him was that he did not represent his class. He was a seaman, but he was a wanderer, too, while most seamen lead, if one may so express it, a sedentary life. Their minds are of the stay-at-home order, and their home is always with them—the ship; and so is their country—the sea. One ship is very much like another, and the sea is always the same. In the immutability of their surroundings the foreign shores, the foreign faces, the changing immensity of life, glide past, veiled not by a sense of mystery but by a slightly disdainful ignorance; for there is nothing mysterious to a seaman unless it be the sea itself, which is the mistress of his existence and as inscrutable as Destiny. For the rest, after his hours of work, a casual stroll or a casual spree on shore suffices to unfold for him the secret of a whole continent, and generally he finds the secret not worth knowing. The yarns of seamen have a direct simplicity, the whole meaning of which lies within the shell of a cracked nut. But Marlow was not typical (if his propensity to spin yarns be excepted), and to him the

meaning of an episode was not inside like a kernel but outside, enveloping the tale which brought it out only as a glow brings out a haze, in the likeness of one of these misty halos that sometimes are made visible by the spectral illumination of moonshine (Conrad , 1902:20)

The text-worlds of the passage fluctuate between past and present , but , it is highly in the past . The past time-zone creates inside the readers the idea of being in far distance from the immediacy . This feature becomes very common in this novel . In cognitive terms , the readers mainly conceptualize the time as a spatial phenomenon by a large number of idiomatic linguistic expressions .

The spatial-zone of this passage can be inferred by the readers in using the locative terms or deixies like the word (sea) , The passage largely spots lights on the nature of life in this sea . The sea does not represent only the place of the seamen who traveled from Europe to Africa . The text-worlds of this extract are filled with the descriptions .

The ontological side of the passage is revealed in the type of adjectives and other attributes of the world-building elements . The expressions like (darker place , veiled not by a sense of mystery but by a slightly disdainful ignorance and so on) . These are deep indicators of the existential nihilism through the withdrawing the aspects of light and life . The entities of the extracts are only the narrator , Marlow and the six men who sailed with Marlow . These are the deictic parts of the background of the text-worlds which represent **the world-building elements** .

The accessibility of this text-world is narrated from outside the novel that is called heterodigetic. This style of narration is also described as external focalization . The text-world takes various forms to reflected to

the readers . Yet , the type of narration is not always stable in one way of telling the events of the novel .

The function-advancing propositions propel the frame of the extract to achieve the progression . The extract starts with material event processes to inform the readers about the state of existence , like (The sun set; the dusk fell on the stream, and lights began to appear along the shore) . The sun hides from the existence to let darkness be there . The second material event is also reflected in introducing the lighthouse such as (The Chapman lighthouse, a three-legged thing erect on a mud-flat, shone strongly) . Still , action process appears in the text-worlds of this extract like (Lights of ships moved in the fairway— a great stir of lights going up and going down). The material process represents one of the main functions of reflecting the existential nihilism in this extract for instance (And farther west on the upper reaches the place of the monstrous town was still marked ominously on the sky, a brooding gloom in sunshine, a lurid glare under the stars)

The extract has also other types of processes that refer to the atmosphere of the place and the identification of the protagonist like He was a seaman, but he was a wanderer, too, while most seamen lead, if one may so express it, a sedentary life) these are relational intensive processes . There is another material process which is (he finds the secret not worth knowing). Relational possessive process appears like (The yarns of seamen have a direct simplicity, the whole meaning of which lies within the shell of a cracked nut.) . As they shape the text-worlds of the extract , these processes are remarkably scene-advancing which draw the space of those people who live near the sea or in the wildness .

The parameters of **the world-switches** in this text-world are represented through a number of shifts . The first world-switch is spatial in which we

readers encounter a new place which is the sea . The second world-switch is through represented a new enactor who is Marlow as the main figure in this novel . The third world-switch is temporal by changing the tense of the text-worlds in the extract such as (One ship is very much like another, and the sea is always the same. In the immutability of their surroundings the foreign shores, the foreign faces, the changing immensity of life, glide past, veiled not by a sense of mystery but by a slightly disdainful ignorance; for there is nothing mysterious to a seaman unless it be the sea itself, which is the mistress of his existence and as inscrutable as Destiny). The last world-switch is called represented speech which makes the text-world closer to the readers and then making the phrasal clause in the past like (“And this also,” said Marlow suddenly, “has been one of the dark places of the earth.”) .

The extract does not have many **modal –worlds** . It has only one modal-world which is epistemic one for example (The worst that could be said of him was that he did not represent his class) .

Negation is used in this extract . However , it does not appear in some parts of the extracts . Negation builds a new kind of text-world that is enriched through creating a new meaning in presenting a developed mental representations .

Extended metaphor is not used in this extract . The text-worlds reflect the situation of those people that suffer from the worst type of existence .

Blended self text-world is not revealed in this extract which combines two world together . The extract shows only the descriptions of the text-worlds that inform the readers .

The following is the visual configuration of the second extract .

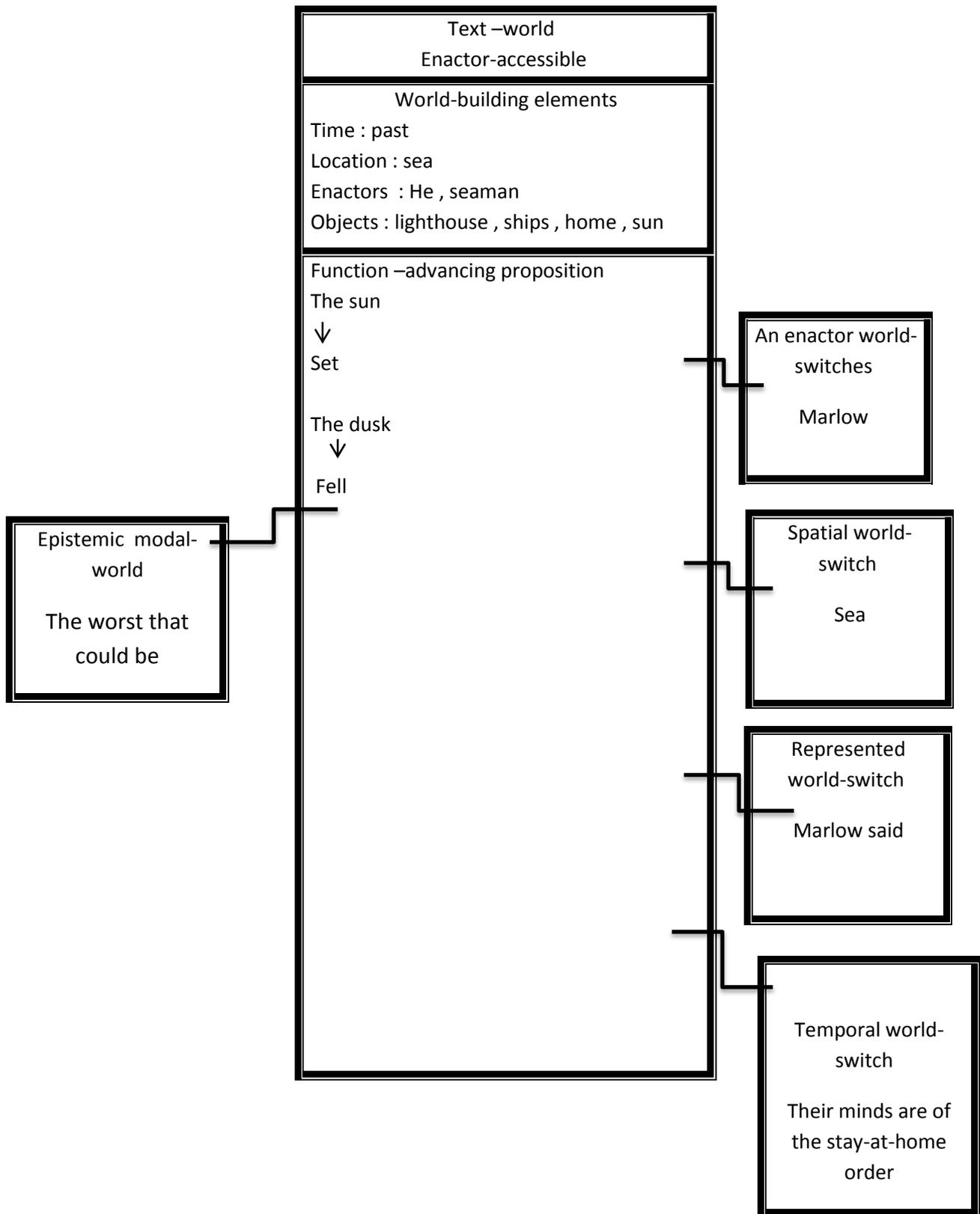


Figure 5.16: A summary text-worlds analysis of second extract

5.6.4. Extract 3

The third extract builds a new perspective of humans who struggle to get over their sufferings . Another important figure , who is Kurtz . This person is mysterious and he represents the concept of a dying god , an embodiment of Europe .These features make him one of the most dangerous person to the company . Marlow was fascinated in Kurtz . The following extract reveals a lot :

He was silent for a while.

“ . . . No, it is impossible; it is impossible to convey the life-sensation of any given epoch of one’s existence—that which makes its truth, its meaning—its subtle and penetrating essence. It is impossible. We live, as we dream—alone. . . .”

He paused again as if reflecting, then added—

“Of course in this you fellows see more than I could then. You see me, whom you know. . . .”

It had become so pitch dark that we listeners could hardly see one another. For a long time already he, sitting apart, had been no more to us than a voice. There was not a word from anybody. The others might have been asleep, but I was awake. I listened, I listened on the watch for the sentence, for the word, that would give me the clue to the faint uneasiness inspired by this narrative that seemed to shape itself without human lips in the heavy night-air of the river.

“ . . . Yes—I let him run on,” Marlow began again, “and think what he pleased about the powers that were behind me. I did! And there was nothing behind me!

There was nothing but that wretched, old, mangled steamboat I was leaning against, while he talked fluently about ‘the necessity for every man to get on.’ ‘And when one comes out here, you conceive, it is not to gaze at the moon.’ Mr. Kurtz was a ‘universal genius,’ but even a genius would find it easier to work with ‘adequate tools—intelligent men.’ He did not make bricks—why, there was a physical impossibility in the way—as I was well aware; and if he did secretarial work for the manager, it was because ‘no sensible man rejects wantonly the confidence of his superiors.’ Did I see it? I saw it. What more did I want? What I really wanted was rivets, by heaven! Rivets. To get on with the work—to stop the hole. Rivets I wanted. There were cases of them down at the coast—cases—piled up—burst—split! You

kicked a loose rivet at every second step in that station-yard on the hillside. Rivets had rolled into the grove of death. You could fill your pockets with rivets for the trouble of stooping down—and there wasn't one rivet to be found where it was wanted. We had plates that would do, but nothing to fasten them with. And every week the messenger, a lone negro, letter-bag on shoulder and staff in hand, left our station for the coast. And several times a week a coast caravan came in with trade goods—ghastly glazed calico that made you shudder only to look at it, glass beads value about a penny a quart, confounded spotted cotton handkerchiefs. And no rivets. Three carriers could have brought all that was wanted to set that steamboat afloat.(Conrad , 1902:43)

The spatial boundaries of the passage are inferred from the textual locative cues of the text-worlds that maintain the meeting between the members near the sea in the company . The mental representations of the place enrich the reader's mind through triggering their previous experiences during the process of reading .

The extract is based on the past tense . Hence , the time-zone of these text-worlds are far away from the readers and this is one of the common features of narration .

The world-building attributes of the text-worlds establish the mental image of the existential nihilism through the choosing of words like (dream, alone , impossible) and so on . These features are combined with function-advancing propositions to make the picture and drawing the readers to be immersed into the world of the extract .

The enactors of the extract are Marlow , Kurtz and finally the narrator . Those construct the text-worlds of the passage to be the sources of the linguistic aspects of the extract that feed the readers of the novel . This linguistic information is the only source for the readers to compensate the missing knowledge . These are **the world-building elements** of the extract.

The accessibility of the text-worlds is heterodigetic. Still the narrator is outside the text-worlds of this extract .

After analyzing the world-building elements , the deictic foreground of the extract is performed by **the function-advancing propositions** . The first process is relation intensive one that depicts the sense of silence like (He was silent for a while) . The other relational intensive processes are prominent in the initial parts of the extract that show the meaning of existential nihilism by referring to the sense of nothingness like No, it is impossible; it is impossible to convey the life-sensation of any given epoch of one's existence—that which makes its truth, its meaning—its subtle and penetrating essence. It is impossible) . To keep this mental image within the readers , the material supervision process describe how they live and how they communicate in their existence like (We live, as we dream—alone ..) , liveness is one of the dominant aspects of the existence in this land . The other relational intensive process is used such as (I was awake) . The material intention process is functioned in the narration of this extract which activate the meaning of lost for instance (I listened, I listened on the watch for the sentence, for the word, that would give me the clue to the faint uneasiness inspired by this narrative that seemed to shape itself without human lips in the heavy night-air of the river) .

Describing the new figure Kurtz is represented through relational intensive process like (Mr. Kurtz was a 'universal genius,' but even a genius would find it easier to work with 'adequate tools—intelligent men.'). Material intentions process also appears in this text-worlds of the extract for example (You kicked a loose rivet at every second step in

that station-yard on the hillside) . As these process seam , the nature of informing the readers reflect the plot-advancing propositions .

The parameters of the shifts are introduced by only a number of **world-switches** . The first world-switch is a new enactor , Kurtz. There is also a temporal world-switch like (Of course in this you fellows see more than I could then. You see me, whom you know).

The extract has also **modal-worlds** . These types of worlds reflects the change in the process of understanding the world in their own experiences. The first modal –world is epistemic one for instance (You see me, whom you know) . There are other epistemic modal worlds like (we listeners could hardly see one another , The others might have been asleep , Three carriers could have brought all that was wanted to set that steamboat afloat).

Negation is used in this extract on two types , the grammatical one like (no) and the morphological one like (im) .

Extended metaphor is not used in the extract .

Blended self text-world is not reflected in this extract . The extract introduces a number of descriptions .

Below is the visual representation of the third extract .

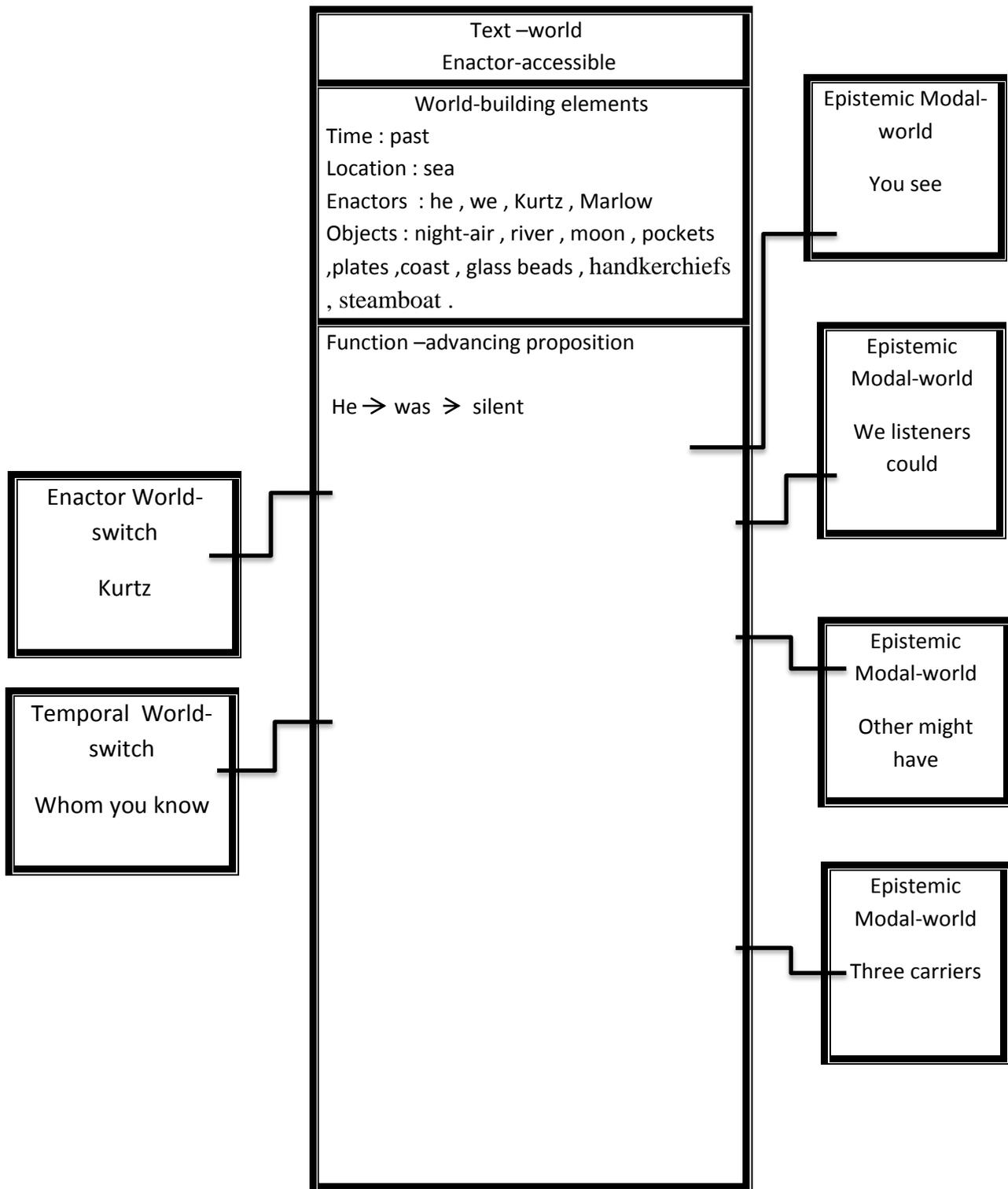


Figure 5.17: A Summary text-worlds analysis of third extract

5.6.6. Extract 4

The forth extract comes to provide another side of the novel about the new features narration . This situation points out to the gloomy existence . The miserable life that black people have is really despair and it makes the situation look horrible and hopeless . The extract supports the mental representation of existential nihilism in reader's mind :

“Black shapes crouched, lay, sat between the trees leaning against the trunks, clinging to the earth, half coming out, half effaced within the dim light, in all the attitudes of pain, abandonment, and despair. Another mine on the cliff went off, followed by a slight shudder of the soil under my feet. The work was going on. The work! And this was the place where some of the helpers had withdrawn to die. “They were dying slowly—it was very clear.

They were not enemies, they were not criminals, they were nothing earthly now—nothing but black shadows of disease and starvation, lying confusedly in the greenish gloom. Brought from all the recesses of the coast in all the legality of time contracts, lost in uncongenial surroundings, fed on unfamiliar food, they sickened, became inefficient, and were then allowed to crawl away and rest. These moribund shapes were free as air—and nearly as thin. I began to distinguish the gleam of the eyes under the trees. Then, glancing down, I saw a face near my hand. The black bones reclined at full length with one shoulder against the tree, and slowly the eyelids rose and the sunken eyes looked up at me, enormous and vacant, a kind of blind, white flicker in the depths of the orbs, which died out slowly. The man seemed young—almost a boy—but you know with them it’s hard to tell. I found nothing else to do but to offer him one of my good Swede’s ship’s biscuits I had in my pocket. The fingers closed slowly on it and held—there was no other movement and no other glance. He had tied a bit of white worsted round his neck—Why? Where did he get it? Was it a badge—an ornament—a charm—a propitiatory act? Was there any idea at all connected with it? It looked startling round his black neck, this bit of white thread from beyond the seas (Conrad , 1902 : 26-26)

The temporal boundaries of the extract are highly in past tense . As we have mentioned before that the style of narration takes the form of past

events to situate the readers in distance . These forms of past tense are shaped through the verbs or time events for instance (seemed , held , rose and so on) .

The spatial-zone of the text-worlds are one of the linguistic triggers of the place . The readers create the meaning of the place through their previous background of the text-world , the story is still about those black people who live near the river . The word (coast) sustains the place of river and how they look like according to the descriptions of the appearance of the people .

Enactors are also one of the backbones of the passage . The people who inhabit there are described as (Black shapes) using this of metaphor to reflect the nature of the people . Moreover , those are foregrounded in the initial position of the text-world to establish and attract reader's attention . The second enactor is the narrator who dominates the text-worlds of the passage . These are generally the **world-building elements** of the passage.

The accessibility represents one of the common stylistic features in the narration . The text-worlds stand on the ground of the enactors through their speaking or viewpoints we can know what is there in the novel . They also form the aspect of gates that let the readers come into the narration world . The stylistic narration of the novel in this passage is heterodigetic.

Interestingly , the style of the narration plays a significant role in providing the details of pace of actions or other points of description. The deictic foreground of the text-worlds are exploited through **function-advancing propositions** . The extract starts with material supervision process that exhibits the action of things happened like (Black shapes

crouched, lay, sat between the trees leaning against the trunks, clinging to the earth, half coming out, half effaced within the dim light, in all the attitudes of pain, abandonment, and despair). The second process is the same (Another mine on the cliff went off, followed by a slight shudder of the soil under my feet. The work was going on. The work! And this was the place where some of the helpers had withdrawn to die). The third process is relational circumstance one that refers to the way those people die in their existence as (They were dying slowly—it was very clear). The other relation process is intensive such as (They were not enemies, they were not criminals, they were nothing earthly now—nothing but black shadows of disease and starvation, lying confusedly in the greenish gloom). The other material process is supervision to show the miserable situation in which people live for example (Brought from all the recesses of the coast in all the legality of time contracts, lost in uncongenial surroundings, fed on unfamiliar food, they sickened, became inefficient, and were then allowed to crawl away and rest).

The relational process is also used as intensive to show more about their gloomy and empty world such as (These moribund shapes were free as air—and nearly as thin). The mental process appears in the text-worlds of the extract to reveal one of the main senses of humans who build their knowledge like (Then, glancing down, I saw a face near my hand) . Stylistically , the material supervision process provides the amount of the detailed descriptions for how they look and what they do in their meaningless world for instance (The black bones reclined at full length with one shoulder against the tree, and slowly the eyelids rose and the sunken eyes looked up at me, enormous and vacant, a kind of blind, white flicker in the depths of the orbs, which died out slowly). Relational intensive process is also used to sustain the situation like (The man

seemed young—almost a boy—but you know with them it's hard to tell) . The other text-world has two processes together , the first one is material supervention and the second one is relational possessive one for example (I found nothing else to do but to offer him one of my good Swede's ship's biscuits I had in my pocket). The last two material supervention processes are (The fingers closed slowly on it and held—there was no other movement and no other glance. He had tied a bit of white worsted round his neck). These processes enormously describe the forms of the life and how people look in this dirty and desolate place . Accordingly , the processes are dominantly scene –advancing . It is remarkable to notice that the propositions which display the extract do have any sense of the modality ..

The **parameters of shifts** in this extract are not many . The place is still the same as it is in the river . The temporal shift does not appear in this extract which is mostly shaped by the past . The enactor world-switch is represented through mentioning new people as black shapes or black bones who are the inhabitants of this place .

The **modal-worlds** of the extract are not used . One of the main aspects of the absence of modality reflects the impression that the events or actions are purified precisely from the omniscient narrator's perspective or viewpoint . The narrator puts the readers in a high level of reliability to the nature of the text-world in the extract . Gavins (2007:129) states one of the prominent notions about what the readers feel from the presence of the omniscient narrators "readers often respond to omniscient narrators as though they were discourse-world participants". The readers consider the information of world-building elements and function-advancing in third-person narration as if the text-world narrators were responsible for their creation like humans in the discourse-world participants . Furthermore ,

the text-worlds that are built by omniscient narrator is considered as participant-accessible, not enactor-accessible worlds. As a result, Gavins (2007) contends "an intimate and trusting relationship is established between the reader and the narrator of the text" (pp. 129 & 130).

Negation is used on the lexical level that depicts the sense of impossibility in their like (I found nothing ...). It is also used through (not) .

Extended metaphor appears in this extract . The word black in the title of the novel is extended to the narration and it is blended with two worlds . The first one is (black shapes) , the world of emptiness that is black is blended with world of humans as people or living creators . These are described as black forms to reflect the darkness of the existence even in those people themselves . The other one that has the same idea is through using the metaphor (black bones) .

The extract refers more to the nature of the life and the existential nihilism of those black people . This text-worlds do not reveal blending the two worlds concerning the spiritual one and the physical one . It appears only with extended metaphor to combine two physical aspects . Therefore . **the blended self text-world** does not appear .

The conceptual structure of the analysis of the third extract is introduced in the following figure .

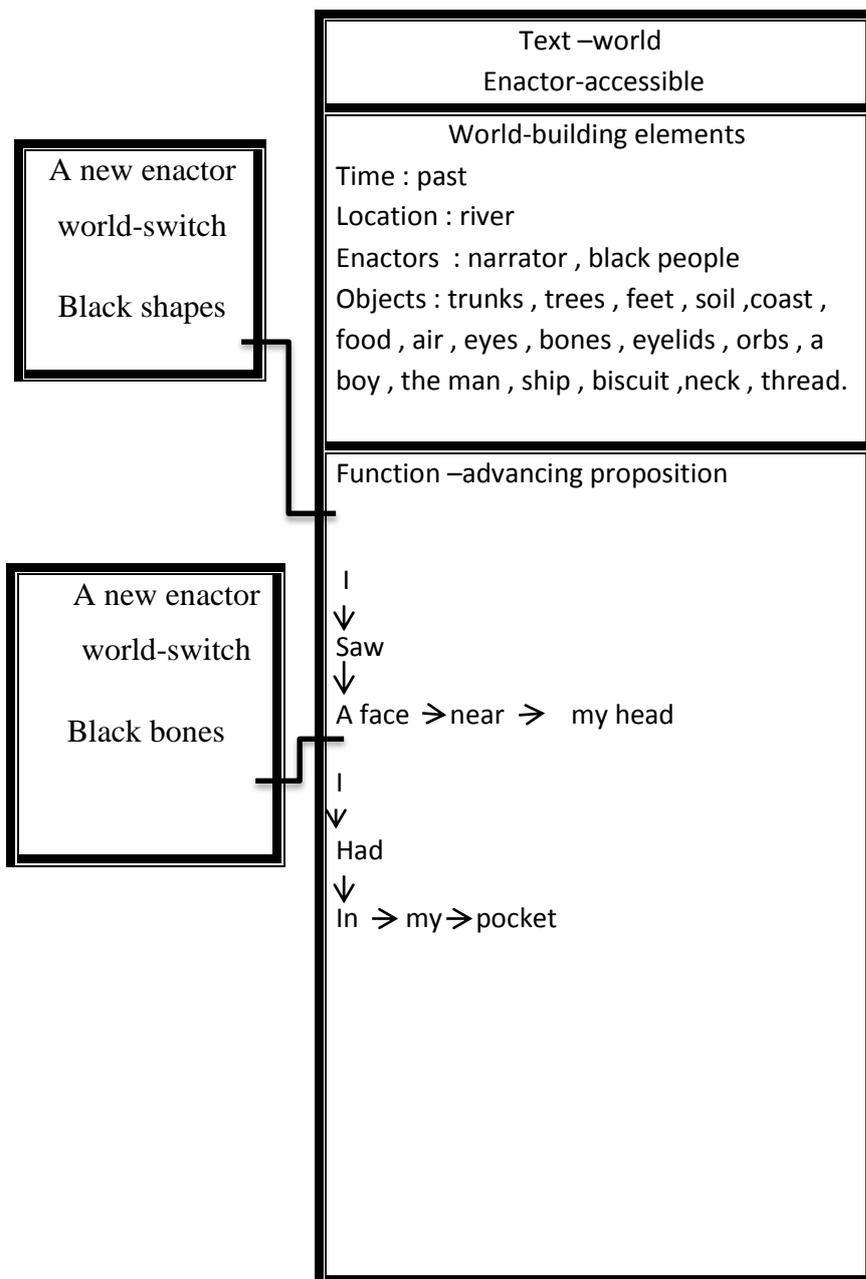


Figure 5.18: A Summary text-worlds analysis of the fourth extract

5.6.6. Extract 5

The fifth extract shed lights on the way of the humans who recall their past . The past is the track which hold people's old memories . The atmosphere of the place triggers Marlow's past and then gets himself in the big hole called the existence that is filled with nothingness and painfulness . The nature of silence is one of the main sources for the people who lost their meaning in their life :

“Going up that river was like travelling back to the earliest beginnings of the world, when vegetation rioted on the earth and the big trees were kings. An empty stream, a great silence, an impenetrable forest. The air was warm, thick, heavy, sluggish. There was no joy in the brilliance of sunshine. The long stretches of the waterway ran on, deserted, into the gloom of overshadowed distances. On silvery sand-banks hippos and alligators sunned themselves side by side. The broadening waters flowed through a mob of wooded islands; you lost your way on that river as you would in a desert, and butted all day long against shoals, trying to find the channel, till you thought yourself bewitched and cut off for ever from everything you had known once—somewhere—far away—in another existence perhaps. There were moments when one’s past came back to one, as it will sometimes when you have not a moment to spare to yourself; but it came in the shape of an unrestful and noisy dream, remembered with wonder amongst the overwhelming realities of this strange world of plants, and water, and silence. And this stillness of life did not in the least resemble a peace. It was the stillness of an implacable force brooding over an inscrutable intention. It looked at you with a vengeful aspect. I got used to it afterwards; I did not see it any more; I had no time. I had to keep guessing at the channel; I had to discern, mostly by inspiration, the signs of hidden banks; I watched for sunken stones; I was learning to clap my teeth smartly before my heart flew out, when I shaved by a fluke some infernal sly old snag that would have ripped the life out of the tin-pot steamboat and drowned all the pilgrims; I had to keep a lookout for the signs of dead wood we could cut up in the night for next day’s steaming. When you have to attend to things of that sort, to the mere incidents of the surface, the reality—the reality, I tell you—fades. The inner truth is hidden—luckily, luckily. But I felt it all the same; I felt often its mysterious stillness watching me at my monkey tricks, just as it watches

you fellows performing on your respective tight-ropes for—what is it? Half-a-crown a tumble——” (Conrad , 1902 : 64-66)

The spatial-zone is activated mentally in reader's mind through the descriptions of the place in the jungle . More specifically , the place of the text-worlds is the sea through which they have gone . The place is full of stillness that draw's the readers to the anguish of humans in the general . The locative cues of the spatial boundaries are through the phrase of (going up that river) .

The temporal -zone is mainly in the past and this is represented through the remembering of the of previous memories . Generally speaking , the novels depend on the past in the process of narration to present the ideas to the readers who conceptualize the existence far away from their time of reading the novel and the text-worlds .

The enactors who dominate this text-world is through the narrator , who is Marlow . The absence of the other enactors is because of the describing the situation that is around Marlow .

The world-building elements of the text-worlds like adjectives are fruitful in this extract which arouses the sense of being the breathless life . This mental image is very common among the readers . They have the schemas of the lost through stoppage of the life . The movement of the air is depicted as being (sluggish , heavy) these are like what we have experience in our life through such events of existential nihilism of encountering slowness and thickness . The missing of happiness in the main source of existence is another mental representation that the readers form in phrases like (no joy in the brilliance of sunshine) . These are the **world-building elements** of the extract that shape the deictic background of the text-worlds .

The accessibility of the text-worlds is stylistically narrated in the first person narrator , who is Marlow . Yet , this kind of narration in this text-world is called homodiegetic . The form of narration is not stable in this novel which is described according to Gavins(2007 : 129) as “ a variable focalization which means that the voices of the narration is situated between the narrator of the novel or the other enactors in the novel as new ones who come and go .

The foreground of the text-worlds is progressed by **function-advancing propositions** . The first process is relational intensive process that portrays the schemas of the situation about going to the past such as(Going up that river was like travelling back to the earliest beginnings of the world, when vegetation rioted on the earth and the big trees were kings) . The going to the past creates the mental conceptualization of the life by informing the readers with this phrase (big trees were kings) this mental image is common in reader's experience of the life that was huge and senseless . The second processes are also relational intensive which enhance the dreadful space of the existence in showing the state of air and other aspects like (An empty stream, a great silence, an impenetrable forest. The air was warm, thick, heavy, sluggish) . The third process is negated existential one which reveals the absence of joy like (There was no joy in the brilliance of sunshine) . The third process is deeply prominent which combines the function-advancing propositions with world-buidling elements . The world-building elements refer to the general background atmosphere through mentioning a number of phrases and adjectives . In addition to that , the material action process sustains the situation to be a reflection of two combined worlds , as the existence one and the self text-world . The material action process like (The long stretches of the waterway ran on, deserted, into the gloom of

overshadowed distances) , the long stretches of the water became out of the life , it has turned into a desert and then the gloomy situation dominated the existence through overshadowed places . What makes Marlow retrieval the past is the situation and the things around him .

The other material action processes are (the broadening waters flowed through a mob of wooded islands; you lost your way on that river as you would in a desert, and butted all day long against shoals, trying to find the channel, till you thought yourself bewitched and cut off for ever from everything you had known once—somewhere—far away—in another existence perhaps) and other processes enrich the idea of blended self text-worlds . The description of stillness tells the readers that the life has lost the aspects of existence through relational intensive process for instance (It was the stillness of an implacable force brooding over an inscrutable intention) . The last process is material action process that puts the readers into the bleak world as (I felt often its mysterious stillness watching me at my monkey tricks).

The parameters of the **world-switches** are represented through the change of temporal aspects like (There were moments when one's past came back to one, as it will sometimes when you have not a moment to spare to yourself; but it came in the shape of an unrestful and noisy dream, remembered with wonder amongst the overwhelming realities of this strange world of plants, and water, and silence) . There is a spatial world-switch through describing the old times of the life for example (Going up that river was like travelling back to the earliest beginnings of the world, when vegetation rioted on the earth and the big trees were kings) . The temporal world-switches are also mentioned in the text-worlds of the extract like (When you have to attend to things of that sort, to the mere

incidents of the surface, the reality— the reality, I tell you—fades. The inner truth is hidden—luckily, luckily. But I felt it all the same) .

The modal-worlds of the extract is represented through deontic and epistemic ones such as (I had to keep a lookout for the signs of dead wood we could cut up in the night for next day's steaming) . The other epistemic modal –world is about the cognition like (I watched for sunken stones)

Negation is also used to display the meaningless of the life through grammatical tools such as (not , no) .

Extended metaphor is not reflected in the text-worlds of the extract . This needs to be extended over the text-worlds from the beginning .

Blended self text-world appears in this extract . This kind of world is introduced through fusing both the existence with enactor's self in recalling the past . The existence activates the old memories to be present in the narration and they are united as one text-world .

The following conceptualizing configuration of the blended self text-world in the fifth extract .

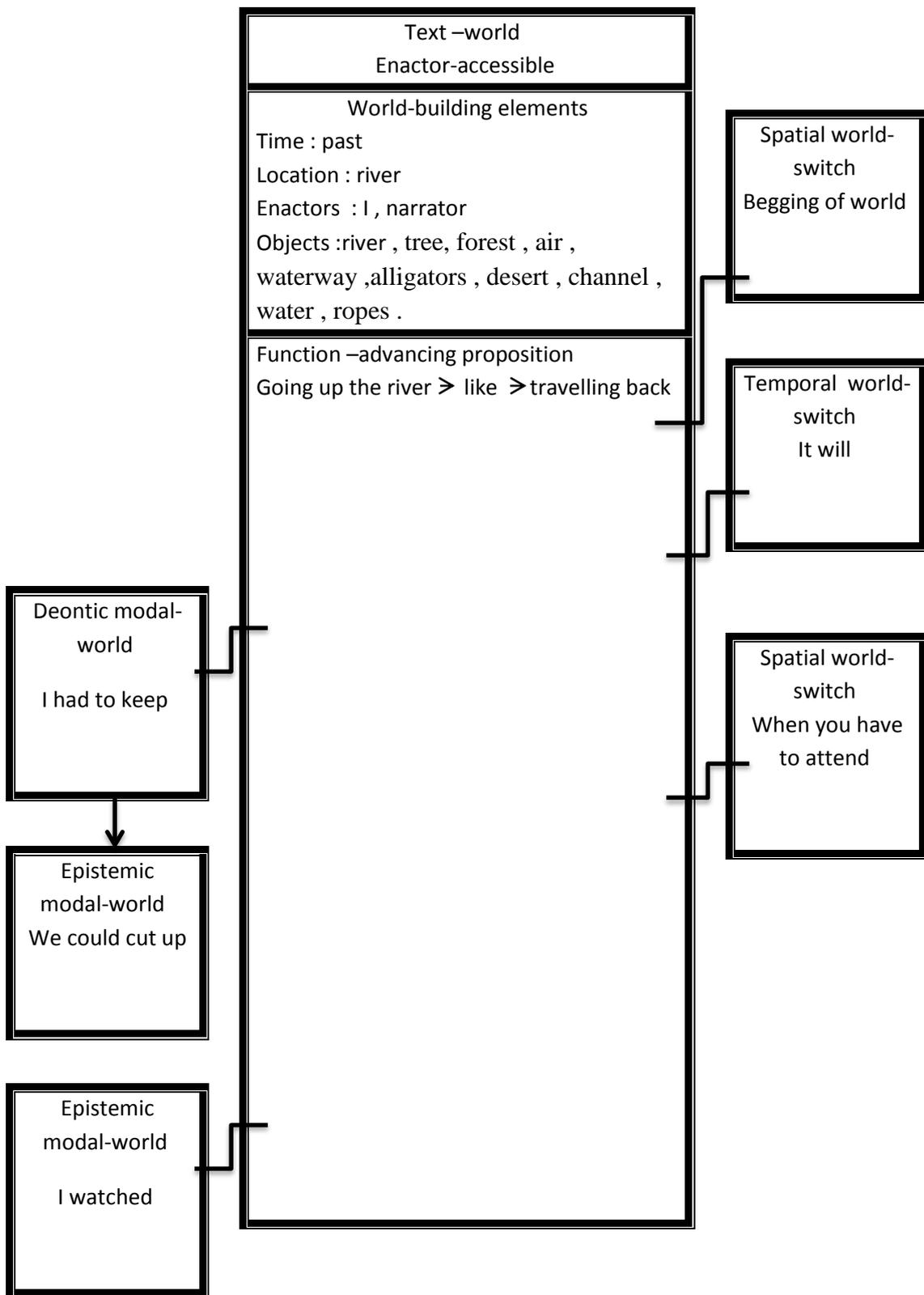


Figure 5.19: A summary text-worlds analysis of blended self text-world of fifth extract

5.6.7. Extract 6

The sixth extract is about the shift in Marlow's narration . This extract is narrated by Marlow who is shocked by Russian trader's words . The Russian trader speaks to Marlow how he is Kurtz . He narrates his staying with him , especially Kurtz's feelings and thinking . The extract shows more about this aspect that represents the backbone of the novel which puts people in the state of existential nihilism . The novelist expresses this concept through Kurtz . The extract is a vehicle of ideas :

I looked at him, lost in astonishment. There he was before me, in motley, as though he had absconded from a troupe of mimes, enthusiastic, fabulous. His very existence was improbable, inexplicable, and altogether bewildering. He was an insoluble problem. It was inconceivable how he had existed, how he had succeeded in getting so far, how he had managed to remain—why he did not instantly disappear. ‘I went a little farther,’ he said, ‘then still a little farther—till I had gone so far that I don’t know how I’ll ever get back. Never mind. Plenty time. I can manage. You take Kurtz away quick—quick—I tell you.’ The glamour of youth enveloped his parti-coloured rags, his destitution, his loneliness, the essential desolation of his futile wanderings. For months—for years—his life hadn’t been worth a day’s purchase; and there he was gallantly, thoughtlessly alive, to all appearance indestructible solely by the virtue of his few years and of his unreflecting audacity. I was seduced into something like admiration—like envy. Glamour urged him on, glamour kept him unscathed. He surely wanted nothing from the wilderness but space to breathe in and to push on through. His need was to exist, and to move onwards at the greatest possible risk, and with a maximum of privation. If the absolutely pure, uncalculating, unpractical spirit of adventure had ever ruled a human being, it ruled this bepatched youth. I almost envied him the possession of this modest and clear flame. It seemed to have consumed all thought of self so completely, that even while he was talking to you, you forgot that it was he—the man before your eyes—who had gone through these things. I did not envy him his devotion to Kurtz, though. He had not meditated over it. It came to him, and he accepted it with a sort of eager fatalism. I must say that to me it appeared about the most dangerous thing in every way he had come upon so far. (Conrad , 19002 : 80)

The spatial boundaries of the extract are inferred by the text-worlds that refer to the Africa which is the heart of darkness . Therefore , the place is the wildness . This situation is where the events are positioned to be the process of narration . The readers can build their mental representations through the stylistic choices of the extract .

The world-building attributes of the verbs refer to the time-zone of the extract which occurs mostly in the past tense like (wanted , seemed , came, accepted and so on) . It has been mentioned before that the narration of the novel takes the past tense to put the readers in the far distance from the text-worlds of the novel and this is against the use of present simple .

The enactors of the text-worlds are narrator , Marlow , Kurtz . The Russian trader is not mentioned in this extract , but , it tells the readers about Marlow who speaks about Kurtz after meeting Russian trader. This is known by the readers through their previous knowledge and this is called text drivenness in terms of TWT . These are mainly **the world-building elements** of the extract .

The accessibility of the extract is dominated by first person narrator . This narration is called homodiegetic. And yet , the most narration of the novel takes a number of forms to be the sign of informing the novel . The various types of narration is because of stylistic techniques of informing the story .

World-building elements represent the deictic background of the text-worlds , the progress of the text-worlds is shaped by **function-advancing propositions**. Stylistically , the types of the verbs build the pace of the events and at the same time reflect the vivid descriptions of the actions within the text-worlds. The initial process is material supervision

process that indicates the actions like (I looked at him, lost in astonishment). The second processes are three relational intensive ones that draw how Kurtz was for instance (His very existence was improbable, inexplicable, and altogether bewildering. He was an insoluble problem. It was inconceivable). The third processes are material action ones as (Glamour urged him on, glamour kept him unscathed). The fourth ones are also material action processes like (I almost envied him the possession of this modest and clear flame , he accepted it with a sort of eager fatalism). All these processes build the atmosphere of the actions , so most of these processes indication scene-advancing .

The modal-worlds of the extract are various . The first modal-world is negated epistemic one like (I don't know) and the second one is not negated such as (I can manage). The second modal-world is boulomaic that expresses the desire for example (He surely wanted nothing from the wilderness but space to breathe in and to push on through) . The third one is hypothetical such as (If the absolutely pure, uncalculating, unpractical spirit of adventure had ever ruled a human being, it ruled this bepatched youth). The last one is deontic like I must say that to me it appeared about the most dangerous thing in every way he had come upon so far).

The parameters of **world-switches** appear in the extract in different forms. The first world-switch is represented speech like (I went a little farther,' he said). The second world –switch is temporal one that depicts the change of time-zone from past to present such as (I don't know how I'll ever get back. Never mind. Plenty time. I can manage. You take Kurtz away quick—quick—I tell you).

Negation is used in this extract to build a new text-world which is opposite to the affirmative one . This is functioned in the process of narration to shed light on the nothingness of the existence .

Extended metaphor is not functioned in this extract to state of the darkness that is distributed to the whole text-worlds of the novel . However , it can appear in other text-worlds of the narration .

This extract does not include **blended self text-world** . The text-worlds are highly informative . They explain the space of the events and how the enactors perform their mundane doings in relation to the others . The spiritual and inner worlds of their experiences are not revealed . Furthermore , the two types of the text-worlds are not fused to be one . The extract goes deeper in showing the features of Kurtz who represents the concept of those people that establish darkness . The existence is not just a matter of the concrete forms , it can take the shape of human actions in relation to the life .

The text-worlds of this extract are exhibited in the following figure .

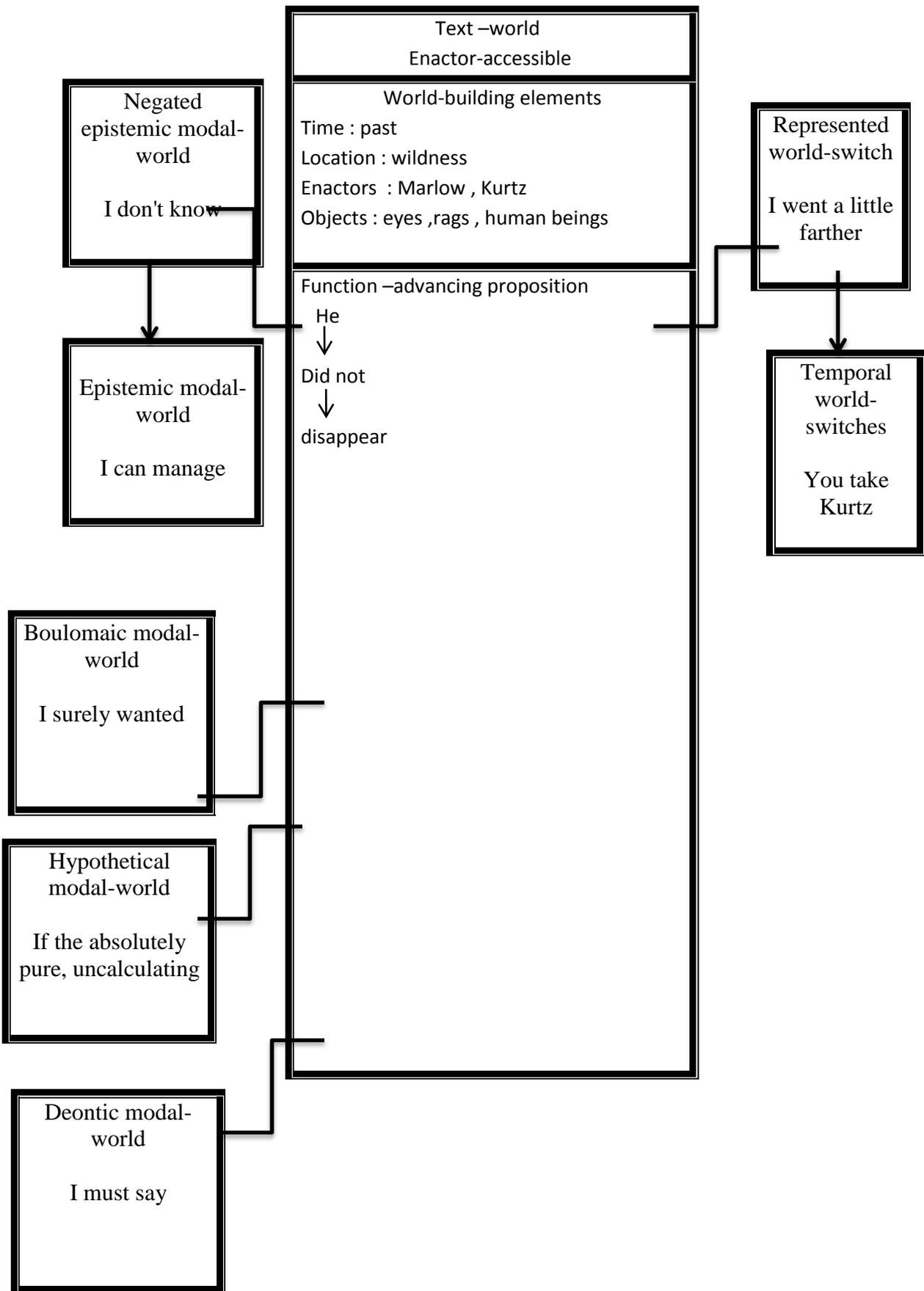


Figure 5.20: A summary text-worlds analysis of sixth extract

5.6.8. Extract 7

The seventh extract shows the turning point in the process of narration concerning Kurtz . The black people in the wildness have attacked Kurtz and then they have killed him . Kurtz represents the black side of the Europe that exploit those people and make them slaves . The people who reside in Africa have been misused for the European interest and this reflects the space of existential nihilism :

Now, if he does not say the right thing to them we are all done for,' said the Russian at my elbow. The knot of men with the stretcher had stopped, too, halfway to the steamer, as if petrified. I saw the man on the stretcher sit up, lank and with an uplifted arm, above the shoulders of the bearers. 'Let us hope that the man who can talk so well of love in general will find some particular reason to spare us this time,' I said. I resented bitterly the absurd danger of our situation, as if to be at the mercy of that atrocious phantom had been a dishonouring necessity. I could not hear a sound, but through my glasses I saw the thin arm extended commandingly, the lower jaw moving, the eyes of that apparition shining darkly far in its bony head that nodded with grotesque jerks. Kurtz— Kurtz—that means short in German—don't it? Well, the name was as true as everything else in his life— and death. He looked at least seven feet long. His covering had fallen off, and his body emerged from it pitiful and appalling as from a winding-sheet. I could see the cage of his ribs all astir, the bones of his arm waving. It was as though an animated image of death carved out of old ivory had been shaking its hand with menaces at a motionless crowd of men made of dark and glittering bronze. I saw him open his mouth wide—it gave him a weirdly voracious aspect, as though he had wanted to swallow all the air, all the earth, all the men before him. A deep voice reached me faintly. He must have been shouting. He fell back suddenly. The stretcher shook as the bearers staggered forward again, and almost at the same time I noticed that the crowd of savages was vanishing without any perceptible movement of retreat, as if the forest that had ejected these beings so suddenly had drawn them in again as the breath is drawn in a long aspiration (Conrad , 19902 : 98-99).

The temporal stylistic cues of the text-worlds in this extract refer largely to the past tense and this shapes the distance between the readers and the text-worlds . The past tense of the events is one of the features in which the novel prefers in telling the story . And yet , some novels prefer the present tense to make the narration vivid and fresh for the readers . In other words , it is to enhance immediacy .

The spatial boundaries are inferred from the text-worlds of the extract to show the situation of the events . This aspect is made as a mental representation through reading the novel . The readers use the background knowledge from the other parts of the novel and at the same time they rely on the locative cues in the extract to sustain their knowledge . The word (forest) is one of these mental trigger which pours the atmosphere of the situation in which events or the story occurs .

The enactors who reside in this extract are the narrator Marlow , Kurtz , and the Russian trader . These entities represent the dimensions of narration and some of them have not been mentioned directly in the text-worlds of the novel . The only source that the readers get their knowledge is through the text-worlds of the extract . The enactors build this scenarios and make them available for the readers . These are generally **the world-building** attributes of the extract .

The accessibility of the extract is through the narrator Marlow . Stylistically , it is dominated by first-person pronoun to inform the story of the novel . This kind of narration is called homodiegetic.

The deictic foreground of the extract is through **function-advancing propositions** . The initial text-world of the extract is a material supervision process which indicate only how the action happened like (The knot of men with the stretcher had stopped, too, halfway to the

steamer, as if petrified) . The second process is mental perception one which is (I saw the man on the stretcher sit up, lank and with an uplifted arm, above the shoulders of the bearers). The third process is material supervision one such as (I resented bitterly the absurd danger of our situation, as if to be at the mercy of that atrocious phantom had been a dishonouring necessity). The fourth process is also mental perception one such as (but through my glasses I saw the thin arm extended commandingly, the lower jaw moving, the eyes of that apparition shining darkly far in its bony head that nodded with grotesque jerks).

The extract has also other processes that express the nature of existential nihilism by a number of stylistic choices . The relational intensive process informs the readers about Kurtz for instance (Well, the name was as true as everything else in his life— and death). The other ones are material supervision processes for example (He looked at least seven feet long. His covering had fallen off, and his body emerged from it pitiful and appalling as from a winding-sheet). The other relational intensive process exhibits one of the prominent features of existential nihilism through how Kurtz died like (It was as though an animated image of death carved out of old ivory had been shaking its hand with menaces at a motionless crowd of men made of dark and glittering bronze). Mental perception process is dominated in this extract because the extract has the text-worlds of descriptions about one of the main events in this novel such as (I saw him open his mouth wide—it gave him a weirdly voracious aspect, as though he had wanted to swallow all the air, all the earth, all the men before him). The other material supervision process is also used like(A deep voice reached me faintly). The material supervision process is also functioned to build the mental image of Kurtz's end as (He fell back suddenly). The last process is a material event one like (The stretcher shook as the bearers staggered forward again, and almost at the same time

I noticed that the crowd of savages was vanishing without any perceptible movement of retreat). Significantly , the processes of the extract are highly descriptive . Hence , they are scene-advancing ones .

The parameters of the **world-switches** are diverse . One of these world-switches are represented speech which use past tense in the reporting clause and present tense in the reported speech to make it closer to the readers such as (‘Now, if he does not say the right thing to them we are all done for,’ said the Russian at my elbow, ‘Let us hope that the man who can talk so well of love in general will find some particular reason to spare us this time,’ I said.) . There is a temporal world-switch that talks about the change of the time like (as if the forest that had ejected these beings so suddenly had drawn them in again as the breath is drawn in a long aspiration). The other types of world-switch is through introducing another or a new enactor who is the Russian trader . The world-switches play a key role in the changing of the narration . Most of the novels follow the world-switches to refer to the attracting events that come from the clashes of thinking and actions by the enactors. These world-switches represent the mental experience of the people who read the novels and feel that they are within the ocean of the story .

The extract includes **the modality of the events** . The first modal world is epistemic one that shows the ability of seeing the life such as (I could not hear a sound, but through my glasses I saw the thin arm extended commandingly, the lower jaw moving, the eyes of that apparition shining darkly far in its bony head that nodded with grotesque jerks) . However , this modal world is negated . The other epistemic one which is the same , but , it is not negated one like(I could see the cage of his ribs all astir, the bones of his arm waving).

The last modal world is epistemic one for instance (He must have been shouting). Quirk et al (1986:224) say that using (must) is not always for obligation or necessity , it can be used to show the speaker's judgment of a proposition or it the may have the possibility of being true .

Negation is used in this extract . It has been function to show the dark aspect of the existence in the life of those people in Africa . The kinds of negation that are used like (not).

Extended metaphor does not appear in this extract . The concept of darkness exists in the novel from the title . The novel includes the features and the aspects of what darkness is through comparing this attribute of the people's deeds .

Blended self text-worlds are not used in this extract . All of the text-worlds are about the descriptions that reveal Kurtz's end . The self-aspect of the enactors is not needed in such a situation .

The following figure illustrates the conceptualization of the seventh extract .

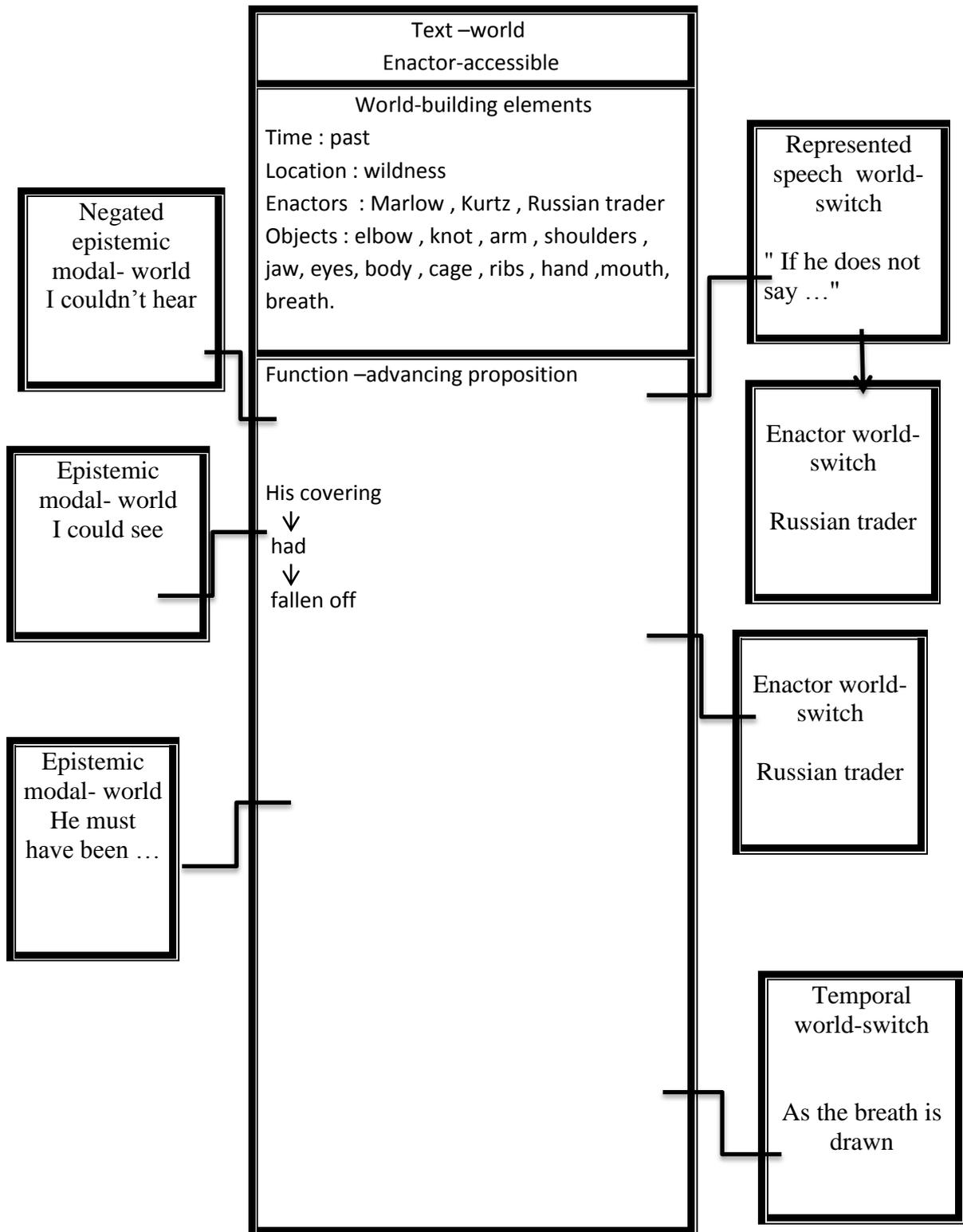


Figure 5.21: A summary text-worlds analysis of seventh extract

5.4.9. Extract 8

The story of this extract is about another significant figure in the novel . This figure represents one of the turning points in the narration of the story . The extract is filled with many descriptions from the existence that surrounds the people and the life . The forms of the life are the hints and cues of those people who suffer from the existential nihilism and how they encounter the challenges :

Dark human shapes could be made out in the distance, flitting indistinctly against the gloomy border of the forest, and near the river two bronze figures, leaning on tall spears, stood in the sunlight under fantastic head-dresses of spotted skins, warlike and still in statuesque repose. And from right to left along the lighted shore moved a wild and gorgeous apparition of a woman.

“She walked with measured steps, draped in striped and fringed cloths, treading the earth proudly, with a slight jingle and flash of barbarous ornaments. She carried her head high; her hair was done in the shape of a helmet; she had brass leggings to the knee, brass wire gauntlets to the elbow, a crimson spot on her tawny cheek, innumerable necklaces of glass beads on her neck; bizarre things, charms, gifts of witch-men, that hung about her, glittered and trembled at every step. She must have had the value of several elephant tusks upon her. She was savage and superb, wild-eyed and magnificent; there was something ominous and stately in her deliberate progress. And in the hush that had fallen suddenly upon the whole sorrowful land, the immense wilderness, the colossal body of the fecund and mysterious life seemed to look at her, pensive, as though it had been looking at the image of its own tenebrous and passionate soul.

“She came abreast of the steamer, stood still, and faced us. Her long shadow fell to the water’s edge. Her face had a tragic and fierce aspect of wild sorrow and of dumb pain mingled with the fear of some struggling, half-shaped resolve. She stood looking at us without a stir, and like the wilderness itself, with an air of brooding over an inscrutable purpose. A whole minute passed, and then she made a step forward. There was a low jingle, a glint of yellow metal, a sway of fringed draperies, and she stopped as if her heart had failed her. The young fellow by my side growled. The pilgrims murmured at my back. She looked at us all as if her life had depended upon the

unswerving steadiness of her glance. Suddenly she opened her bared arms and threw them up rigid above her head, as though in an uncontrollable desire to touch the sky, and at the same time the swift shadows darted out on the earth, swept around on the river, gathering the steamer into a shadowy embrace. A formidable silence hung over the scene (Conrad , 19902 : 114-116).

The extract has a number of locative keys that shape the spatial boundaries of the extract . The words of (forest and river) indicate the place of the events in the wildness . This spatial-zone is mentally formed and inferred by readers after reading the text-worlds of the extract to compensate the missing information .

The temporal boundaries of the extract are highly in past tense . The type of narration can be free-indirect discourse or free-direct discourse . These types are various according to the function of narration . Yet , this novel has been intensively dominated by free-indirect discourse that takes past tense as a way of narration . The words like (walked , came , stood and so on) conceptualize the sense of time-zone.

The enactors of the extract are she and narrator . Those two enactors populate the text-worlds of the extract . The new enactor (she) that refers to the women who are introduced in the novel to reveal the misuse and exploiting theme for the sake of slavery or achieving a number of mundane actions.

The world-building attributes of the extract through using adjectives , the readers can witness how existence was and how the space was demarcated by nihilism . The adjectives like (black , gloomy and bizarre) establish the mental experience in reader's mind . These words activate the mental images about the people who encounter bitter side of living . Therefore , these shapes of life appear on their bodies and became one with their existence . The initial text-world starts with this concept of blackness and foregrounded in the narration . The readers are immersed

from the very beginning into the space of existential nihilism and to feel the pain of people by the conquerors .

The accessibility of the extract is stylistically in third person singular. This form of narration is called heterodiegetic in terms of TWT . The variety of the forms in narration controls over the text-worlds to indicate the readers that the enactors create mental representations in different situations .

The deictic background of the text-worlds is introduced by world-building elements . The deictic foreground of the extract explicates how the text-worlds progress and how the details of the descriptions reflect the atmosphere of the existential nihilism . **The function-advancing propositions** urge the narrative discourse of the novel forward . The first process is a material supervention process which refers to the happening of the event like (And from right to left along the lighted shore moved a wild and gorgeous apparition of a woman). The second processes are also the same ones such as (She walked with measured steps, draped in striped and fringed cloths, treading the earth proudly, with a slight jingle and flash of barbarous ornaments ,She carried her head high; her hair was done in the shape of a helmet). The third process is a relational possessive one that depicts what she has for example (she had brass leggings to the knee, brass wire gauntlets to the elbow, a crimson spot on her tawny cheek, innumerable necklaces of glass beads on her neck; bizarre things, charms, gifts of witch-men, that hung about her, glittered and trembled at every step). The fourth process is relational intensive one which is She was savage and superb, wild-eyed and magnificent; there was something ominous and stately in her deliberate progress). The fifth processes are material supervention ones like (And in the hush that had fallen suddenly

upon the whole sorrowful land, the immense wilderness, the colossal body of the fecund and mysterious life seemed to look at her, pensive, as though it had been looking at the image of its own tenebrous and passionate soul).

The material supervention processes still populate the text-worlds of the extract with relational processes . The material supervention ones are such as (She came abreast of the steamer, stood still, and faced us , Her long shadow fell to the water's edge). The relational possessive process takes the second position after the material ones like (Her face had a tragic and fierce aspect of wild sorrow and of dumb pain mingled with the fear of some struggling, half-shaped resolve). The material superventio process is used again such as (She stood looking at us without a stir, and like the wilderness itself, with an air of brooding over an inscrutable purpose , A whole minute passed, and then she made a step forward) . The existential process is also functioned to refer to the existence of one aspect of the life for instance (There was a low jingle, a glint of yellow metal, a sway of fringed draperies, and she stopped as if her heart had failed her) . The last material processes are also supervention for example The young fellow by my side growled. The pilgrims murmured at my back. She looked at us all as if her life had depended upon the unswerving steadiness of her glance. Suddenly she opened her bared arms and threw them up rigid above her head, as though in an uncontrollable desire to touch the sky, and at the same time the swift shadows darted out on the earth, swept around on the river, gathering the steamer into a shadowy embrace. A formidable silence hung over the scene) . As the text-worlds of the extract indicate the two main processes as relational and material , they both refer to the descriptions of what the enactor do or the things around the enactor do happen . These processes are dominantly scene-advancing .

The parameters of the **world-switches** are not so many in the text-worlds of the extract . The first world-switch is the mentioning of a new enactor who is Kurtz's African mistress . The extract does not have the world-switches of other types .

The extract has also **modal worlds** . The first modal world is epistemic one that shows the ability for instance (Dark human shapes could be made out in the distance, flitting indistinctly against the gloomy border of the forest, and near the river two bronze figures, leaning on tall spears, stood in the sunlight under fantastic head-dresses of spotted skins, warlike and still in statuesque repose). The second modal world is deontic that expresses the obligation for example (She must have had the value of several elephant tusks upon her).

Negation is not used in this extract which is dominated highly by the processes of description for the events .

Extended metaphor is used in this extract which combines the word black in the title of the novel with drawing the mental image of those people who are black in their bodies and existence . The blackness is extended to the body of the narration like (Black shapes) .

Blended self text-worlds do not appear in this extract through the stretch of narration .

The diagrammatic representation of the extract is in the following figure.

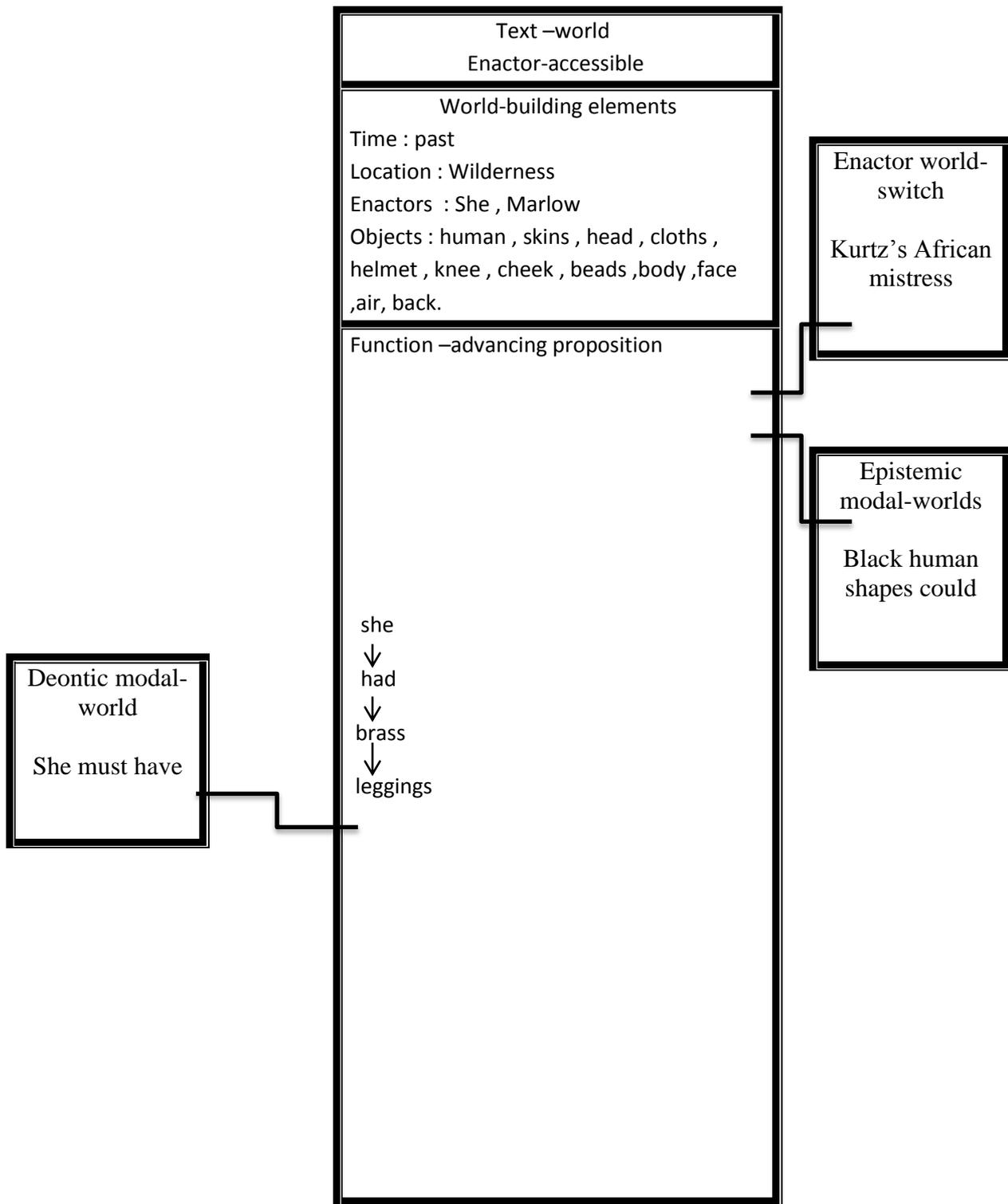


Figure 6.10: A summary text-worlds analysis of eighth extract .

5.6.10. Extract 9

This extract refers to the meeting between Marlow and Kurtz's fiancée who lost her love in that dark place . The meeting takes the form of the showing the dimensions of the place with sense of how humans feel in the middle of the painful moments.

“The dusk was falling. I had to wait in a lofty drawing-room with three long windows from floor to ceiling that were like three luminous and bedraped columns. The bent gilt legs and backs of the furniture shone in indistinct curves. The tall marble fireplace had a cold and monumental whiteness. A grand piano stood massively in a corner; with dark gleams on the flat surfaces like a 243 umber and polished sarcophagus.

A high door opened—closed. I rose. “She came forward, all in black, with a pale head, floating towards me in the dusk. She was in mourning. It was more than a year since his death, more than a year since the news came; she seemed as though she would remember and mourn for ever. She took both my hands in hers and murmured, ‘I had heard you were coming.’ I noticed she was not very young—I mean not girlish. She had a mature capacity for fidelity, for belief, for suffering. The room seemed to have grown darker, as if all the sad light of the cloudy evening had taken refuge on her forehead. This fair hair, this pale visage, this pure brow, seemed surrounded by an ashy halo from which the dark eyes looked out at me. Their glance was guileless, profound, confident, and trustful.

She carried her sorrowful head as though she were proud of that sorrow, as though she would say, ‘I—I alone know how to mourn for him as he deserves.’ But while we were still shaking hands, such a look of awful desolation came upon her face that I perceived she was one of those creatures that are not the playthings of Time. For her he had died only yesterday. And, by Jove! The impression was so powerful that for me, too, he seemed to have died only yesterday—nay, this very minute. I saw her and him in the same instant of time—his death and her sorrow—I saw her sorrow in the very moment of his death. Do you understand? I saw them together—I heard them together. She had said, with a deep catch of the breath, ‘I have survived’ while my strained ears seemed to hear distinctly, mingled with her tone of despairing regret, the summing up whisper of his eternal condemnation. I asked myself what I was doing

there, with a sensation of panic in my heart as though I had blundered into a place of cruel and absurd mysteries not fit for a human being to behold. She motioned me to a chair. We sat down. I laid the packet gently on the little table, and she put her hand over it. . . . 'You knew him well,' she murmured, after a moment of mourning silence. (Conrad , 1902 : 122 -123)

The time-zone in the extract appears through the forms of the verbs . This stylistic way of informing the events is very common in this novel to be in past tense . Hence , the temporal boundaries of the text-worlds is in the past tense like (stood , came , took , seemed .. and so on) . These verbs show the conceptual time of the narration .

The spatial boundaries of the text-worlds is expressed by a number of locative cues . Stylistically , these cues create the mental the schemes of the place to be inferred in reader's mind like the (drawing-room with three long windows from floor to ceiling , three luminous and bedraped Columns , The tall marble fireplace had a cold and monumental whiteness and A grand piano stood massively in a corner) , these words and phrases refer to the place with closed aspects and the furniture . Therefore , the conceptual form of the place is a house where Marlow meets Kurtz's fiancée .

The enactors of the extract are Marlow and Kurtz's fiancée . Those populate the extract through their interactions about Kurtz's death and how these actions took place .

These are the deictic background of the extract by mentioning the elements of the text-worlds as **the world-building elements** .

The accessibility of the extract is clearly various . It does not take one form or one enactor who dominates the extract to express the whole story of the novel . This form of the narration is called heterodiegetic in terms

of TWT. The stylistic narration is mostly in third person which represents the Kurtz fiancée's speech and her own views .

The deictic foreground part of the novel indicates the progression of the text-worlds in the extract . This part is shaped by **The function-advancing propositions** . The extract initiates the first text-world by material supervision process like (The dusk was falling). The second process is relational possessive such as (The tall marble fireplace had a cold and monumental whiteness) . The third process is then material event one for example (A grand piano stood massively in a corner; with dark gleams on the flat surfaces like a 245 omber and polished sarcophagus) . The fourth process reveals the mental image of the movement towards Marlow like (She came forward, all in black, with a pale head, floating towards me in the dusk) . The fifth process is relational circumstance which creates the mental representation of how she was sad and in deep grieve for example (She was in mourning). The sixth material are action ones for instance (she seemed as though she would remember and mourn forever. She took both my hands in hers and murmured). The seventh process is negated intensive one like (she was not very young). The eighth process is again relational possessive one such as (She had a mature capacity for fidelity, for belief, for suffering). This material process builds cognitively the situation of the dark side of the existence in reader's mind by drawing the atmosphere of the life such as (This fair hair, this pale visage, this pure brow, seemed surrounded by an ashy halo from which the dark eyes looked out at me). The other process creates and sustains the space of nihilism in which she live by relational intensive process for instance (Their glance was guileless, profound, confident, and trustful). Then this process is followed by material one to reflect the sense of sadness such as (She carried her

sorrowful head as though she were proud of that sorrow). The extract continues with material action processes to express the sadness of Kurtz's fiancée (I saw her and him in the same instant of time—his death and her sorrow—I saw her sorrow in the very moment of his death) . The extract ends the text-worlds with material action processes such as (I heard them together I had blundered into a place of cruel and absurd mysteries not fit for a human being to behold. She motioned me to a chair. We sat down. I laid the packet gently on the little table, and she put her hand over it). These processes are dominantly by scene-advancing .

The parameters of the **world-switches** are various in the process of narrative discourse . The extract has the spatial-world switch which indicates the change of place from the river to the fiancée's house . The second one is a new enactor who is Kurtz's fiancée . The third world-switch is represented speech (She had said, with a deep catch of the breath, 'I have survived).

The extract has a number of **modal-worlds** like the epistemic one such as (I noticed she was not very young , I perceived she was one of those creatures that are not the playthings of Time). The second modal-world is deontic I had to wait in a lofty drawing-room).

Negation is used in the extract with negated some processes . This builds the sense of impossibility .

Extended metaphor and **Blended self text-worlds** do not appear in this extract in the process of the narration .

The conceptual configuration of the extract is in the following figure .

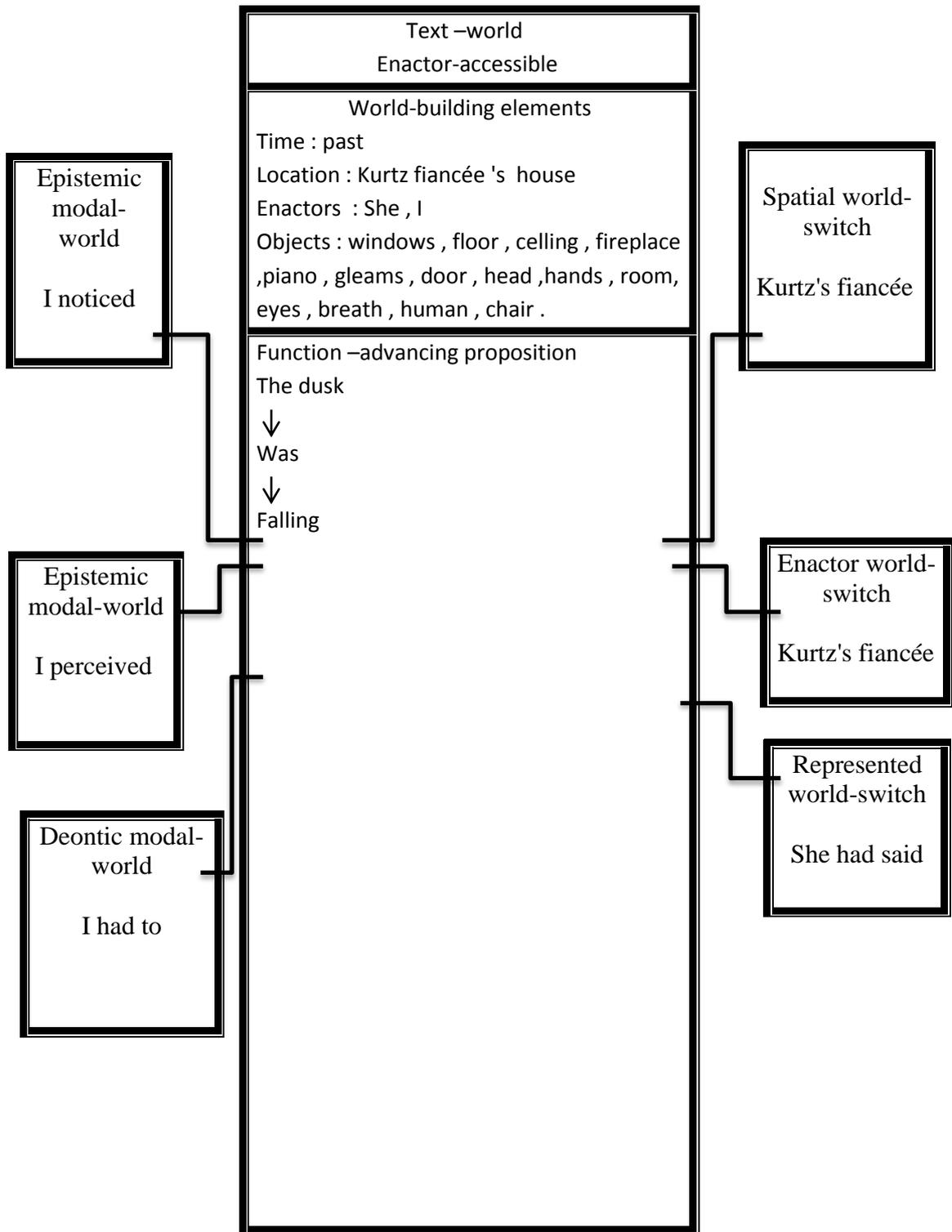


Figure 5.22: A summary text-worlds analysis of ninth extract .

5.6.11. Extract 10

The last extract of the novel draws the end of the stream of the narrative discourse in *Heart of Darkness*. The flow of existential nihilism takes its conceptual way by depicting the gloomy and lugubrious atmosphere of the people.

“I was on the point of crying at her, ‘Don’t you hear them?’ The dusk was repeating them in a persistent whisper all around us, in a whisper that seemed to swell menacingly like the first whisper of a rising wind. ‘The horror! The horror!’

“ ‘His last word—to live with,’ she insisted. ‘Don’t you understand I loved him—I loved him—I loved him!’ “I pulled myself together and spoke slowly.

“ ‘The last word he pronounced was—your name.’

“I heard a light sigh, and then my heart stood still, stopped dead short by an exulting and terrible cry, by the cry of inconceivable triumph and of unspeakable pain. ‘I knew it—I was sure!’ . . . She knew. She was sure. I heard her weeping; she had hidden her face in her hands. It seemed to me that the house would collapse before I could escape, that the heavens would fall upon my head. But nothing happened. The heavens do not fall for such a trifle. Would they have fallen, I wonder, if I had rendered Kurtz that justice which was his due? Hadn’t he said he wanted only justice? But I couldn’t. I could not tell her. It would have been too dark—too dark altogether. . . .” Marlow ceased, and sat apart, indistinct and silent, in the pose of a meditating Buddha.

Nobody moved for a time. “We have lost the first of the ebb,” said the Director, suddenly. I raised my head. The offing was barred by a black bank of clouds, and the tranquil waterway leading to the uttermost ends of the earth flowed somber under an overcast sky—seemed to lead into the heart of an immense darkness. (Conrad, 1902 :127-128)

The temporal side of the passage is replete with past tense that represents one of the main characteristics of this novel. The verbs sustain the form of reciting past events to put the readers in the scene of how the situation was and how the existence is reflected and conceptualized.

The spatial aspect of the text-worlds is at Kurtz fiancée's house who is visually conceptualized through informing the readers about Kurtz's last worlds and the locative hints like (house). This place represents the cornerstone of the novel and specially the end of the events in this space of the narrative discourse .

The space of the existence is deeply explored in the narrative discourse of this extract through the expression of (The horror , The horror) . This expression reveals the deep injury that is salient in Kurtz's life and the people who live in jungle . Furthermore , the use of attributive adjectives in building the world of nihilism such as (overcast sky) the adjective overcast makes the readers conceptualize how the darkness and gloomy atmosphere surrounds the people . This scheme is very common in reader's life of desolate feeling that comes with somber clouds .

The enactors of the text-worlds in this extract are mainly two , Marlow , Kurtz's fiancée and the director . Those figures populate the text-worlds that are the windows of the scene in the process of conceptualizing the existential nihilism of the novel . These are **the world-building elements** that establish the deictic background of the text-worlds .

The accessibility of the extract is dominated by first person narrator . This narration is called homodiegetic. And yet , the most narration of the novel takes a number of forms to be the sign of informing the novel . The various types of narration is because of stylistic techniques of informing the story.

The deictic foregrounds are formed by **function-advancing propositions** to show the progress of the narration . The initial process is a material action process such as (The dusk was repeating them in a persistent

whisper all around us) and the second one is also a material one , but , it is an event process like (in a whisper that seemed to swell menacingly like the first whisper of a rising wind) . The second ones are material action processes for instance (I heard a light sigh, and then my heart stood still, stopped dead short by an exulting and terrible cry, by the cry of inconceivable triumph and of unspeakable pain , I knew it). The third one is relational intensive process that is (I was sure) . The fourth one is again material action process such as (I heard her weeping) , then it is followed by relational possessive process as (she had hidden her face in her hands) . The material event process is still being used like (But nothing happened). The negative material event process is again for example (The heavens do not fall for such a trifle). The other processes are supervention ones like (Marlow ceased, and sat apart, indistinct and silent, in the pose of a meditating Buddha) and the negative one is also such as (Nobody moved for a time) . The other material process is also supervention (I raised my head) . The last material process is event process that shows the bleak existence and gloomy nihilism of the people through the scene-advancing function in conceptualizing the atmosphere of DARKNESS (The offing was barred by a black bank of clouds, and the tranquil waterway leading to the uttermost ends of the earth flowed 250omber under an overcast sky—seemed to lead into the heart of an immense darkness).

The parameters of **the world-switches** appear in the passage through a series of shifts . The first ones are represented speeches like (His last word—to live with,’ she insisted , “We have lost the first of the ebb, said the Director, suddenly) . These ones are conceptualized by referring to the temporally remote scene by using reporting clauses in past tense .

The modal-worlds are also functioned in the text-worlds of the passage . The role of modality is so significant . The first one is a hypothetical one like (if I had rendered Kurtz that justice which was his due? Hadn't he said he wanted only justice? But I couldn't) . The second one is negative epistemic modal world like (I could not tell her). The other epistemic modal world is (that the heavens would fall upon my head) .

Negation is used in the extract with negated some processes . This establish the sense of impossibility .

Extended metaphor appears in the extract in extension of the darkness of the existence , especially in the end of the novel such as (The offing was barred by a black bank of clouds) . The phrase (black bank) entrench the reader's knowledge about the horrible atmosphere and this activates their experience to feel this scheme of darkness .

Blended self text-worlds have not been created in this extract to build the conceptual forms of nihilism .

The visual configuration of the extract is in the following figure .

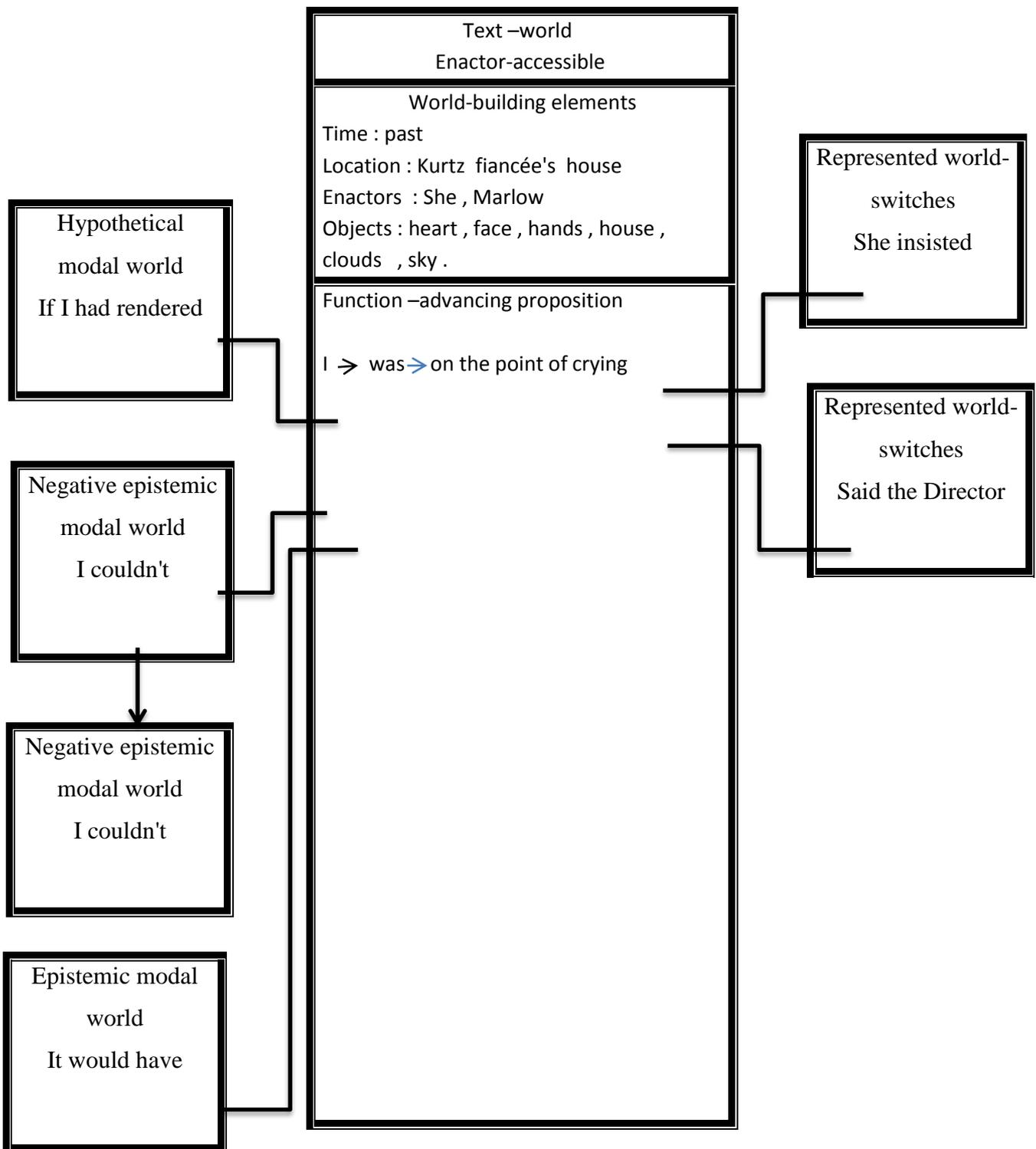


Figure 5.23: A summary text-worlds analysis of tenth extract .

5.7. Statistical Analysis

The study uses excel 2010 as a tool of percentages analysis for both novels to spot light on the frequencies of certain types . The following tables show the percentages for these types .

5.7.1 The First novel

5.7.1.1 Frequencies of Function-advancing Propositions

The following table shows the frequencies for the types of the processes

Table 5.1: Frequencies of processes

Extracts	Material Process	Mental Process	Action Process	Existential process	Relational process	
Extract 1	2	0	3	1	4	
Extract 2	4	0	0	0	2	
Extract 3	3	0	0	0	6	
Extract 4	7	1	0	0	5	
Extract 5	4	0	0	1	3	
Extract 6	4	0	0	0	1	
Extract 7	7	3	0	0	2	
Extract 8	8	0	3	1	3	
Extract 9	8	0	1	0	4	
Extract 10	8	0	0	0	1	
Frequencies	55	4	7	3	31	100
Percentages						

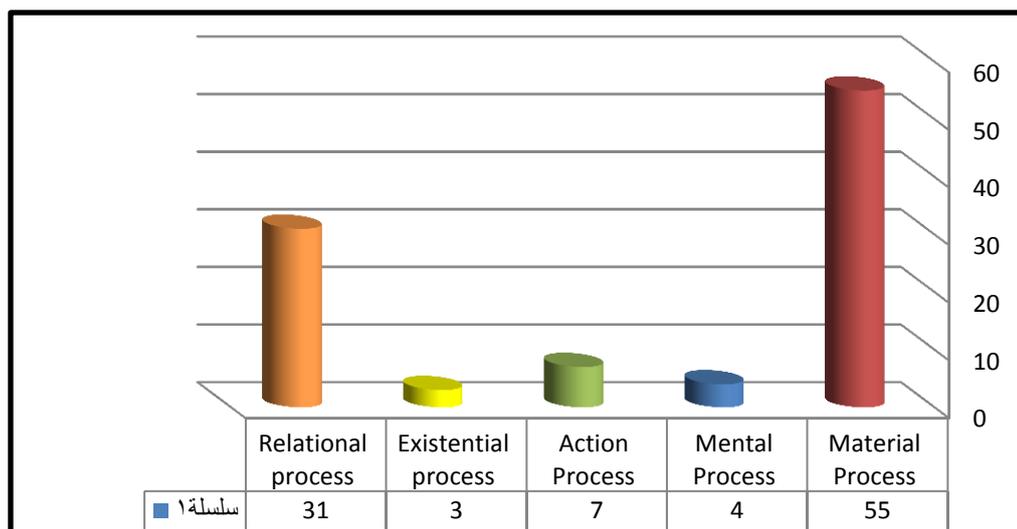


Figure 5.24: Frequencies of processes

AS it seems form the figure that the highest use of processes is material process . The other types of processes are uses ,but , they are less than material processes .

5.7.1.2 Frequencies of World-switches

The second table refers to the frequencies of world switches as following:

Table 5.2: Frequencies of world switches

Extracts	Represented speech	Spatial	Temporal	New enactors	
Extract 1	0	0	0	1	
Extract 2	0	1	3	1	
Extract 3	0	0	0	1	
Extract 4	0	0	1	1	
Extract 5	0	1	2	0	
Extract 6	1	0	1	1	
Extract 7	1	0	1	1	
Extract 8	0	0	0	1	
Extract 9	1	1	0	1	
Extract 10	2	0	0	0	
Frequencies	5	3	8	8	70
Percentages	21%	13%	33%	33%	100
Serial	2	3	1	1	

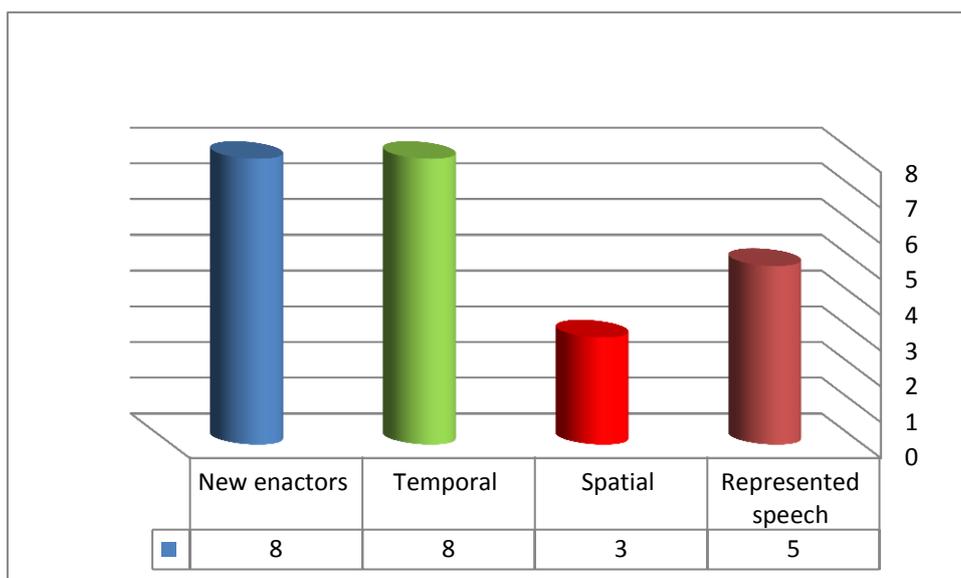


Figure 5.25: Frequencies of World Switches

The figure indicates that both types of world switches as new enactors and temporal are used more than the other types .

5.7.1.3 Frequencies of Modal Worlds

The following table is for the frequencies of modal worlds

Table 5.3: Frequencies of modal worlds

Extracts	Hypothetical	Epistemic	Boulomaic	Perception	Deontic	
Extract 1	0	3	0	0	0	
Extract 2	0	0	0	1	0	
Extract 3	0	0	0	0	0	
Extract 4	0	0	0	0	0	
Extract 5	0	4	0	0	1	
Extract 6	1	1	1	1	1	
Extract 7	0	2	0	0	0	
Extract 8	1	0	0	0	1	
Extract 9	0	0	0	0	1	
Extract 10	1	3	0	0	0	
Frequencies	3	13	1	2	4	23
Percentages	13%	57%	4%	9%	17%	100
Serial	3	1	5	4	2	

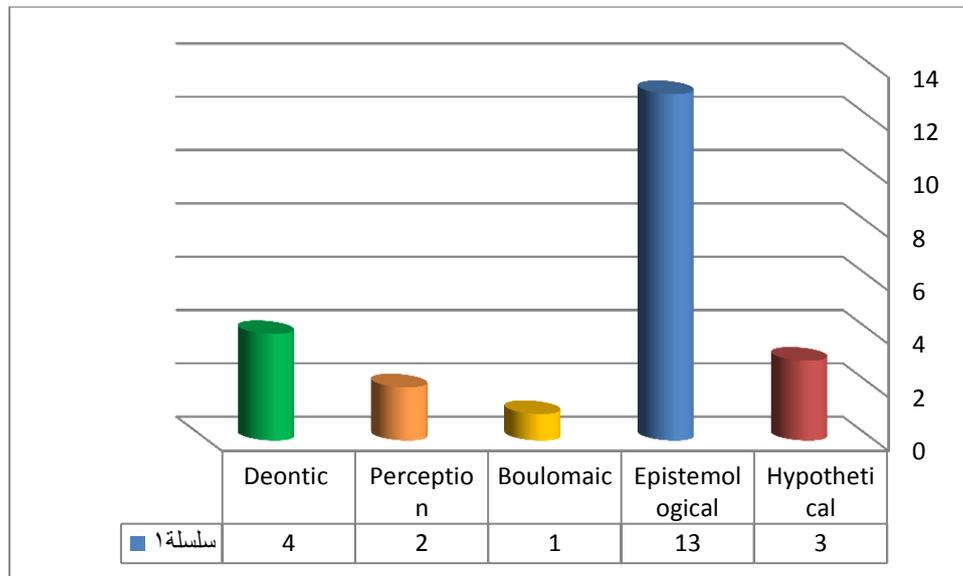


Figure 5.26: Frequencies of Modal Worlds

The figure shows that epistemic modal worlds comes higher than the others .

5.8.2 The Second novel

5.8.2.1 Frequencies of Function-advancing Propositions

The following table shows the percentages of frequencies for the kinds of processes :

Table 5.4: Frequencies of processes

Extracts	Material Process	Mental Process	Action Process	Existential process	Relational process	
Extract 1	1	0	0	1	3	
Extract 2	3	0	0	1	5	
Extract 3	3	0	1	1	1	
Extract 5	5	0	0	0	2	
Extract 5	1	0	1	1	5	
Extract 6	2	0	0	0	2	
Extract 7	0	0	3	0	6	
Extract 8	2	0	3	1	2	
Extract 9	5	0	1	0	3	
Extract 10	0	0	0	0	5	
Frequencies	22	0	9	5	34	70
Percentages	31%	0%	13%	7%	49%	100
Serial	2	5	3	4	1	

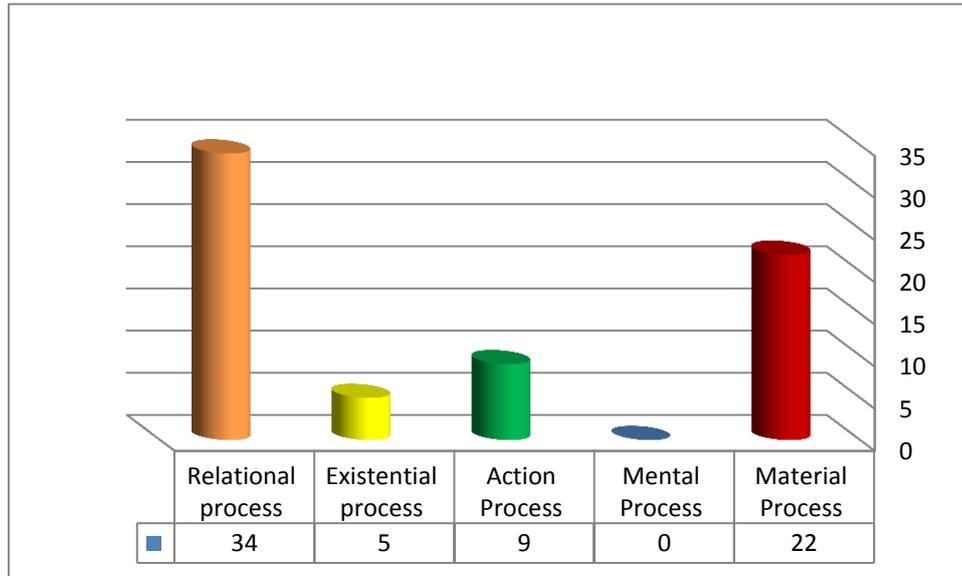


Figure 5.27 : Frequencies of processes

The figure shows that material process comes in higher position than the other types .

5.8.2.2 Frequencies of World Switches

The frequencies of world switches are shown as follows :

Table 5.5: Frequencies of world switches

Extracts	Represented speech	Spatial	Temporal	New enactors	
Extract 1	1	0	1	0	
Extract 2	0	0	0	0	
Extract 3	0	0	2	0	
Extract 5	0	0	2	2	
Extract 5	0	2	0	2	
Extract 6	6	1	0	0	
Extract 7	0	1	0	1	
Extract 8	1	1	0	5	
Extract 9	0	0	0	2	
Extract 10	0	1	0	0	
Frequencies	8	6	5	12	31
Percentages	26%	19%	16%	39%	100
Serial	2	3	4	1	

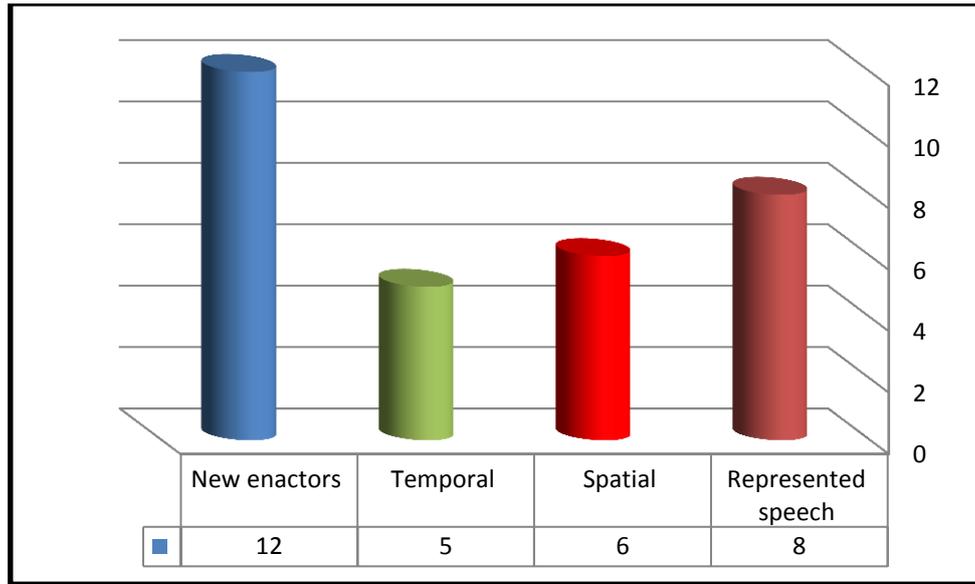


Figure 5.28: Frequencies of world switches

The table shows that new enactors appear more than the other types of the world switches .

5.8.2.3 Frequencies of Modal Worlds

The table indicates the frequencies of the modal worlds :

Table 5.6: Frequencies of modal worlds

Extracts	Hypothetical	Epistemic	Boulomaic	Perception	Deontic	
Extract 1	1	1	0	0	2	
Extract 2	1	1	0		5	
Extract 3	2	1	0	0	2	
Extract 5	2	1	0	0	2	
Extract 5	2	0	0	1	0	
Extract 6	0	2	0	0	0	
Extract 7	0	5	0	0	0	
Extract 8	1	3	1	0	1	
Extract 9	0	2	2	0	0	
Extract 10	1	3	0	0	0	
Frequencies	10	19	3	1	12	45
Percentages	22%	42%	7%	2%	27%	100
Serial	3	1	4	5	2	

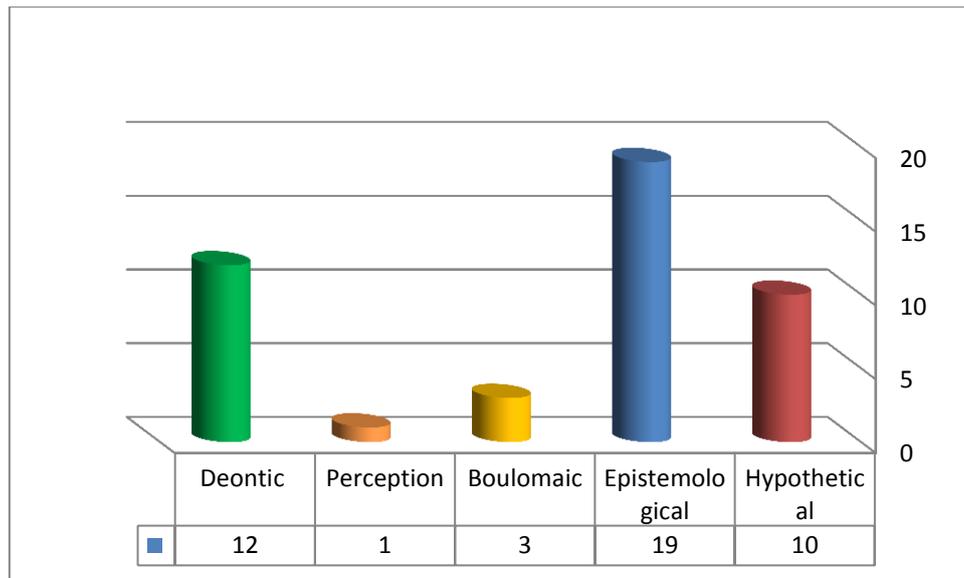


Figure 5.6: Frequencies of Modal World

Epistemic modal worlds are higher than the other types of the modal worlds in the text worlds of the novel .

5.9. Hypotheses Verification

1. The first hypothesis which reads as follows “ The discourse world in both novels is split ” is completely verified in both novels .
- 2.The second hypothesis , namely “The title of both novels is the world-building of the text worlds ” is verified through employing the title of the novels as the threshold for the readers to enter the world of the narrative discourse .
3. The hypothesis , which assumes “ The elements of world buildings are place , time and person ” is verified for providing these elements of the text worlds that build the atmosphere of the events .
4. The hypothesis , which states as follows “ Function-advanced propositions progress by material processes in first novel and the second novel is by relational processes ” is verified . Both novels use two different kinds of the processes to sustain the concept of existential nihilism.

5. The fifth hypothesis , which reads as follows “ All three types of the world-switches are used ” is verified in both novels .
6. The sixth hypothesis , which reads as follows “ The four types of modality are functioned with highest use of epistemic modal worlds in both novels ” is verified . These types of modality are used according to the nature of events to be direct or indirect.
7. The seventh hypothesis , which namely “ The negation is highly employed in both novel ” is partially verified through syntactic negation rather than morphological one .
8. The eighth hypothesis , which states as follows “The forms of focalization vary in both novels between first and third narration ” is verified .
9. The last hypothesis , namely “ Blended self text-world is functioned to relate two forms of existential nihilism in both novels ” is verified through the use of blended self world to reflect the relation between the place as the physical aspect of the existence and the inner world of the enactors .

Chapter Six

Data Analysis of Heart of Darkness

6.1. Discourse World

Every type of discourse must have the discourse –world that is about the situational context of a specific event in linguistic communication . According to Gavins(2007) , the discourse –world of Heart of Darkness is split . The communication does not happen in face to face process . Minimally , there must be two or more human discourse participants in this kind of communication . Those participants take different spatial-temporal positions , and the only source that the readers get their linguistic information is through the text-worlds of the novel . The human participants of this work are the author , Joseph Conrad , and the readers with different backgrounds . Furthermore , the discourse –world of the novel includes the time of writing the novel by the novelist that was published in 1902 .

In terms of TWT , the framework of text-words considers discourse participants as completely psychological , in other words , their knowledge , beliefs , memories , hopes , dreams , and intentions and other mental aspects are encompassed as a complete features of the discourse – worlds . Hence , the participants are not only provided with physical resources , rather , they do have their stores of memories and an imaginative ability as a fundamental to the proper consideration of context .

Below is the graphic representation of the discourse-world of the novel . The middle dotted line reflects the two different sides in both time-zone and place-zone of Joseph Conrad and the readers who both stand on various ontological ground of spatial-temporal communication , and the only way they do communication is by the text-worlds .

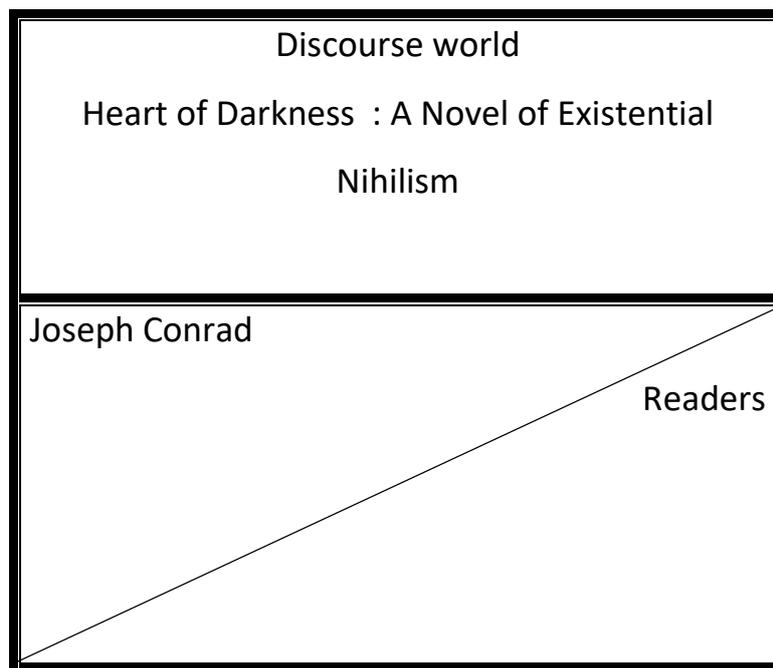


Figure 6.1 : The discourse –world of Heart of Darkness

6.2.The Text-Worlds of In the Country of Last Things .

6.2.1. The Title

The title of the novels is a gate through which the readers can immerse into the text-worlds . In central terms of TWT , the title of Heart of Darkness attains two assignments . In the angle of discourse-world level is that the tittle tells the readers about what happened in the Africa that id

described as a dark place and the title itself does not hold the name of Africa and the source of this information comes from the reading of history of the novel . In the level of text-world , the title acts as world-building element through references and the previous knowledge about the author to make the readers able to specify the idea of which place will be the Heart of Darkness . The suggested place of the novel is Africa and the temporal aspect is not determined in the title . Ontologically , both of the author and readers are only textual cues or entities of the text-world elements .

The following Figure exhibits the visual representation of the text-world analysis of the title .

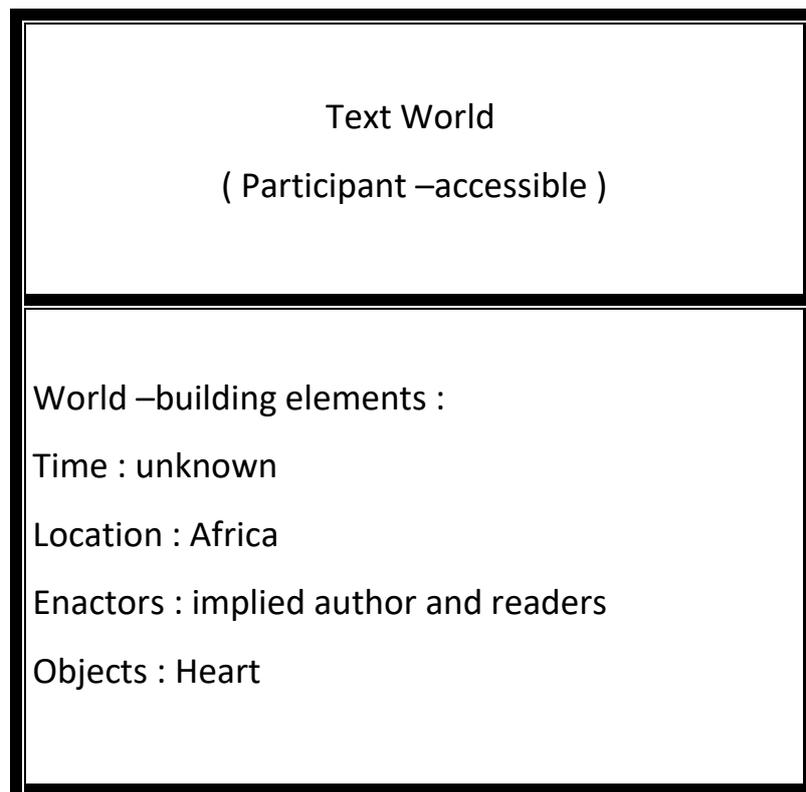


Figure 6. 2: A text-world analysis of the novel's title

The title still creates the atmosphere of ambiguity and the text could ignite a long list of readings . The place in which the novel tells us is not mentioned there and the time is also unknown . Yet , the word of

darkness which is fused with heart could enrich the readers with a kind of existence that may have experienced before . The word Heart has the sense of deepness and it triggers the mental representations of the schemas that heart is the central part of human body . This part is hit by darkness which covers it and it may change its role and then it becomes disable . Furthermore , the space of existential nihilism is drawn on the face of the novel . The title takes the mission of this meaning and pushes the readers to stand on the threshold of bleak and miserable world , or to be precise , the existence .

6.2.2. The Novel's Opening Extract

The opening extracts function as an introductory part to the text-worlds of the story or the novel . They provide detailed descriptions about the protagonists or the surroundings that appear during the narration . This extract puts the readers in place from where Heart of Darkness begins its journey . It refers to the boarding on a ship called (*Nellie*) . The ship moored on the British river named (*Thames*) . The extract continues describing the situation in this place and how the sense of nihilism dominated every part of that space in this world . The following extract says a lot :

The *Nellie*, a cruising yawl, swung to her anchor without a flutter of the sails, and was at rest. The flood had made, the wind was nearly calm, and being bound down the river, the only thing for it was to come to and wait for the turn of the tide.

The sea-reach of the Thames stretched before us like the beginning of an interminable waterway. In the offing the sea and the sky were welded together without a joint, and in the luminous space the tanned sails of the barges drifting up with the tide seemed to stand still in red clusters of canvas sharply peaked, with gleams of varnished sprits. A haze rested on the low shores that ran out to sea in vanishing flatness. The air was dark above Gravesend, and farther back still seemed condensed into a mournful gloom, brooding motionless over the biggest, and the greatest, town on earth.

The Director of Companies was our captain and our host. We four affectionately watched his back as he stood in the bows looking to seaward. On the whole river there was nothing that looked half so nautical. He resembled a pilot, which to a seaman is trustworthiness personified. It was difficult to realize his work was not out there in the luminous estuary, but behind him, within the brooding gloom (Conrad , 1902 : 3).

The extract attracts the reader's attention to the situation in which it was and how the nature of traffic that was slow-moving . The temporal boundaries of the extract is significantly in the past . As it is stated before , in Gavins' (2007) words , the typical tense of the openings in the narrative discourse is in past that describe the events or scenes at temporal or spatial distance . The features of past tense are like (swung , made , stretched , and so on) .

The melancholic atmosphere is disseminated across the text-worlds of the extract through a number of world-building elements like , (mournful gloom , motionless , vanishing flatness , and the list goes on) . We are immersed from the very beginning in this situation of nihilism and darkness .

The world-building elements also form the spatial boundaries of the text-worlds . There are textual hints of the place to locate the discourse in a place whether it is imagined or real , novel or familiar . Therefore , the readers depend on the deictic terms to know the location of the discourse like the names of the place . In the extract , the locative deictic word is (Thames) that refers to the river in Great Britain . The place of this text - world is known .

The enactors of this text-world are the director of the companies , seaman, and the narrator . The pronoun (we) refers to those people who are together on the ship with captain . The mentions of the captain was in the beginning of the text-world to show his importance in the narration of this text-world . This information helps the readers to fulfill their own

task of reading the text-worlds . **The world-building elements** form the deictic background of the text-world that sustain the mental representations inside the readers . They hold these aspects with them in the process of narration .

Stylistically , **the accessibility** of this extract is called in TWT heterodigetic narration . The text-world is narrated from the outside of the narrative discourse . The narrator is not mentioned within the process of narration .

The second part of the text-world is called **function-advancing propositions** . These parts represent the deictic foreground of the text-world . The progress of the extract depends on this part of narration . The initial text-world maintains the silence through showing the action process that reflects the stoppage of the ship like (The Nellie, a cruising yawl, swung to her anchor without a flutter of the sails, and was at rest) . The second process is also action process as (the flood had made) . The third process is relational intensive one which depicts the space of calmness such as (the wind was nearly calm) . The fourth process is also action process that describes the nature of this river for example (The sea-reach of the Thames stretched before us like the beginning of an interminable waterway). The fifth process is relational intensive one that shows how was the atmosphere of the sky like (In the offing the sea and the sky were welded together without a joint).

The other processes are like material event process for instance (A haze rested on the low shores that ran out to sea in vanishing flatness) , the haze takes its position in the shore of that sea . The description of air also is functioned to reveal the gloomy situation of the city and the surroundings that fly over the river like (The air was dark above Gravesend, and farther back still seemed condensed into a mournful gloom, brooding motionless over the biggest, and the greatest, town on

earth). The other relational intensive process is mentioned to be an indicator to the person who is one of the important figures in the novel such as (The Director of Companies was our captain and our host). Existential process appears in this extract to refer to the shape of the river which is totally nautical like (On the whole river there was nothing that looked half so nautical). The last process is material intention one which is (He resembled a pilot, which to a seaman is trustworthiness personified) . The processes focus mainly in the text-world on the descriptions rather than on the actions . Consequently , the function-advancing of the extract are in large scene-advancing .

The parameters of **world-switches** appear on the different aspects . The world - switches are represented through only one type of world-switches which is a new character . The text-world starts with referring to the situation of the river and then the shift occurred in the appearing of the captain .

In terms of the **modal –worlds** , there is only one modal world which is epistemic modal-world like (We four affectionately watched his back) .

Negation is not used in this extract to create a new text-world . The extract keeps describing the place in which the ship has stopped .

Extended metaphor and blended self text-world do not appear in this extract through the types of processes .

The following figure displays the visual configuration of the opening extract .

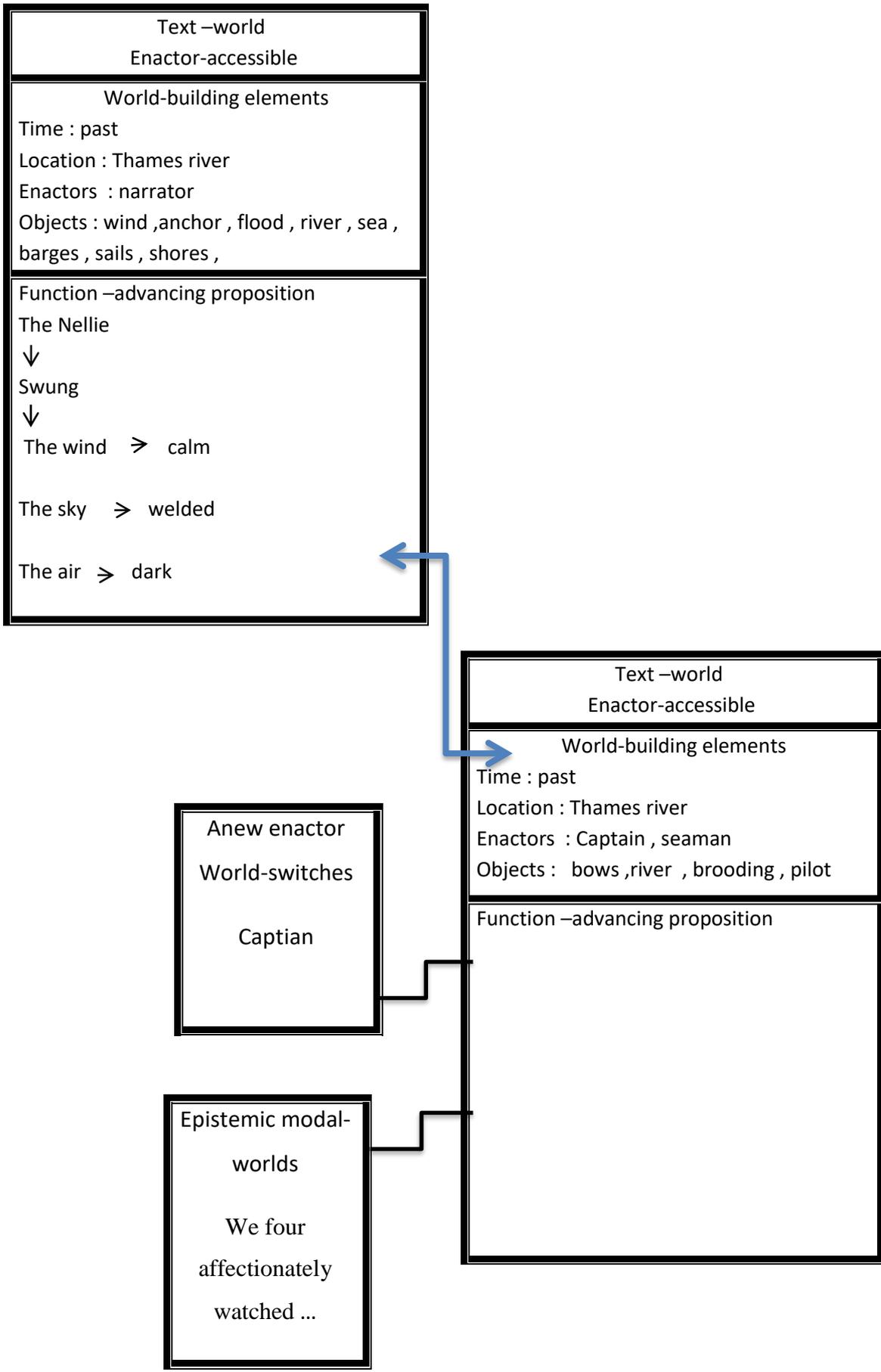


Figure 6.3 : A summery text-worlds analysis of opening extract .

6.2.3. Extract 2

This extract presents the protagonist of the novel, who is Marlow. He is a thirty-two-year-old sailor who spent his entire life living near the sea. The narrator introduces Marlow as a (a meditating Buddha) because of his experience in Congo which made him to a certain degree wise and philosophical. Marlow is skeptical and curious. The passage refers to the context of the sea. This place depicts the existential nihilism that tightens the space of those people who live in Africa :

The sun set; the dusk fell on the stream, and lights began to appear along the shore. The Chapman lighthouse, a three-legged thing erect on a mud-flat, shone strongly. Lights of ships moved in the fairway—a great stir of lights going up and going down. And farther west on the upper reaches the place of the monstrous town was still marked ominously on the sky, a brooding gloom in sunshine, a lurid glare under the stars.

“And this also,” said Marlow suddenly, “has been one of the dark places of the earth.”

He was the only man of us who still “followed the sea.” The worst that could be said of him was that he did not represent his class. He was a seaman, but he was a wanderer, too, while most seamen lead, if one may so express it, a sedentary life. Their minds are of the stay-at-home order, and their home is always with them—the ship; and so is their country—the sea. One ship is very much like another, and the sea is always the same. In the immutability of their surroundings the foreign shores, the foreign faces, the changing immensity of life, glide past, veiled not by a sense of mystery but by a slightly disdainful ignorance; for there is nothing mysterious to a seaman unless it be the sea itself, which is the mistress of his existence and as inscrutable as Destiny. For the rest, after his hours of work, a casual stroll or a casual spree on shore suffices to unfold for him the secret of a whole continent, and generally he finds the secret not worth knowing. The yarns of seamen have a direct simplicity, the whole meaning of which lies within the shell of a cracked nut. But Marlow was not typical (if his propensity to spin yarns be excepted), and to him the meaning of an episode was not inside like a kernel but outside, enveloping the tale

which brought it out only as a glow brings out a haze, in the likeness of one of these misty halos that sometimes are made visible by the spectral illumination of moonshine (Conrad , 1902:20)

The text-worlds of the passage fluctuate between past and present , but , it is highly in the past . The past time-zone creates inside the readers the idea of being in far distance from the immediacy . This feature becomes very common in this novel . In cognitive terms , the readers mainly conceptualize the time as a spatial phenomenon by a large number of idiomatic linguistic expressions .

The spatial-zone of this passage can be inferred by the readers in using the locative terms or deixies like the word (sea) , The passage largely spots lights on the nature of life in this sea . The sea does not represent only the place of the seamen who traveled from Europe to Africa . The text-worlds of this extract are filled with the descriptions .

The ontological side of the passage is revealed in the type of adjectives and other attributes of the world-building elements . The expressions like (darker place , veiled not by a sense of mystery but by a slightly disdainful ignorance and so on) . These are deep indicators of the existential nihilism through the withdrawing the aspects of light and life . The entities of the extracts are only the narrator , Marlow and the six men who sailed with Marlow . These are the deictic parts of the background of the text-worlds which represent **the world-building elements** .

The accessibility of this text-world is narrated from outside the novel that is called heterodiegetic. This style of narration is also described as external focalization . The text-world takes various forms to reflected to the readers . Yet , the type of narration is not always stable in one way of telling the events of the novel .

The function-advancing propositions propel the frame of the extract to achieve the progression . The extract starts with material event processes to inform the readers about the state of existence , like (The sun set; the dusk fell on the stream, and lights began to appear along the shore) . The sun hides from the existence to let darkness be there . The second material event is also reflected in introducing the lighthouse such as (The Chapman lighthouse, a three-legged thing erect on a mud-flat, shone strongly) . Still , action process appears in the text-worlds of this extract like (Lights of ships moved in the fairway— a great stir of lights going up and going down). The material process represents one of the main functions of reflecting the existential nihilism in this extract for instance (And farther west on the upper reaches the place of the monstrous town was still marked ominously on the sky, a brooding gloom in sunshine, a lurid glare under the stars)

The extract has also other types of processes that refer to the atmosphere of the place and the identification of the protagonist like He was a seaman, but he was a wanderer, too, while most seamen lead, if one may so express it, a sedentary life) these are relational intensive processes . There is another material process which is (he finds the secret not worth knowing). Relational possessive process appears like (The yarns of seamen have a direct simplicity, the whole meaning of which lies within the shell of a cracked nut.) . As they shape the text-worlds of the extract , these processes are remarkably scene-advancing which draw the space of those people who live near the sea or in the wildness .

The parameters of **the world-switches** in this text-world are represented through a number of shifts . The first world-switch is spatial in which we readers encounter a new place which is the sea . The second world-switch is through represented a new enactor who is Marlow as the main figure in

this novel . The third world-switch is temporal by changing the tense of the text-worlds in the extract such as (One ship is very much like another, and the sea is always the same. In the immutability of their surroundings the foreign shores, the foreign faces, the changing immensity of life, glide past, veiled not by a sense of mystery but by a slightly disdainful ignorance; for there is nothing mysterious to a seaman unless it be the sea itself, which is the mistress of his existence and as inscrutable as Destiny). The last world-switch is called represented speech which makes the text-world closer to the readers and then making the phrasal clause in the past like (“And this also,” said Marlow suddenly, “has been one of the dark places of the earth.”) .

The extract does not have many **modal –worlds** . It has only one modal-world which is epistemic one for example (The worst that could be said of him was that he did not represent his class) .

Negation is used in this extract . However , it does not appear in some parts of the extracts . Negation builds a new kind of text-world that is enriched through creating a new meaning in presenting a developed mental representations .

Extended metaphor is not used in this extract . The text-worlds reflect the situation of those people that suffer from the worst type of existence .

Blended self text-world is not revealed in this extract which combines two world together . The extract shows only the descriptions of the text-worlds that inform the readers .

The following is the visual configuration of the second extract .

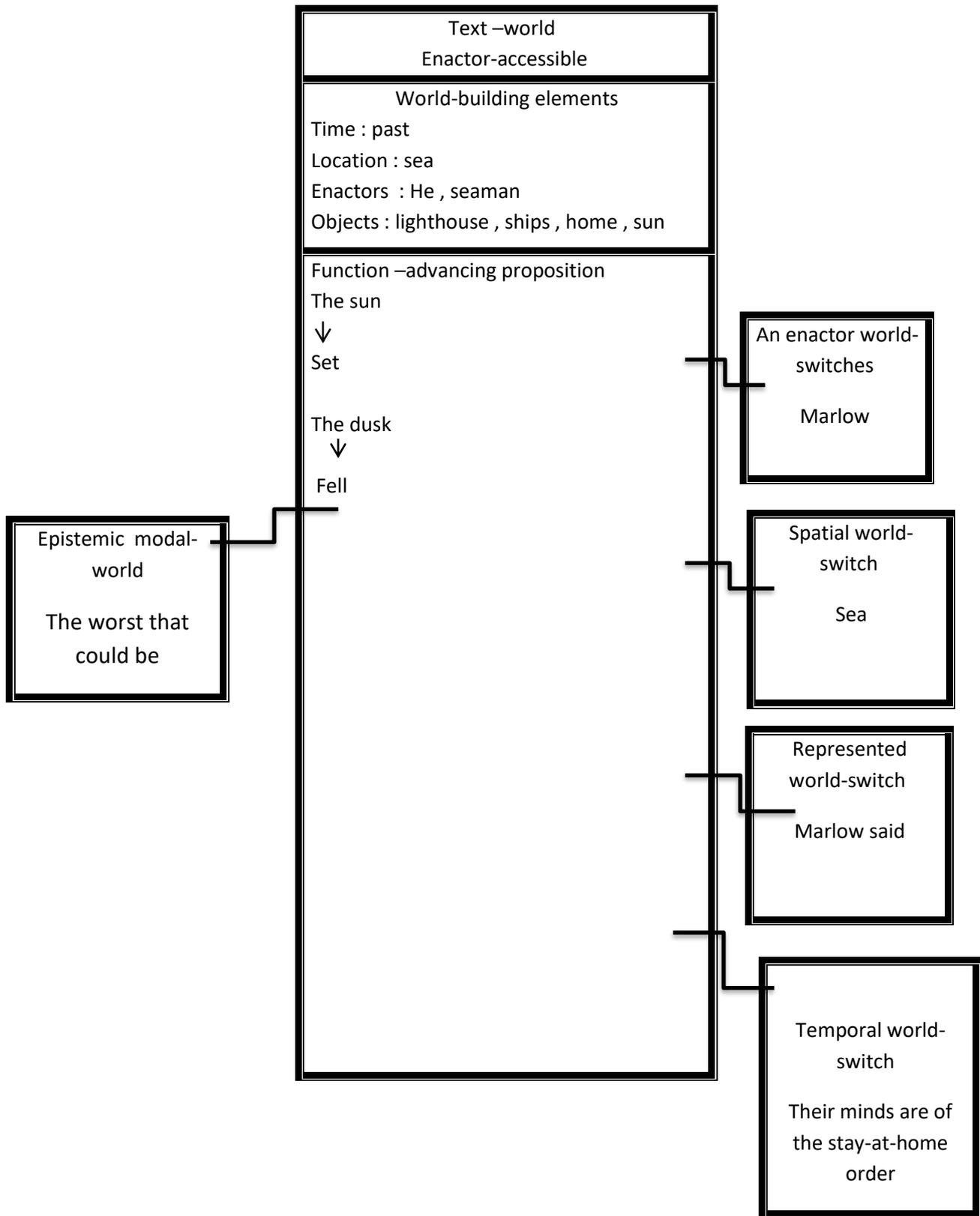


Figure 6.4: A summary text-worlds analysis of second extract

6.2.4. Extract 3

The third extract builds a new perspective of humans who struggle to get over their sufferings . Another important figure , who is Kurtz . This person is mysterious and he represents the concept of a dying god , an embodiment of Europe .These features make him one of the most dangerous person to the company . Marlow was fascinated in Kurtz . The following extract reveals a lot :

He was silent for a while.

“. . . No, it is impossible; it is impossible to convey the life-sensation of any given epoch of one’s existence—that which makes its truth, its meaning—its subtle and penetrating essence. It is impossible. We live, as we dream—alone. . . .”

He paused again as if reflecting, then added—

“Of course in this you fellows see more than I could then. You see me, whom you know. . . .”

It had become so pitch dark that we listeners could hardly see one another. For a long time already he, sitting apart, had been no more to us than a voice. There was not a word from anybody. The others might have been asleep, but I was awake. I listened, I listened on the watch for the sentence, for the word, that would give me the clue to the faint uneasiness inspired by this narrative that seemed to shape itself without human lips in the heavy night-air of the river.

“. . . Yes—I let him run on,” Marlow began again, “and think what he pleased about the powers that were behind me. I did! And there was nothing behind me!

There was nothing but that wretched, old, mangled steamboat I was leaning against, while he talked fluently about ‘the necessity for every man to get on.’ ‘And when one comes out here, you conceive, it is not to gaze at the moon.’ Mr. Kurtz was a ‘universal genius,’ but even a genius would find it easier to work with ‘adequate tools—intelligent men.’ He did not make bricks—why, there was a physical impossibility in the way—as I was well aware; and if he did secretarial work for the manager, it was because ‘no sensible man rejects wantonly the confidence of his superiors.’ Did I see it? I saw it. What more did I want? What I really wanted was rivets, by heaven! Rivets. To get on with the work—to stop the hole. Rivets I wanted. There were cases of them down at the coast—cases—piled up—burst—split! You

kicked a loose rivet at every second step in that station-yard on the hillside. Rivets had rolled into the grove of death. You could fill your pockets with rivets for the trouble of stooping down—and there wasn't one rivet to be found where it was wanted. We had plates that would do, but nothing to fasten them with. And every week the messenger, a lone negro, letter-bag on shoulder and staff in hand, left our station for the coast. And several times a week a coast caravan came in with trade goods—ghastly glazed calico that made you shudder only to look at it, glass beads value about a penny a quart, confounded spotted cotton handkerchiefs. And no rivets. Three carriers could have brought all that was wanted to set that steamboat afloat.(Conrad , 1902:43)

The spatial boundaries of the passage are inferred from the textual locative cues of the text-worlds that maintain the meeting between the members near the sea in the company . The mental representations of the place enrich the reader's mind through triggering their previous experiences during the process of reading .

The extract is based on the past tense . Hence , the time-zone of these text-worlds are far away from the readers and this is one of the common features of narration .

The world-building attributes of the text-worlds establish the mental image of the existential nihilism through the choosing of words like (dream, alone , impossible) and so on . These features are combined with function-advancing propositions to make the picture and drawing the readers to be immersed into the world of the extract .

The enactors of the extract are Marlow , Kurtz and finally the narrator . Those construct the text-worlds of the passage to be the sources of the linguistic aspects of the extract that feed the readers of the novel . This linguistic information is the only source for the readers to compensate the missing knowledge . These are **the world-building elements** of the extract.

The accessibility of the text-worlds is heterodigetic. Still the narrator is outside the text-worlds of this extract .

After analyzing the world-building elements , the deictic foreground of the extract is performed by **the function-advancing propositions** . The first process is relation intensive one that depicts the sense of silence like (He was silent for a while) . The other relational intensive processes are prominent in the initial parts of the extract that show the meaning of existential nihilism by referring to the sense of nothingness like No, it is impossible; it is impossible to convey the life-sensation of any given epoch of one's existence—that which makes its truth, its meaning—its subtle and penetrating essence. It is impossible) . To keep this mental image within the readers , the material supervision process describe how they live and how they communicate in their existence like (We live, as we dream—alone ..) , liveness is one of the dominant aspects of the existence in this land . The other relational intensive process is used such as (I was awake) . The material intention process is functioned in the narration of this extract which activate the meaning of lost for instance (I listened, I listened on the watch for the sentence, for the word, that would give me the clue to the faint uneasiness inspired by this narrative that seemed to shape itself without human lips in the heavy night-air of the river) .

Describing the new figure Kurtz is represented through relational intensive process like (Mr. Kurtz was a 'universal genius,' but even a genius would find it easier to work with 'adequate tools—intelligent men.'). Material intentions process also appears in this text-worlds of the extract for example (You kicked a loose rivet at every second step in

that station-yard on the hillside) . As these process seem , the nature of informing the readers reflect the plot-advancing propositions .

The parameters of the shifts are introduced by only a number of **world-switches** . The first world-switch is a new enactor , Kurtz. There is also a temporal world-switch like (Of course in this you fellows see more than I could then. You see me, whom you know).

The extract has also **modal-worlds** . These types of worlds reflects the change in the process of understanding the world in their own experiences. The first modal –world is epistemic one for instance (You see me, whom you know) . There are other epistemic modal worlds like (we listeners could hardly see one another , The others might have been asleep , Three carriers could have brought all that was wanted to set that steamboat afloat).

Negation is used in this extract on two types , the grammatical one like (no) and the morphological one like (im) .

Extended metaphor is not used in the extract .

Blended self text-world is not reflected in this extract . The extract introduces a number of descriptions .

Below is the visual representation of the third extract .

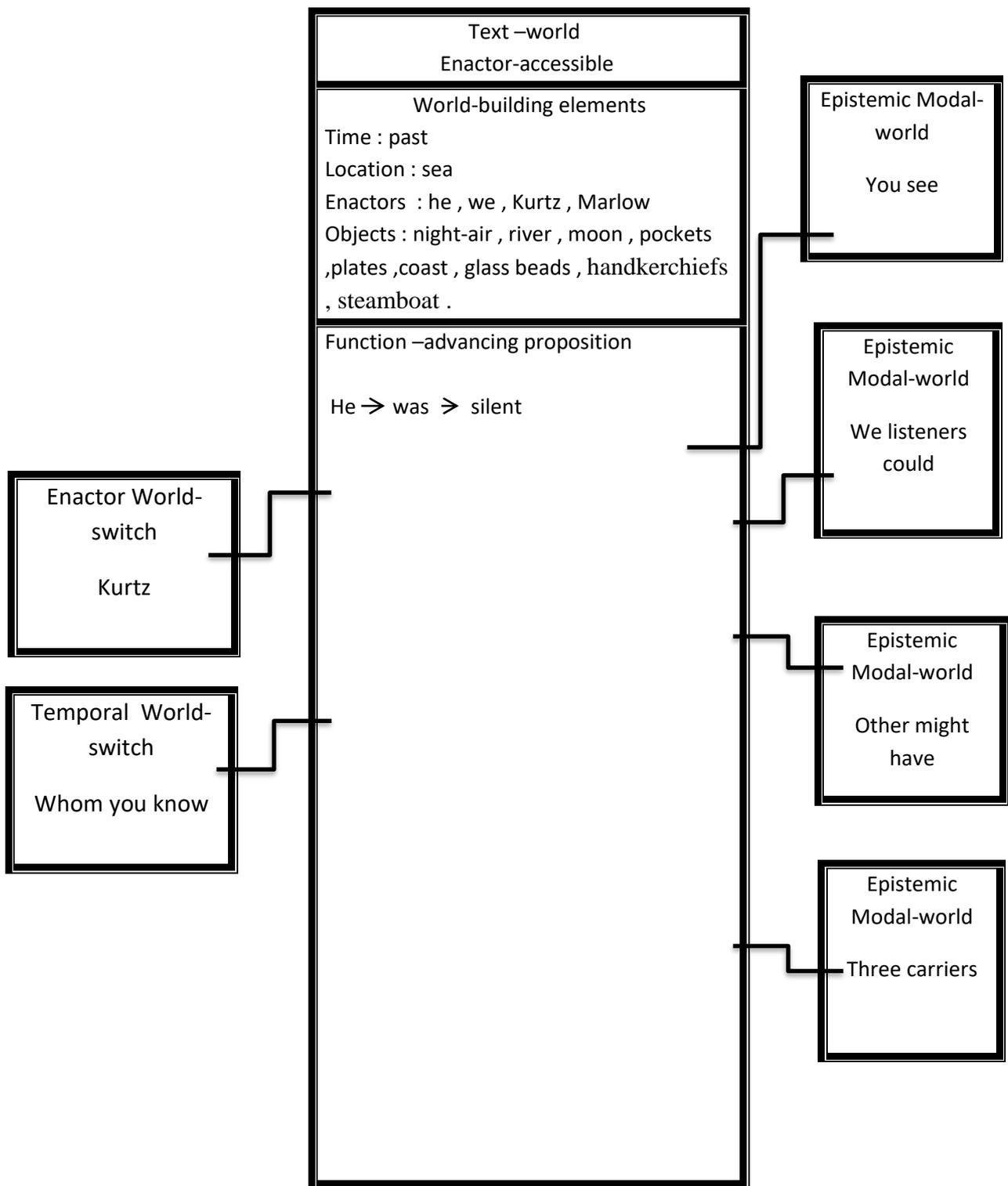


Figure 6.5: A Summary text-worlds analysis of third extract

6.2.4. Extract 4

The forth extract comes to provide another side of the novel about the new features narration . This situation points out to the gloomy existence . The miserable life that black people have is really despair and it makes the situation look horrible and hopeless . The extract supports the mental representation of existential nihilism in reader's mind :

“Black shapes crouched, lay, sat between the trees leaning against the trunks, clinging to the earth, half coming out, half effaced within the dim light, in all the attitudes of pain, abandonment, and despair. Another mine on the cliff went off, followed by a slight shudder of the soil under my feet. The work was going on. The work! And this was the place where some of the helpers had withdrawn to die. “They were dying slowly—it was very clear.

They were not enemies, they were not criminals, they were nothing earthly now—nothing but black shadows of disease and starvation, lying confusedly in the greenish gloom. Brought from all the recesses of the coast in all the legality of time contracts, lost in uncongenial surroundings, fed on unfamiliar food, they sickened, became inefficient, and were then allowed to crawl away and rest. These moribund shapes were free as air—and nearly as thin. I began to distinguish the gleam of the eyes under the trees. Then, glancing down, I saw a face near my hand. The black bones reclined at full length with one shoulder against the tree, and slowly the eyelids rose and the sunken eyes looked up at me, enormous and vacant, a kind of blind, white flicker in the depths of the orbs, which died out slowly. The man seemed young—almost a boy—but you know with them it’s hard to tell. I found nothing else to do but to offer him one of my good Swede’s ship’s biscuits I had in my pocket. The fingers closed slowly on it and held—there was no other movement and no other glance. He had tied a bit of white worsted round his neck—Why? Where did he get it? Was it a badge—an ornament—a charm—a propitiatory act? Was there any idea at all connected with it? It looked startling round his black neck, this bit of white thread from beyond the seas (Conrad , 1902 : 26-26)

The temporal boundaries of the extract are highly in past tense . As we have mentioned before that the style of narration takes the form of past

events to situate the readers in distance . These forms of past tense are shaped through the verbs or time events for instance (seemed , held , rose and so on) .

The spatial-zone of the text-worlds are one of the linguistic triggers of the place . The readers create the meaning of the place through their previous background of the text-world , the story is still about those black people who live near the river . The word (coast) sustains the place of river and how they look like according to the descriptions of the appearance of the people .

Enactors are also one of the backbones of the passage . The people who inhabit there are described as (Black shapes) using this of metaphor to reflect the nature of the people . Moreover , those are foregrounded in the initial position of the text-world to establish and attract reader's attention . The second enactor is the narrator who dominates the text-worlds of the passage . These are generally the **world-building elements** of the passage.

The accessibility represents one of the common stylistic features in the narration . The text-worlds stand on the ground of the enactors through their speaking or viewpoints we can know what is there in the novel . They also form the aspect of gates that let the readers come into the narration world . The stylistic narration of the novel in this passage is heterodiegetic.

Interestingly , the style of the narration plays a significant role in providing the details of pace of actions or other points of description. The deictic foreground of the text-worlds are exploited through **function-advancing propositions** . The extract starts with material supervision process that exhibits the action of things happened like (Black shapes

crouched, lay, sat between the trees leaning against the trunks, clinging to the earth, half coming out, half effaced within the dim light, in all the attitudes of pain, abandonment, and despair). The second process is the same (Another mine on the cliff went off, followed by a slight shudder of the soil under my feet. The work was going on. The work! And this was the place where some of the helpers had withdrawn to die). The third process is relational circumstance one that refers to the way those people die in their existence as (They were dying slowly—it was very clear). The other relation process is intensive such as (They were not enemies, they were not criminals, they were nothing earthly now—nothing but black shadows of disease and starvation, lying confusedly in the greenish gloom). The other material process is supervision to show the miserable situation in which people live for example (Brought from all the recesses of the coast in all the legality of time contracts, lost in uncongenial surroundings, fed on unfamiliar food, they sickened, became inefficient, and were then allowed to crawl away and rest).

The relational process is also used as intensive to show more about their gloomy and empty world such as (These moribund shapes were free as air—and nearly as thin). The mental process appears in the text-worlds of the extract to reveal one of the main senses of humans who build their knowledge like (Then, glancing down, I saw a face near my hand) . Stylistically , the material supervision process provides the amount of the detailed descriptions for how they look and what they do in their meaningless world for instance (The black bones reclined at full length with one shoulder against the tree, and slowly the eyelids rose and the sunken eyes looked up at me, enormous and vacant, a kind of blind, white flicker in the depths of the orbs, which died out slowly). Relational intensive process is also used to sustain the situation like (The man

seemed young—almost a boy—but you know with them it's hard to tell) . The other text-world has two processes together , the first one is material supervention and the second one is relational possessive one for example (I found nothing else to do but to offer him one of my good Swede's ship's biscuits I had in my pocket). The last two material supervention processes are (The fingers closed slowly on it and held—there was no other movement and no other glance. He had tied a bit of white worsted round his neck). These processes enormously describe the forms of the life and how people look in this dirty and desolate place . Accordingly , the processes are dominantly scene -advancing . It is remarkable to notice that the propositions which display the extract do have any sense of the modality ..

The **parameters of shifts** in this extract are not many . The place is still the same as it is in the river . The temporal shift does not appear in this extract which is mostly shaped by the past . The enactor world-switch is represented through mentioning new people as black shapes or black bones who are the inhabitants of this place .

The **modal-worlds** of the extract are not used . One of the main aspects of the absence of modality reflects the impression that the events or actions are purified precisely from the omniscient narrator's perspective or viewpoint . The narrator puts the readers in a high level of reliability to the nature of the text-words in the extract . Gavins (2007:129) states one of the prominent notions about what the readers feel from the presence of the omniscient narrators "readers often respond to omniscient narrators as though they were discourse-world participants". The readers consider the information of world-building elements and function-advancing in third-person narration as if the text-worlds narrator were responsible for their creation like humans in the discourse-world participants . Furthermore ,

the text-worlds that are built by omniscient narrator is considered as participant-accessible, not enactor-accessible worlds. As a result, Gavins (2007) contends "an intimate and trusting relationship is established between the reader and the narrator of the text" (pp. 129 & 130).

Negation is used on the lexical level that depicts the sense of impossibility in their like (I found nothing ...). It is also used through (not) .

Extended metaphor appears in this extract . The word black in the title of the novel is extended to the narration and it is blended with two worlds . The first one is (black shapes) , the world of emptiness that is black is blended with world of humans as people or living creators . These are described as black forms to reflect the darkness of the existence even in those people themselves . The other one that has the same idea is through using the metaphor (black bones) .

The extract refers more to the nature of the life and the existential nihilism of those black people . This text-worlds do not reveal blending the two worlds concerning the spiritual one and the physical one . It appears only with extended metaphor to combine two physical aspects . Therefore . **the blended self text-world** does not appear .

The conceptual structure of the analysis of the third extract is introduced in the following figure .

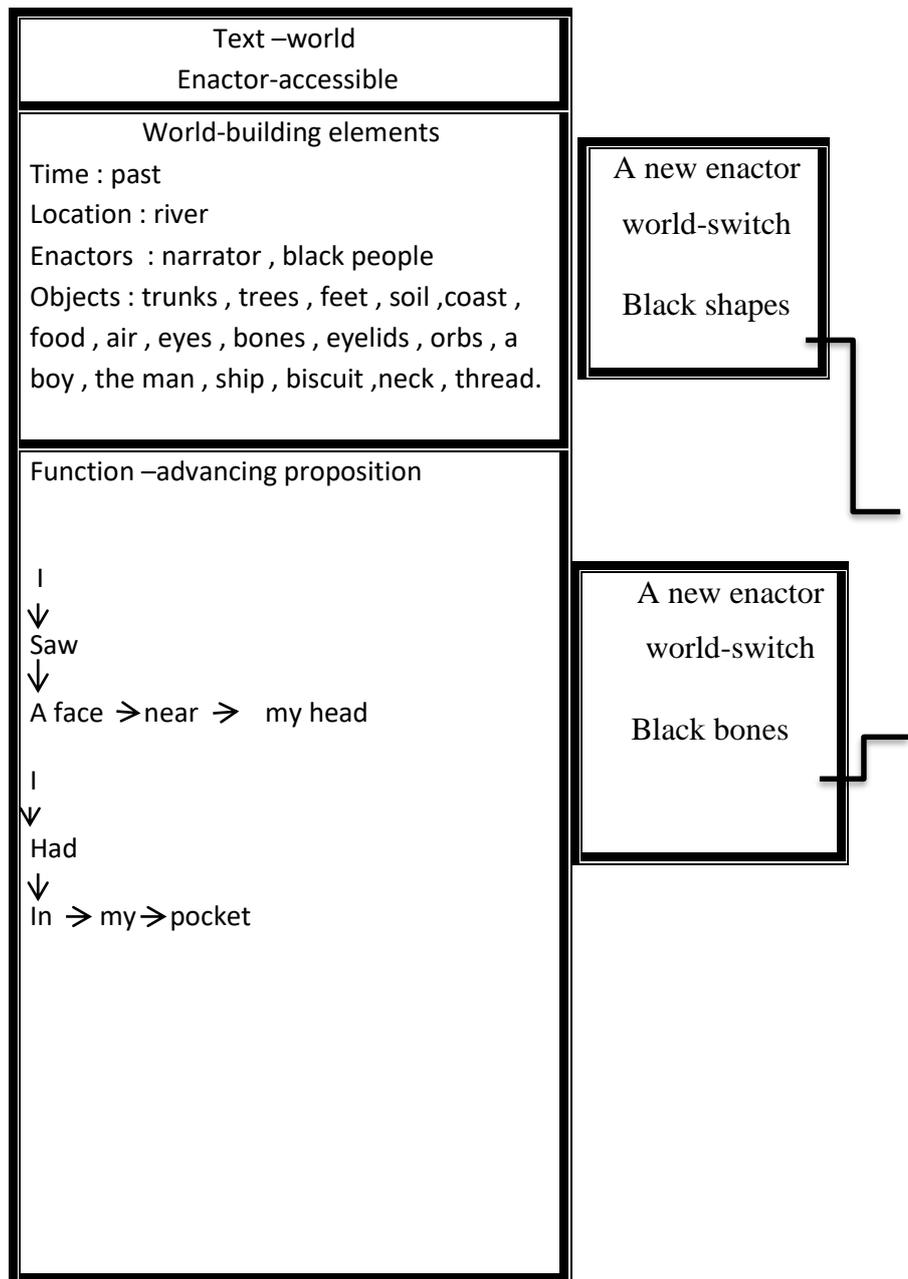


Figure 6.6: A Summary text-worlds analysis of the fourth extract

6.2.5. Extract 5

The fifth extract shed lights on the way of the humans who recall their past . The past is the track which hold people's old memories . The atmosphere of the place triggers Marlow's past and then gets himself in the big hole called the existence that is filled with nothingness and painfulness . The nature of silence is one of the main sources for the people who lost their meaning in their life :

“Going up that river was like travelling back to the earliest beginnings of the world, when vegetation rioted on the earth and the big trees were kings. An empty stream, a great silence, an impenetrable forest. The air was warm, thick, heavy, sluggish. There was no joy in the brilliance of sunshine. The long stretches of the waterway ran on, deserted, into the gloom of overshadowed distances. On silvery sand-banks hippos and alligators sunned themselves side by side. The broadening waters flowed through a mob of wooded islands; you lost your way on that river as you would in a desert, and butted all day long against shoals, trying to find the channel, till you thought yourself bewitched and cut off for ever from everything you had known once—somewhere—far away—in another existence perhaps. There were moments when one’s past came back to one, as it will sometimes when you have not a moment to spare to yourself; but it came in the shape of an unrestful and noisy dream, remembered with wonder amongst the overwhelming realities of this strange world of plants, and water, and silence. And this stillness of life did not in the least resemble a peace. It was the stillness of an implacable force brooding over an inscrutable intention. It looked at you with a vengeful aspect. I got used to it afterwards; I did not see it any more; I had no time. I had to keep guessing at the channel; I had to discern, mostly by inspiration, the signs of hidden banks; I watched for sunken stones; I was learning to clap my teeth smartly before my heart flew out, when I shaved by a fluke some infernal sly old snag that would have ripped the life out of the tin-pot steamboat and drowned all the pilgrims; I had to keep a lookout for the signs of dead wood we could cut up in the night for next day’s steaming. When you have to attend to things of that sort, to the mere incidents of the surface, the reality—the reality, I tell you—fades. The inner truth is hidden—luckily, luckily. But I felt it all the same; I felt often its mysterious stillness watching me at my monkey tricks, just as it watches

you fellows performing on your respective tight-ropes for—what is it? half-a-crown a tumble——” (Conrad , 1902 : 64-66)

The spatial-zone is activated mentally in reader's mind through the descriptions of the place in the jungle . More specifically , the place of the text-worlds is the sea through which they have gone . The place is full of stillness that draw's the readers to the anguish of humans in the general . The locative cues of the spatial boundaries are through the phrase of (going up that river) .

The temporal -zone is mainly in the past and this is represented through the remembering of the of previous memories . Generally speaking , the novels depend on the past in the process of narration to present the ideas to the readers who conceptualize the existence far away from their time of reading the novel and the text-worlds .

The enactors who dominate this text-world is through the narrator , who is Marlow . The absence of the other enactors is because of the describing the situation that is around Marlow .

The world-building elements of the text-worlds like adjectives are fruitful in this extract which arouses the sense of being the breathless life . This mental image is very common among the readers . They have the schemas of the lost through stoppage of the life . The movement of the air is depicted as being (sluggish , heavy) these are like what we have experience in our life through such events of existential nihilism of encountering slowness and thickness . The missing of happiness in the main source of existence is another mental representation that the readers form in phrases like (no joy in the brilliance of sunshine) . These are the **world-building elements** of the extract that shape the deictic background of the text-worlds .

The accessibility of the text-worlds is stylistically narrated in the first person narrator , who is Marlow . Yet , this kind of narration in this text-world is called homodiegetic . The form of narration is not stable in this novel which is described according to Gavins(2007 : 129) as “ a variable focalization which means that the voices of the narration is situated between the narrator of the novel or the other enactors in the novel as new ones who come and go .

The foreground of the text-worlds is progressed by **function-advancing propositions** . The first process is relational intensive process that portrays the schemas of the situation about going to the past such as(Going up that river was like travelling back to the earliest beginnings of the world, when vegetation rioted on the earth and the big trees were kings) . The going to the past creates the mental conceptualization of the life by informing the readers with this phrase (big trees were kings) this mental image is common in reader's experience of the life that was huge and senseless . The second processes are also relational intensive which enhance the dreadful space of the existence in showing the state of air and other aspects like (An empty stream, a great silence, an impenetrable forest. The air was warm, thick, heavy, sluggish) . The third process is negated existential one which reveals the absence of joy like (There was no joy in the brilliance of sunshine) . The third process is deeply prominent which combines the function-advancing propositions with world-buidling elements . The world-building elements refer to the general background atmosphere through mentioning a number of phrases and adjectives . In addition to that , the material action process sustains the situation to be a reflection of two combined worlds , as the existence one and the self text-world . The material action process like (The long stretches of the waterway ran on, deserted, into the gloom of

overshadowed distances) , the long stretches of the water became out of the life , it has turned into a desert and then the gloomy situation dominated the existence through overshadowed places . What makes Marlow retrieval the past is the situation and the things around him .

The other material action processes are (the broadening waters flowed through a mob of wooded islands; you lost your way on that river as you would in a desert, and butted all day long against shoals, trying to find the channel, till you thought yourself bewitched and cut off for ever from everything you had known once—somewhere—far away—in another existence perhaps) and other processes enrich the idea of blended self text-worlds . The description of stillness tells the readers that the life has lost the aspects of existence through relational intensive process for instance (It was the stillness of an implacable force brooding over an inscrutable intention) . The last process is material action process that puts the readers into the bleak world as (I felt often its mysterious stillness watching me at my monkey tricks).

The parameters of the **world-switches** are represented through the change of temporal aspects like (There were moments when one's past came back to one, as it will sometimes when you have not a moment to spare to yourself; but it came in the shape of an unrestful and noisy dream, remembered with wonder amongst the overwhelming realities of this strange world of plants, and water, and silence) . There is a spatial world-switch through describing the old times of the life for example (Going up that river was like travelling back to the earliest beginnings of the world, when vegetation rioted on the earth and the big trees were kings) . The temporal world-switches are also mentioned in the text-worlds of the extract like (When you have to attend to things of that sort, to the mere

incidents of the surface, the reality— the reality, I tell you—fades. The inner truth is hidden—luckily, luckily. But I felt it all the same) .

The modal-worlds of the extract is represented through deontic and epistemic ones such as (I had to keep a lookout for the signs of dead wood we could cut up in the night for next day's steaming) . The other epistemic modal –world is about the cognition like (I watched for sunken stones)

Negation is also used to display the meaningless of the life through grammatical tools such as (not , no) .

Extended metaphor is not reflected in the text-worlds of the extract . This needs to be extended over the text-worlds from the beginning .

Blended self text-world appears in this extract . This kind of world is introduced through fusing both the existence with enactor's self in recalling the past . The existence activates the old memories to be present in the narration and they are united as one text-world .

The following conceptualizing configuration of the blended self text-world in the fifth extract .

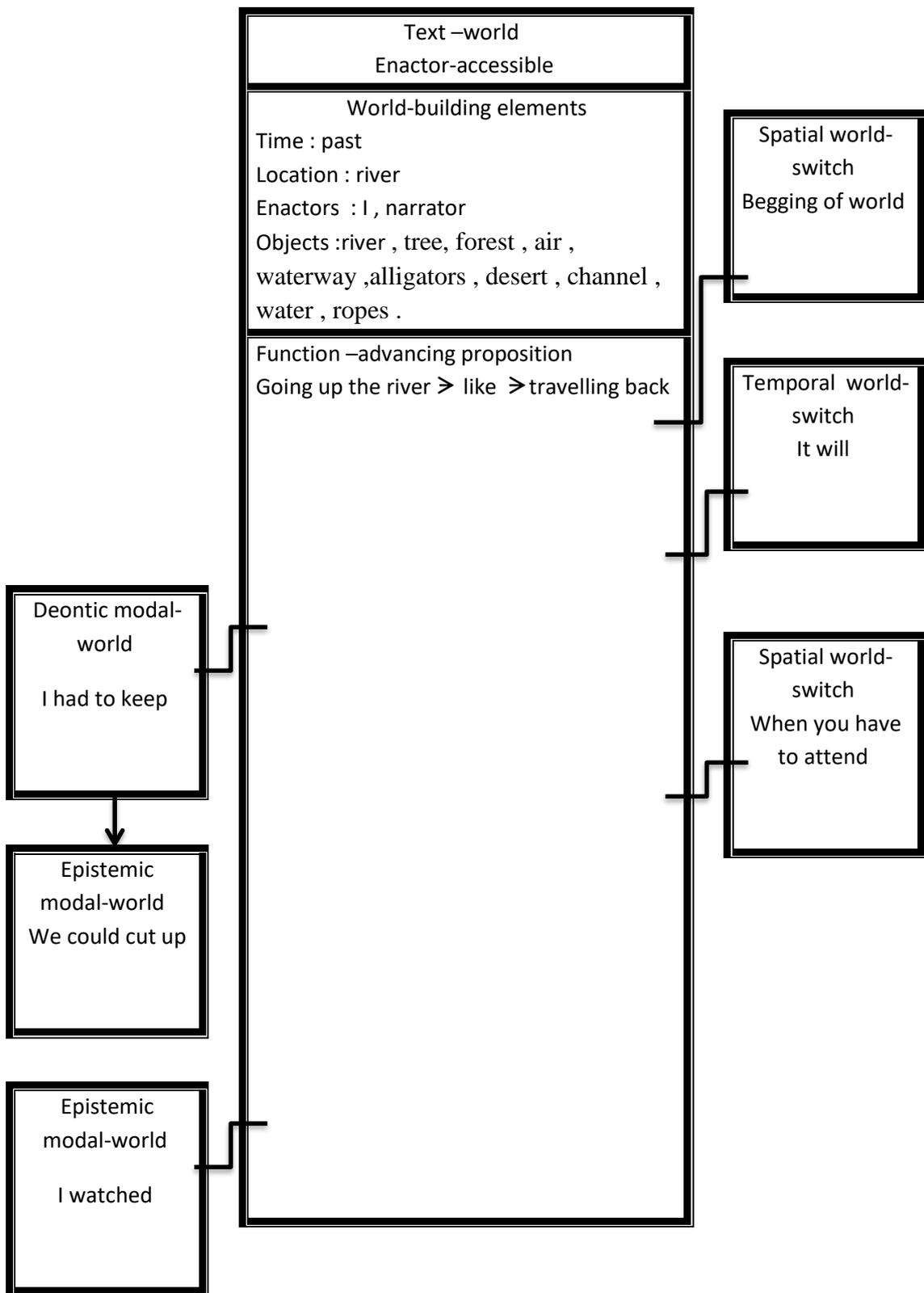


Figure 6.7: A summary text-worlds analysis of blended self text-world of fifth extract

6.2.6. Extract 6

The sixth extract is about the shift in Marlow's narration . This extract is narrated by Marlow who is shocked by Russian trader's words . The Russian trader speaks to Marlow how he is Kurtz . He narrates his staying with him , especially Kurtz's feelings and thinking . The extract shows more about this aspect that represents the backbone of the novel which puts people in the state of existential nihilism . The novelist expresses this concept through Kurtz . The extract is a vehicle of ideas :

I looked at him, lost in astonishment. There he was before me, in motley, as though he had absconded from a troupe of mimes, enthusiastic, fabulous. His very existence was improbable, inexplicable, and altogether bewildering. He was an insoluble problem. It was inconceivable how he had existed, how he had succeeded in getting so far, how he had managed to remain—why he did not instantly disappear. ‘I went a little farther,’ he said, ‘then still a little farther—till I had gone so far that I don’t know how I’ll ever get back. Never mind. Plenty time. I can manage. You take Kurtz away quick—quick—I tell you.’ The glamour of youth enveloped his parti-coloured rags, his destitution, his loneliness, the essential desolation of his futile wanderings. For months—for years—his life hadn’t been worth a day’s purchase; and there he was gallantly, thoughtlessly alive, to all appearance indestructible solely by the virtue of his few years and of his unreflecting audacity. I was seduced into something like admiration—like envy. Glamour urged him on, glamour kept him unscathed. He surely wanted nothing from the wilderness but space to breathe in and to push on through. His need was to exist, and to move onwards at the greatest possible risk, and with a maximum of privation. If the absolutely pure, uncalculating, unpractical spirit of adventure had ever ruled a human being, it ruled this bepatched youth. I almost envied him the possession of this modest and clear flame. It seemed to have consumed all thought of self so completely, that even while he was talking to you, you forgot that it was he—the man before your eyes—who had gone through these things. I did not envy him his devotion to Kurtz, though. He had not meditated over it. It came to him, and he accepted it with a sort of eager fatalism. I must say that to me it appeared about the most dangerous thing in every way he had come upon so far. (Conrad , 1902 : 80)

The spatial boundaries of the extract are inferred by the text-worlds that refer to the Africa which is the heart of darkness . Therefore , the place is the wildness . This situation is where the events are positioned to be the process of narration . The readers can build their mental representations through the stylistic choices of the extract .

The world-building attributes of the verbs refer to the time-zone of the extract which occurs mostly in the past tense like (wanted , seemed , came, accepted and so on) . It has been mentioned before that the narration of the novel takes the past tense to put the readers in the far distance from the text-worlds of the novel and this is against the use of present simple .

The enactors of the text-worlds are narrator , Marlow , Kurtz . The Russian trader is not mentioned in this extract , but , it tells the readers about Marlow who speaks about Kurtz after meeting Russian trader. This is known by the readers through their previous knowledge and this is called text drivenness in terms of TWT . These are mainly **the world-building elements** of the extract .

The accessibility of the extract is dominated by first person narrator . This narration is called homodiegetic. And yet , the most narration of the novel takes a number of forms to be the sign of informing the novel . The various types of narration is because of stylistic techniques of informing the story .

World-building elements represent the deictic background of the text-worlds , the progress of the text-worlds is shaped by **function-advancing propositions**. Stylistically , the types of the verbs build the pace of the events and at the same time reflect the vivid descriptions of the actions within the text-worlds. The initial process is material supervision

process that indicates the actions like (I looked at him, lost in astonishment). The second processes are three relational intensive ones that draw how Kurtz was for instance (His very existence was improbable, inexplicable, and altogether bewildering. He was an insoluble problem. It was inconceivable). The third processes are material action ones as (Glamour urged him on, glamour kept him unscathed). The fourth ones are also material action processes like (I almost envied him the possession of this modest and clear flame , he accepted it with a sort of eager fatalism). All these processes build the atmosphere of the actions , so most of these processes indication scene-advancing .

The modal-worlds of the extract are various . The first modal-world is negated epistemic one like (I don't know) and the second one is not negated such as (I can manage). The second modal-world is boulomaic that expresses the desire for example (He surely wanted nothing from the wilderness but space to breathe in and to push on through) . The third one is hypothetical such as (If the absolutely pure, uncalculating, unpractical spirit of adventure had ever ruled a human being, it ruled this bepatched youth). The last one is deontic like I must say that to me it appeared about the most dangerous thing in every way he had come upon so far).

The parameters of **world-switches** appear in the extract in different forms. The first world-switch is represented speech like (I went a little farther,' he said). The second world –switch is temporal one that depicts the change of time-zone from past to present such as (I don't know how I'll ever get back. Never mind. Plenty time. I can manage. You take Kurtz away quick—quick—I tell you).

Negation is used in this extract to build a new text-world which is opposite to the affirmative one . This is functioned in the process of narration to shed light on the nothingness of the existence .

Extended metaphor is not functioned in this extract to state of the darkness that is distributed to the whole text-worlds of the novel . However , it can appear in other text-worlds of the narration .

This extract does not include **blended self text-world** . The text-worlds are highly informative . They explain the space of the events and how the enactors perform their mundane doings in relation to the others . The spiritual and inner worlds of their experiences are not revealed . Furthermore , the two types of the text-worlds are not fused to be one . The extract goes deeper in showing the features of Kurtz who represents the concept of those people that establish darkness . The existence is not just a matter of the concrete forms , it can take the shape of human actions in relation to the life .

The text-worlds of this extract are exhibited in the following figure .

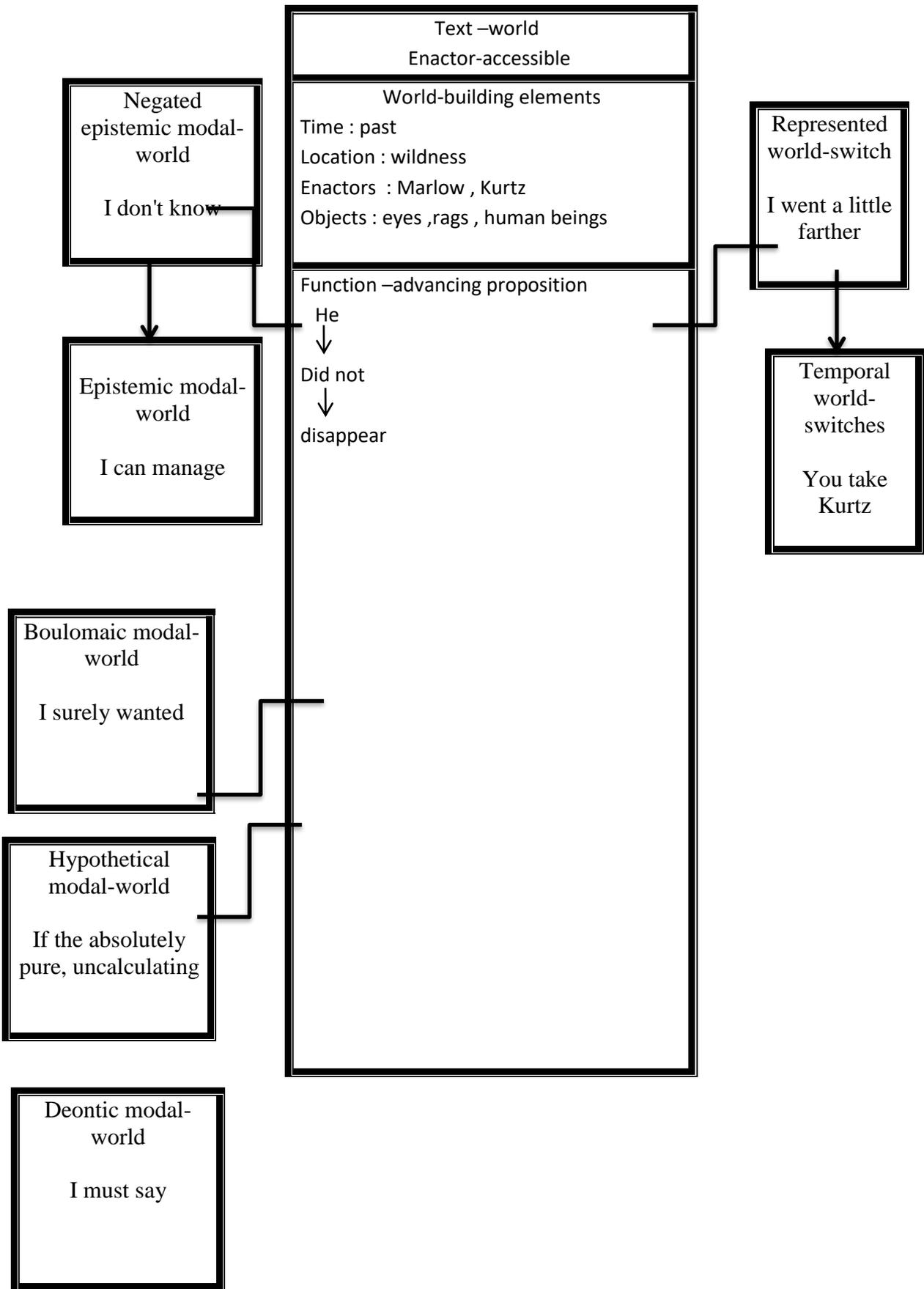


Figure 6.8: A summary text-worlds analysis of sixth extract

6.2.7. Extract 7

The seventh extract shows the turning point in the process of narration concerning Kurtz . The black people in the wildness have attacked Kurtz and then they have killed him . Kurtz represents the black side of the Europe that exploit those people and make them slaves . The people who reside in Africa have been misused for the European interest and this reflects the space of existential nihilism :

Now, if he does not say the right thing to them we are all done for,' said the Russian at my elbow. The knot of men with the stretcher had stopped, too, halfway to the steamer, as if petrified. I saw the man on the stretcher sit up, lank and with an uplifted arm, above the shoulders of the bearers. 'Let us hope that the man who can talk so well of love in general will find some particular reason to spare us this time,' I said. I resented bitterly the absurd danger of our situation, as if to be at the mercy of that atrocious phantom had been a dishonouring necessity. I could not hear a sound, but through my glasses I saw the thin arm extended commandingly, the lower jaw moving, the eyes of that apparition shining darkly far in its bony head that nodded with grotesque jerks. Kurtz— Kurtz—that means short in German—don't it? Well, the name was as true as everything else in his life— and death. He looked at least seven feet long. His covering had fallen off, and his body emerged from it pitiful and appalling as from a winding-sheet. I could see the cage of his ribs all astir, the bones of his arm waving. It was as though an animated image of death carved out of old ivory had been shaking its hand with menaces at a motionless crowd of men made of dark and glittering bronze. I saw him open his mouth wide—it gave him a weirdly voracious aspect, as though he had wanted to swallow all the air, all the earth, all the men before him. A deep voice reached me faintly. He must have been shouting. He fell back suddenly. The stretcher shook as the bearers staggered forward again, and almost at the same time I noticed that the crowd of savages was vanishing without any perceptible movement of retreat, as if the forest that had ejected these beings so suddenly had drawn them in again as the breath is drawn in a long aspiration (Conrad , 19902 : 98-99).

The temporal stylistic cues of the text-worlds in this extract refer largely to the past tense and this shapes the distance between the readers and the text-worlds . The past tense of the events is one of the features in which the novel prefers in telling the story . And yet , some novels prefer the present tense to make the narration vivid and fresh for the readers . In other words , it is to enhance immediacy .

The spatial boundaries are inferred from the text-worlds of the extract to show the situation of the events . This aspect is made as a mental representation through reading the novel . The readers use the background knowledge from the other parts of the novel and at the same time they rely on the locative cues in the extract to sustain their knowledge . The word (forest) is one of these mental trigger which pours the atmosphere of the situation in which events or the story occurs .

The enactors who reside in this extract are the narrator Marlow , Kurtz , and the Russian trader . These entities represent the dimensions of narration and some of them have not been mentioned directly in the text-worlds of the novel . The only source that the readers get their knowledge is through the text-worlds of the extract . The enactors build this scenarios and make them available for the readers . These are generally **the world-building** attributes of the extract .

The accessibility of the extract is through the narrator Marlow . Stylistically , it is dominated by first-person pronoun to inform the story of the novel . This kind of narration is called homodiegetic.

The deictic foreground of the extract is through **function-advancing propositions** . The initial text-world of the extract is a material supervision process which indicate only how the action happened like (The knot of men with the stretcher had stopped, too, halfway to the

steamer, as if petrified) . The second process is mental perception one which is (I saw the man on the stretcher sit up, lank and with an uplifted arm, above the shoulders of the bearers). The third process is material supervision one such as (I resented bitterly the absurd danger of our situation, as if to be at the mercy of that atrocious phantom had been a dishonouring necessity). The fourth process is also mental perception one such as (but through my glasses I saw the thin arm extended commandingly, the lower jaw moving, the eyes of that apparition shining darkly far in its bony head that nodded with grotesque jerks).

The extract has also other processes that express the nature of existential nihilism by a number of stylistic choices . The relational intensive process informs the readers about Kurtz for instance (Well, the name was as true as everything else in his life— and death). The other ones are material supervision processes for example (He looked at least seven feet long. His covering had fallen off, and his body emerged from it pitiful and appalling as from a winding-sheet). The other relational intensive process exhibits one of the prominent features of existential nihilism through how Kurtz died like (It was as though an animated image of death carved out of old ivory had been shaking its hand with menaces at a motionless crowd of men made of dark and glittering bronze). Mental perception process is dominated in this extract because the extract has the text-worlds of descriptions about one of the main events in this novel such as (I saw him open his mouth wide—it gave him a weirdly voracious aspect, as though he had wanted to swallow all the air, all the earth, all the men before him). The other material supervision process is also used like(A deep voice reached me faintly). The material supervision process is also functioned to build the mental image of Kurtz's end as (He fell back suddenly). The last process is a material event one like (The stretcher shook as the bearers staggered forward again, and almost at the same time

I noticed that the crowd of savages was vanishing without any perceptible movement of retreat). Significantly , the processes of the extract are highly descriptive . Hence , they are scene-advancing ones .

The parameters of the **world-switches** are diverse . One of these world-switches are represented speech which use past tense in the reporting clause and present tense in the reported speech to make it closer to the readers such as (‘Now, if he does not say the right thing to them we are all done for,’ said the Russian at my elbow, ‘Let us hope that the man who can talk so well of love in general will find some particular reason to spare us this time,’ I said.) . There is a temporal world-switch that talks about the change of the time like (as if the forest that had ejected these beings so suddenly had drawn them in again as the breath is drawn in a long aspiration). The other types of world-switch is through introducing another or a new enactor who is the Russian trader . The world-switches play a key role in the changing of the narration . Most of the novels follow the world-switches to refer to the attracting events that come from the clashes of thinking and actions by the enactors. These world-switches represent the mental experience of the people who read the novels and feel that they are within the ocean of the story .

The extract includes **the modality of the events** . The first modal world is epistemic one that shows the ability of seeing the life such as (I could not hear a sound, but through my glasses I saw the thin arm extended commandingly, the lower jaw moving, the eyes of that apparition shining darkly far in its bony head that nodded with grotesque jerks) . However , this modal world is negated . The other epistemic one which is the same , but , it is not negated one like(I could see the cage of his ribs all astir, the bones of his arm waving).

The last modal world is epistemic one for instance (He must have been shouting). Quirk et al (1986:224) say that using (must) is not always for obligation or necessity , it can be used to show the speaker's judgment of a proposition or it the may have the possibility of being true .

Negation is used in this extract . It has been function to show the dark aspect of the existence in the life of those people in Africa . The kinds of negation that are used like (not).

Extended metaphor does not appear in this extract . The concept of darkness exists in the novel from the title . The novel includes the features and the aspects of what darkness is through comparing this attribute of the people's deeds .

Blended self text-worlds are not used in this extract . All of the text-worlds are about the descriptions that reveal Kurtz's end . The self-aspect of the enactors is not needed in such a situation .

The following figure illustrates the conceptualization of the seventh extract .

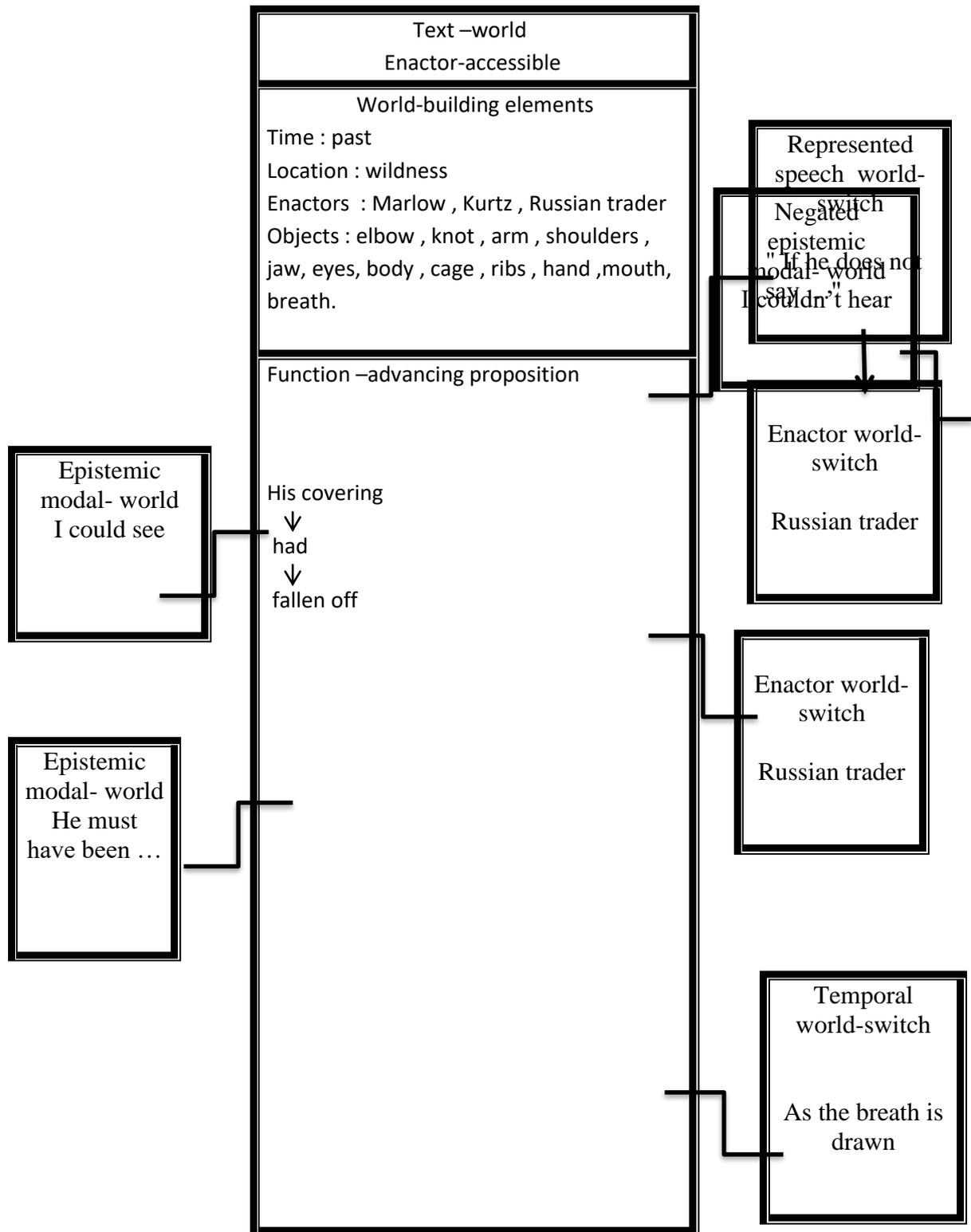


Figure 6.9: A summary text-worlds analysis of seventh extract

6.2.8. Extract 8

The story of this extract is about another significant figure in the novel . This figure represents one of the turning points in the narration of the story . The extract is filled with many descriptions from the existence that surrounds the people and the life . The forms of the life are the hints and cues of those people who suffer from the existential nihilism and how they encounter the challenges :

Dark human shapes could be made out in the distance, flitting indistinctly against the gloomy border of the forest, and near the river two bronze figures, leaning on tall spears, stood in the sunlight under fantastic head-dresses of spotted skins, warlike and still in statuesque repose. And from right to left along the lighted shore moved a wild and gorgeous apparition of a woman.

“She walked with measured steps, draped in striped and fringed cloths, treading the earth proudly, with a slight jingle and flash of barbarous ornaments. She carried her head high; her hair was done in the shape of a helmet; she had brass leggings to the knee, brass wire gauntlets to the elbow, a crimson spot on her tawny cheek, innumerable necklaces of glass beads on her neck; bizarre things, charms, gifts of witch-men, that hung about her, glittered and trembled at every step. She must have had the value of several elephant tusks upon her. She was savage and superb, wild-eyed and magnificent; there was something ominous and stately in her deliberate progress. And in the hush that had fallen suddenly upon the whole sorrowful land, the immense wilderness, the colossal body of the fecund and mysterious life seemed to look at her, pensive, as though it had been looking at the image of its own tenebrous and passionate soul.

“She came abreast of the steamer, stood still, and faced us. Her long shadow fell to the water’s edge. Her face had a tragic and fierce aspect of wild sorrow and of dumb pain mingled with the fear of some struggling, half-shaped resolve. She stood looking at us without a stir, and like the wilderness itself, with an air of brooding over an inscrutable purpose. A whole minute passed, and then she made a step forward. There was a low jingle, a glint of yellow metal, a sway of fringed draperies, and she stopped as if her heart had failed her. The young fellow by my side growled. The pilgrims murmured at my back. She looked at us all as if her life had depended upon the

unswerving steadiness of her glance. Suddenly she opened her bared arms and threw them up rigid above her head, as though in an uncontrollable desire to touch the sky, and at the same time the swift shadows darted out on the earth, swept around on the river, gathering the steamer into a shadowy embrace. A formidable silence hung over the scene (Conrad , 19902 : 114-116).

The extract has a number of locative keys that shape the spatial boundaries of the extract . The words of (forest and river) indicate the place of the events in the wildness . This spatial-zone is mentally formed and inferred by readers after reading the text-worlds of the extract to compensate the missing information .

The temporal boundaries of the extract are highly in past tense . The type of narration can be free-indirect discourse or free-direct discourse . These types are various according to the function of narration . Yet , this novel has been intensively dominated by free-indirect discourse that takes past tense as a way of narration . The words like (walked , came , stood and so on) conceptualize the sense of time-zone.

The enactors of the extract are she and narrator . Those two enactors populate the text-worlds of the extract . The new enactor (she) that refers to the women who are introduced in the novel to reveal the misuse and exploiting theme for the sake of slavery or achieving a number of mundane actions.

The world-building attributes of the extract through using adjectives , the readers can witness how existence was and how the space was demarcated by nihilism . The adjectives like (black , gloomy and bizarre) establish the mental experience in reader's mind . These words activate the mental images about the people who encounter bitter side of living . Therefore , these shapes of life appear on their bodies and became one with their existence . The initial text-world starts with this concept of blackness and foregrounded in the narration . The readers are immersed

from the very beginning into the space of existential nihilism and to feel the pain of people by the conquerors .

The accessibility of the extract is stylistically in third person singular. This form of narration is called heterodiegetic in terms of TWT . The variety of the forms in narration controls over the text-worlds to indicate the readers that the enactors create mental representations in different situations .

The deictic background of the text-worlds is introduced by world-building elements . The deictic foreground of the extract explicates how the text-worlds progress and how the details of the descriptions reflect the atmosphere of the existential nihilism . **The function-advancing propositions** urge the narrative discourse of the novel forward . The first process is a material supervention process which refers to the happening of the event like (And from right to left along the lighted shore moved a wild and gorgeous apparition of a woman). The second processes are also the same ones such as (She walked with measured steps, draped in striped and fringed cloths, treading the earth proudly, with a slight jingle and flash of barbarous ornaments ,She carried her head high; her hair was done in the shape of a helmet). The third process is a relational possessive one that depicts what she has for example (she had brass leggings to the knee, brass wire gauntlets to the elbow, a crimson spot on her tawny cheek, innumerable necklaces of glass beads on her neck; bizarre things, charms, gifts of witch-men, that hung about her, glittered and trembled at every step). The fourth process is relational intensive one which is She was savage and superb, wild-eyed and magnificent; there was something ominous and stately in her deliberate progress). The fifth processes are material supervention ones like (And in the hush that had fallen suddenly

upon the whole sorrowful land, the immense wilderness, the colossal body of the fecund and mysterious life seemed to look at her, pensive, as though it had been looking at the image of its own tenebrous and passionate soul).

The material supervention processes still populate the text-worlds of the extract with relational processes . The material supervention ones are such as (She came abreast of the steamer, stood still, and faced us , Her long shadow fell to the water's edge). The relational possessive process takes the second position after the material ones like (Her face had a tragic and fierce aspect of wild sorrow and of dumb pain mingled with the fear of some struggling, half-shaped resolve). The material superventio process is used again such as (She stood looking at us without a stir, and like the wilderness itself, with an air of brooding over an inscrutable purpose , A whole minute passed, and then she made a step forward) . The existential process is also functioned to refer to the existence of one aspect of the life for instance (There was a low jingle, a glint of yellow metal, a sway of fringed draperies, and she stopped as if her heart had failed her) . The last material processes are also supervention for example The young fellow by my side growled. The pilgrims murmured at my back. She looked at us all as if her life had depended upon the unswerving steadiness of her glance. Suddenly she opened her bared arms and threw them up rigid above her head, as though in an uncontrollable desire to touch the sky, and at the same time the swift shadows darted out on the earth, swept around on the river, gathering the steamer into a shadowy embrace. A formidable silence hung over the scene) . As the text-worlds of the extract indicate the two main processes as relational and material , they both refer to the descriptions of what the enactor do or the things around the enactor do happen . These processes are dominantly scene-advancing .

The parameters of the **world-switches** are not so many in the text-worlds of the extract . The first world-switch is the mentioning of a new enactor who is Kurtz's African mistress . The extract does not have the world-switches of other types .

The extract has also **modal worlds** . The first modal world is epistemic one that shows the ability for instance (Dark human shapes could be made out in the distance, flitting indistinctly against the gloomy border of the forest, and near the river two bronze figures, leaning on tall spears, stood in the sunlight under fantastic head-dresses of spotted skins, warlike and still in statuesque repose). The second modal world is deontic that expresses the obligation for example (She must have had the value of several elephant tusks upon her).

Negation is not used in this extract which is dominated highly by the processes of description for the events .

Extended metaphor is used in this extract which combines the word black in the title of the novel with drawing the mental image of those people who are black in their bodies and existence . The blackness is extended to the body of the narration like (Black shapes) .

Blended self text-worlds do not appear in this extract through the stretch of narration .

The diagrammatic representation of the extract is in the following figure.

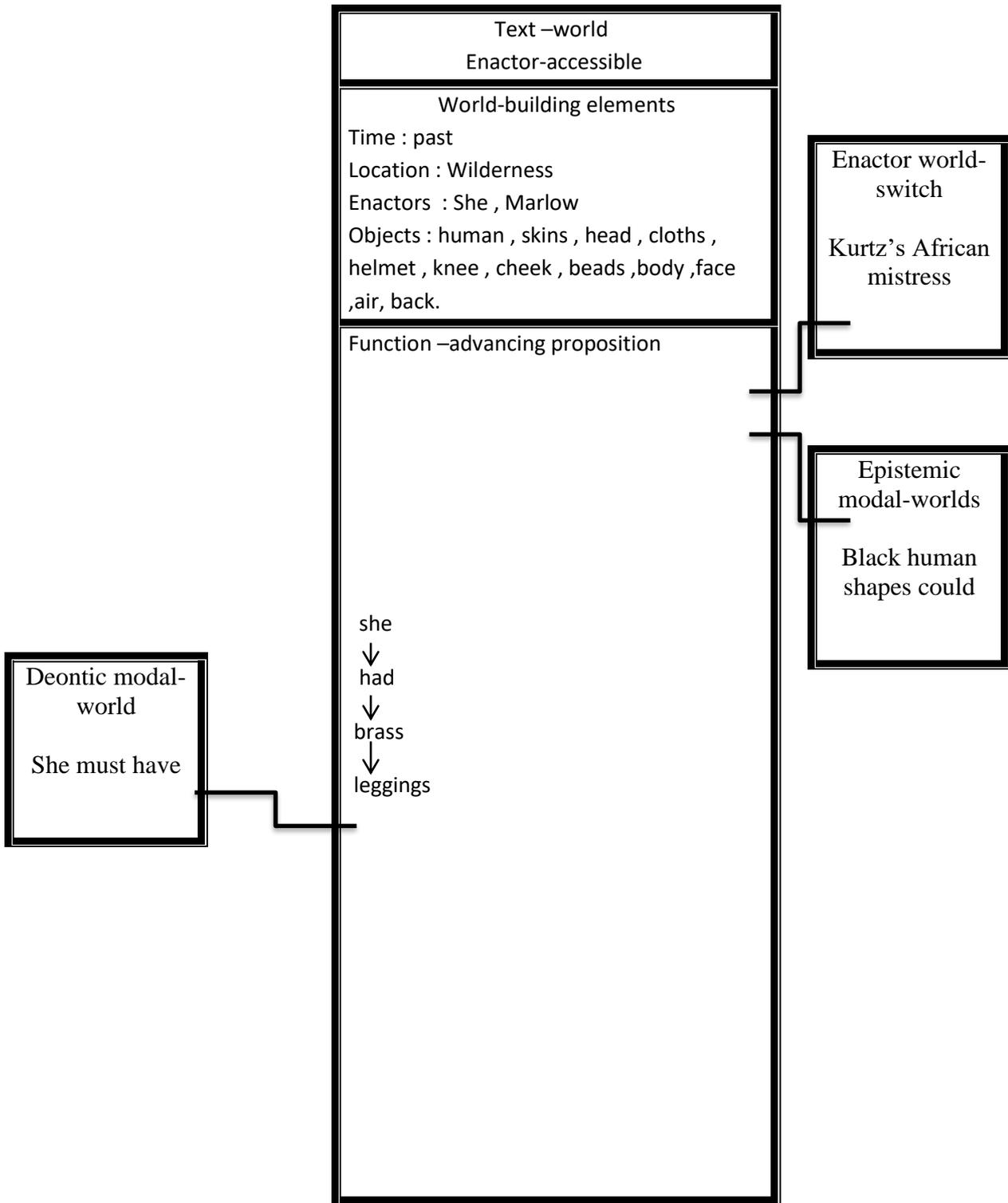


Figure 6.10: A summary text-worlds analysis of eighth extract .

6.2.9. Extract 9

This extract refers to the meeting between Marlow and Kurtz's fiancée who lost her love in that dark place . The meeting takes the form of the showing the dimensions of the place with sense of how humans feel in the middle of the painful moments.

“The dusk was falling. I had to wait in a lofty drawing-room with three long windows from floor to ceiling that were like three luminous and bedraped columns. The bent gilt legs and backs of the furniture shone in indistinct curves. The tall marble fireplace had a cold and monumental whiteness. A grand piano stood massively in a corner; with dark gleams on the flat surfaces like a sombre and polished sarcophagus. A high door opened—closed. I rose. “She came forward, all in black, with a pale head, floating towards me in the dusk. She was in mourning. It was more than a year since his death, more than a year since the news came; she seemed as though she would remember and mourn for ever. She took both my hands in hers and murmured, ‘I had heard you were coming.’ I noticed she was not very young—I mean not girlish. She had a mature capacity for fidelity, for belief, for suffering. The room seemed to have grown darker, as if all the sad light of the cloudy evening had taken refuge on her forehead. This fair hair, this pale visage, this pure brow, seemed surrounded by an ashy halo from which the dark eyes looked out at me. Their glance was guileless, profound, confident, and trustful.

She carried her sorrowful head as though she were proud of that sorrow, as though she would say, ‘I—I alone know how to mourn for him as he deserves.’ But while we were still shaking hands, such a look of awful desolation came upon her face that I perceived she was one of those creatures that are not the playthings of Time. For her he had died only yesterday. And, by Jove! the impression was so powerful that for me, too, he seemed to have died only yesterday—nay, this very minute. I saw her and him in the same instant of time—his death and her sorrow—I saw her sorrow in the very moment of his death. Do you understand? I saw them together—I heard them together. She had said, with a deep catch of the breath, ‘I have survived’ while my strained ears seemed to hear distinctly, mingled with her tone of despairing regret, the summing up whisper of his eternal condemnation. I asked myself what I was doing there, with a sensation of panic in my heart as though I had blundered into a place of

cruel and absurd mysteries not fit for a human being to behold. She motioned me to a chair. We sat down. I laid the packet gently on the little table, and she put her hand over it. . . . 'You knew him well,' she murmured, after a moment of mourning silence. (Conrad , 1902 : 122 -123)

The time-zone in the extract appears through the forms of the verbs . This stylistic way of informing the events is very common in this novel to be in past tense . Hence , the temporal boundaries of the text-worlds is in the past tense like (stood , came , took , seemed .. and so on) . These verbs show the conceptual time of the narration .

The spatial boundaries of the text-worlds is expressed by a number of locative cues . Stylistically , these cues create the mental the schemes of the place to be inferred in reader's mind like the (drawing-room with three long windows from floor to ceiling , three luminous and bedraped Columns , The tall marble fireplace had a cold and monumental whiteness and A grand piano stood massively in a corner) , these words and phrases refer to the place with closed aspects and the furniture . Therefore , the conceptual form of the place is a house where Marlow meets Kurtz's fiancée .

The enactors of the extract are Marlow and Kurtz's fiancée . Those populate the extract through their interactions about Kurtz's death and how these actions took place .

These are the deictic background of the extract by mentioning the elements of the text-worlds as **the world-building elements** .

The accessibility of the extract is clearly various . It does not take one form or one enactor who dominates the extract to express the whole story of the novel . This form of the narration is called heterodiegetic in terms

of TWT. The stylistic narration is mostly in third person which represents the Kurtz fiancée's speech and her own views .

The deictic foreground part of the novel indicates the progression of the text-worlds in the extract . This part is shaped by **The function-advancing propositions** . The extract initiates the first text-world by material supervision process like (The dusk was falling). The second process is relational possessive such as (The tall marble fireplace had a cold and monumental whiteness) . The third process is then material event one for example (A grand piano stood massively in a corner; with dark gleams on the flat surfaces like a sombre and polished sarcophagus) . The fourth process reveals the mental image of the movement towards Marlow like (She came forward, all in black, with a pale head, floating towards me in the dusk) . The fifth process is relational circumstance which creates the mental representation of how she was sad and in deep grieve for example (She was in mourning). The sixth material are action ones for instance (she seemed as though she would remember and mourn forever. She took both my hands in hers and murmured). The seventh process is negated intensive one like (she was not very young). The eighth process is again relational possessive one such as (She had a mature capacity for fidelity, for belief, for suffering). This material process builds cognitively the situation of the dark side of the existence in reader's mind by drawing the atmosphere of the life such as (This fair hair, this pale visage, this pure brow, seemed surrounded by an ashy halo from which the dark eyes looked out at me). The other process creates and sustains the space of nihilism in which she live by relational intensive process for instance (Their glance was guileless, profound, confident, and trustful). Then this process is followed by material one to reflect the sense of sadness such as (She carried her sorrowful head as though she

were proud of that sorrow). The extract continues with material action processes to express the sadness of Kurtz's fiancée (I saw her and him in the same instant of time—his death and her sorrow—I saw her sorrow in the very moment of his death) . The extract ends the text-worlds with material action processes such as (I heard them together I had blundered into a place of cruel and absurd mysteries not fit for a human being to behold. She motioned me to a chair. We sat down. I laid the packet gently on the little table, and she put her hand over it). These processes are dominantly by scene-advancing .

The parameters of the **world-switches** are various in the process of narrative discourse . The extract has the spatial-world switch which indicates the change of place from the river to the fiancée's house . The second one is a new enactor who is Kurtz's fiancée . The third world-switch is represented speech (She had said, with a deep catch of the breath, ‘I have survived).

The extract has a number of **modal-worlds** like the epistemic one such as (I noticed she was not very young , I perceived she was one of those creatures that are not the playthings of Time). The second modal-world is deontic I had to wait in a lofty drawing-room).

Negation is used in the extract with negated some processes . This builds the sense of impossibility .

Extended metaphor and **Blended self text-worlds** do not appear in this extract in the process of the narration .

The conceptual configuration of the extract is in the following figure .

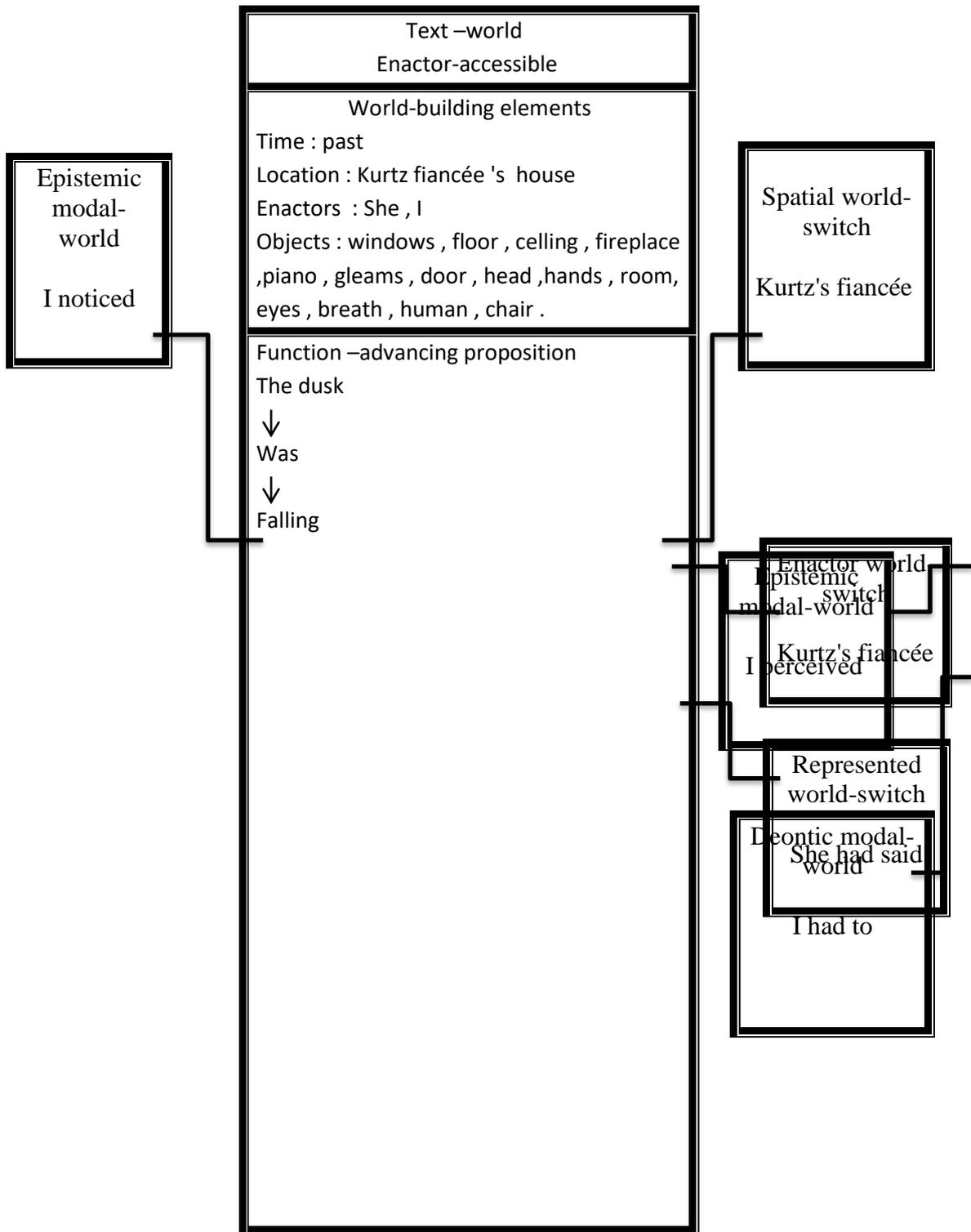


Figure 6.11: A summary text-worlds analysis of ninth extract .

6.2.9. Extract 10

The last extract of the novel draws the end of the stream of the narrative discourse in *Heart of Darkness*. The flow of existential nihilism takes its conceptual way by depicting the gloomy and lugubrious atmosphere of the people.

“I was on the point of crying at her, ‘Don’t you hear them?’ The dusk was repeating them in a persistent whisper all around us, in a whisper that seemed to swell menacingly like the first whisper of a rising wind. ‘The horror! The horror!’

“ ‘His last word—to live with,’ she insisted. ‘Don’t you understand I loved him—I loved him—I loved him!’ “I pulled myself together and spoke slowly.

“ ‘The last word he pronounced was—your name.’

“I heard a light sigh, and then my heart stood still, stopped dead short by an exulting and terrible cry, by the cry of inconceivable triumph and of unspeakable pain. ‘I knew it—I was sure!’ . . . She knew. She was sure. I heard her weeping; she had hidden her face in her hands. It seemed to me that the house would collapse before I could escape, that the heavens would fall upon my head. But nothing happened. The heavens do not fall for such a trifle. Would they have fallen, I wonder, if I had rendered Kurtz that justice which was his due? Hadn’t he said he wanted only justice? But I couldn’t. I could not tell her. It would have been too dark—too dark altogether. . . .” Marlow ceased, and sat apart, indistinct and silent, in the pose of a meditating Buddha.

Nobody moved for a time. “We have lost the first of the ebb,” said the Director, suddenly. I raised my head. The offing was barred by a black bank of clouds, and the tranquil waterway leading to the uttermost ends of the earth flowed somber under an overcast sky—seemed to lead into the heart of an immense darkness. **127-128**

The temporal side of the passage is replete with past tense that represents one of the main characteristics of this novel. The verbs sustain the form of reciting past events to put the readers in the scene of how the situation was and how the existence is reflected and conceptualized.

The spatial aspect of the text-worlds is at Kurtz fiancée's house who is visually conceptualized through informing the readers about Kurtz's last worlds and the locative hints like (house). This place represents the cornerstone of the novel and specially the end of the events in this space of the narrative discourse .

The space of the existence is deeply explored in the narrative discourse of this extract through the expression of (The horror , The horror) . This expression reveals the deep injury that is salient in Kurtz's life and the people who live in jungle . Furthermore , the use of attributive adjectives in building the world of nihilism such as (overcast sky) the adjective overcast makes the readers conceptualize how the darkness and gloomy atmosphere surrounds the people . This scheme is very common in reader's life of desolate feeling that comes with somber clouds .

The enactors of the text-worlds in this extract are mainly two , Marlow , Kurtz's fiancée and the director . Those figures populate the text-worlds that are the windows of the scene in the process of conceptualizing the existential nihilism of the novel . These are **the world-building elements** that establish the deictic background of the text-worlds .

The accessibility of the extract is dominated by first person narrator . This narration is called homodiegetic. And yet , the most narration of the novel takes a number of forms to be the sign of informing the novel . The various types of narration is because of stylistic techniques of informing the story.

The deictic foregrounds are formed by **function-advancing propositions** to show the progress of the narration . The initial process is a material action process such as (The dusk was repeating them in a persistent whisper all around us) and the second one is also a material one , but , it

is an event process like (in a whisper that seemed to swell menacingly like the first whisper of a rising wind) . The second ones are material action processes for instance (I heard a light sigh, and then my heart stood still, stopped dead short by an exulting and terrible cry, by the cry of inconceivable triumph and of unspeakable pain , I knew it). The third one is relational intensive process that is (I was sure) . The fourth one is again material action process such as (I heard her weeping) , then it is followed by relational possessive process as (she had hidden her face in her hands) . The material event process is still being used like (But nothing happened). The negative material event process is again for example (The heavens do not fall for such a trifle). The other processes are supervention ones like (Marlow ceased, and sat apart, indistinct and silent, in the pose of a meditating Buddha) and the negative one is also such as (Nobody moved for a time) . The other material process is also supervention (I raised my head) . The last material process is event process that shows the bleak existence and gloomy nihilism of the people through the scene-advancing function in conceptualizing the atmosphere of DARKNESS (The offing was barred by a black bank of clouds, and the tranquil waterway leading to the uttermost ends of the earth flowed sombre under an overcast sky—seemed to lead into the heart of an immense darkness).

The parameters of **the world-switches** appear in the passage through a series of shifts . The first ones are represented speeches like (His last word—to live with,’ she insisted , “We have lost the first of the ebb, said the Director, suddenly) . These ones are conceptualized by referring to the temporally remote scene by using reporting clauses in past tense .

The modal-worlds are also functioned in the text-worlds of the passage . The role of modality is so significant . The first one is a hypothetical one like (if I had rendered Kurtz that justice which was his due? Hadn't he said he wanted only justice? But I couldn't) . The second one is negative epistemic modal world like (I could not tell her). The other epistemic modal world is (that the heavens would fall upon my head) .

Negation is used in the extract with negated some processes . This establish the sense of impossibility .

Extended metaphor appears in the extract in extension of the darkness of the existence , especially in the end of the novel such as (The offing was barred by a black bank of clouds) . The phrase (black bank) entrench the reader's knowledge about the horrible atmosphere and this activates their experience to feel this scheme of darkness .

Blended self text-worlds have not been created in this extract to build the conceptual forms of nihilism .

The visual configuration of the extract is in the following figure .

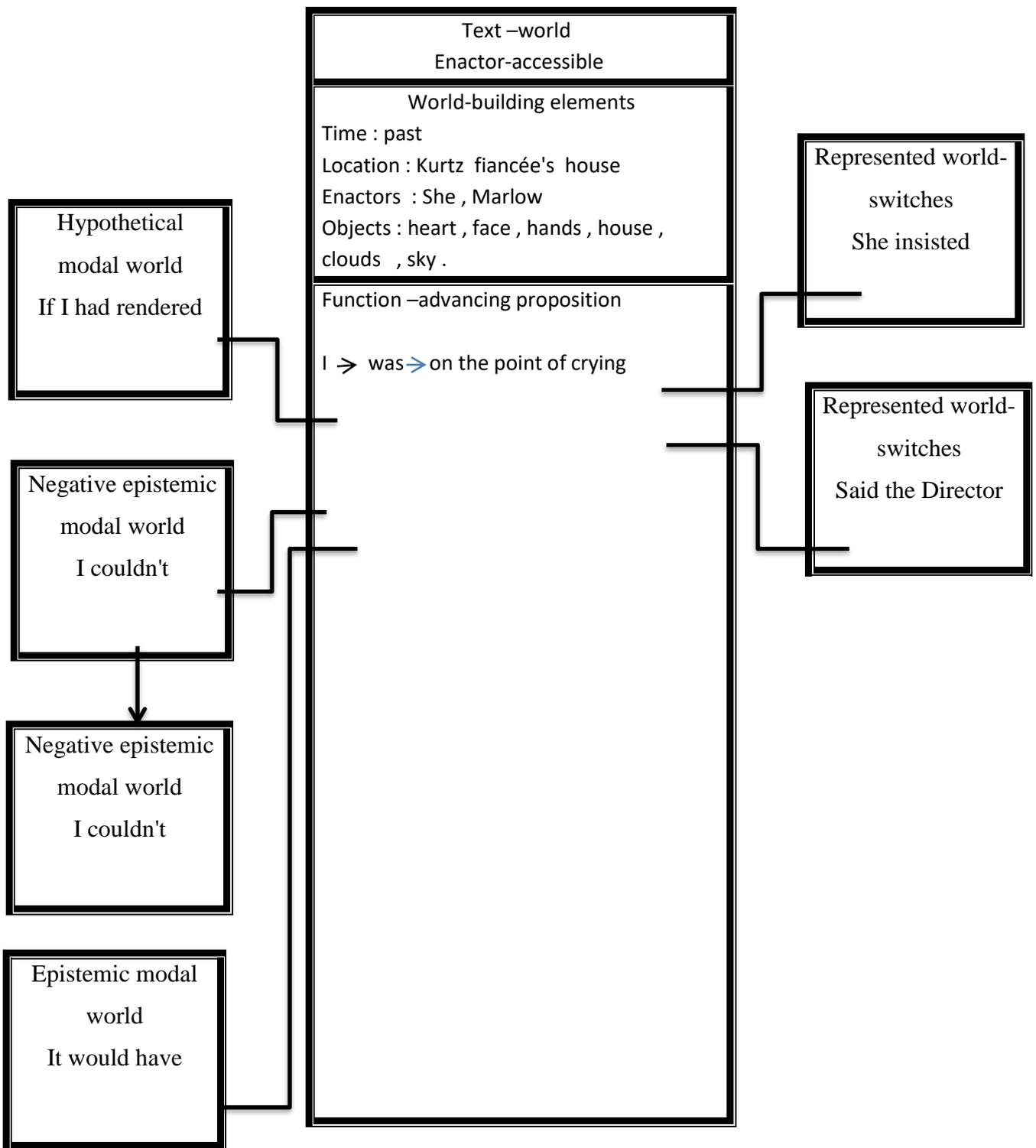


Figure 6.12: A summary text-worlds analysis of tenth extract .

Frequencies of Function-advancing propositions

Extracts	Material Process	Mental Process	Action Process	Existential process	Relational process
Extract 1	2	0	3	1	4
	20%	0%	30%	10%	40%
Extract 2	4	0	0	0	2
	66.66%	0%	0%		33.33%
Extract 3	3	0	0	0	6
	33.33%	0%	0%	0%	66.66%
Extract 4	7	1	0	0	5
	53.8%	7.6%	0%	0%	38.4%
Extract 5	4	0	0	1	3
	50%	0%	0%	12.5%	37.5%
Extract 6	4	0	0	0	1
	80%	0%	0%	0%	20%
Extract 7	7	3	0	0	2
	58.3%	25%	0%	0%	16.6%
Extract 8	8	0	3	1	3
	53.3%	0%	20%	6.6	20%
Extract 9	8	0	1	0	4
	61.5%	0%	7.6%	0%	30.7%
Extract 10	8	0	0	0	1
	88.8%	0%	0%	0%	12.5%

Frequencies of world-switches

Extracts	Represented speech	Spatial	Temporal	New enactors
Extract 1	0	0	0	1
Extract 2	0	1	3	1
Extract 3	0	0	0	1
Extract 4	0	0	1	1
Extract 5	0	1	2	0
Extract 6	1	0	1	1
Extract 7	1	0	1	1
Extract 8	0	0	0	1
Extract 9	1	1	0	1
Extract 10	2	0	0	0

The frequencies of modal worlds

Extracts	Hypothetical	Epistemological	Boulomaic	Perception	Deontic
Extract 1	0	3	0	0	0
Extract 2	0	0	0	1	0
Extract 3	0	0	0	0	0
Extract 4	0	0	0	0	0
Extract 5	0	4	0	0	1
Extract 6	1	1	1	1	1
Extract 7	0	2	0	0	0
Extract 8	1	0	0	0	1
Extract 9	0	0	0	0	1
Extract 10	1	3	0	0	0

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Nihilism in Joseph Conrad's Heart of Darkness (2022 , August , 22) in :

<https://www.123helpme.com/essay/Nihilism-in-Joseph-Conrads-Heart-of-Darkness-12025>

Appendix (1)

In the Country of Last Things

These are the last things, she wrote. One by one they disappear and never come back. I can tell you of the ones I have seen, of the ones that are no more, but I doubt there will be time. It is all happening too fast now, and I cannot keep up.

I don't expect you to understand. You have seen none of this, and even if you tried, you could not imagine it. These are the last things. A house is there one day, and the next day it is gone. A street you walked down yesterday is no longer there today. Even the weather is in constant flux. A day of sun followed by a day of rain, a day of snow followed by a day of fog, warm then cool, wind then stillness, a stretch of bitter cold, and then today, in the middle of winter, an afternoon of fragrant light, warm to the point of merely sweaters. When you live in the city, you learn to take nothing for granted. Close your eyes for a moment, turn around to look at something else, and the thing that was before you suddenly gone. Nothing lasts, you see, not even the thoughts inside you. And you mustn't waste your time looking for them. Once a thing is gone, that is the end of it.

This is how I live, her letter continued. I don't eat much. Just enough to keep me going from step to step, and no more. At times my weakness is so great, I feel the next step will never come. But I manage. In spite of the lapses, I keep myself going. You should see how well I manage.

The streets of the city are everywhere, and no two streets are the same. I put one foot in front of the other, and then the other foot in front of the first, and the hope I can do it again. Nothing more than that. You must understand how it is with me now. I move. I breathe what air is given me.

I eat as little as I can. No matter what anyone says, the only thing that counts is staying on your feet. (Auster , 1987 p.10)

When you work through the streets, she went on, you must remember to take only one step at a time. Otherwise, falling is inevitable. Your eyes must be constantly open, looking up, looking down, looking ahead, looking behind, on the watch for other bodies, on your guard against the unforeseeable. To collide with someone can be fatal. Two people collide and then start pounding each other with their fists. Or else, they fall to the ground and do not try to get up. Sooner or later, a moment comes when you do not try to get up anymore. Bodies ache, you see, there's no cure for that. And more terribly here than elsewhere. The rubble is a special problem. You must learn how to manage the unseen furrows, the sudden clusters of rocks, the shallow ruts, so that you do not stumble or hurt yourself. And then there are the tolls, these worst of all, and you must use cunning to avoid them. Wherever buildings have fallen or garbage has gathered, large mounds stand in the middle of the street, blocking all passage. Men build these barricades whenever the materials are at hand, and then they mount them, with clubs, or rifles, or bricks, and wait on their perches for people to pass by. They are in control of the street. If you want to get through, you must give the guards whatever they demand. Sometimes it is money; sometimes it is food; sometimes it is sex. Beatings are commonplace, and every now and then you hear of a murder (Auster , 1987 .P.12-13)

All this belongs to the language of ghosts. There are many other possible kinds of talks in this language. Most of them begin when one person says to another: I wish. What they wish for might be anything at all, as long as it is something that cannot happen. I wish the sun would never set. I wish money would grow in my pockets. I wish the city would be like it was in the old days. You get the idea. Absurd and infantile things, with no meaning and no reality. In general, people hold to the belief that however bad things were yesterday, they were better than things are today. What they were like two days ago was even no better than yesterday. The farther you go back, the more beautiful and desirable the world becomes. You drag yourself from sleep each morning to face something that is always worse than what you faced the day before, but by talking of the world that existed before you went to sleep, you can delude yourself into thinking that the present day is simply an apparition, no more or less real than the memories of all the other days you carry around inside you (Auster , 1987 .p15).

Even if William is not in the city, he could be somewhere else. This country is enormous, you understand, and there's no telling where he might have gone. Beyond the agricultural zone to the west, there are supposedly several hundred miles of desert. Beyond that, however, one hears talk of more cities, of mountain ranges, of mines and factories, of vast territories stretching all the way to a second ocean. Perhaps there is some truth to this talk. If so, William might well have tried his luck in one of those places. I am not forgetting how difficult it is to leave the city, but we both know what William was like. If there was the slightest possibility of getting out, he would have found a way.

I never told you this, but sometime during my last week at home, I met with the editor of William's newspaper. It must have been three or four days before I said good-bye to you, and I avoided mentioning it because I did not want us to have another argument. Things were bad enough as they were, and it only would have spoiled those last moments we had together. Don't be angry with me now, I beg you. I don't think I could stand it.

The editor's name was Bogat—a bald, big-bellied man with old-fashioned suspenders and a watch in his fob pocket. He made me think of my grandfather: overworked, licking the tips of his pencils before he wrote, exuding an air of abstracted benevolence that seemed tinged with cunning, a pleasantness that masked some secret edge of cruelty. I waited nearly an hour in the reception room. When he was finally ready to see me, he led me by the elbow into his office, sat me down in his chair, and listened to my story. I must have talked for five or ten minutes before he interrupted me. William had not sent a dispatch for over nine months, he

said. Yes, he understood that the machines were broken in the city, but that was beside the point. A good reporter always manages to file his story—and William had been his best man. A silence of nine months could only mean one thing: William had run into trouble, and he would not be coming back. Very blunt, no beating around the bush. I shrugged my shoulders and told him that he was only guessing (Auster , 1987 :33-35).

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Their house was on Circus Lane, deep inside a network of small alleys and dirt paths that wound through the heart of the second census zone. This was the oldest section of the city, and I had been there only once or twice before. Pickings for scavengers were slim in this neighborhood, and I had always been nervous about getting lost in its mazelike streets. Most of the houses were made of wood, and this made for a number of curious effects. Instead of eroding bricks and crumbling stones, with their jagged heaps and dusty residues, things here seemed to lean and sag, to buckle under their own weight, to be twisting themselves slowly into the ground. If the other buildings were somehow flaking to bits, these buildings were withering, like old men who had lost their strength, arthritics who could no longer stand up. Many of the roofs had caved in, shingles had rotted away to the texture of sponge, and here and there you could see entire houses leaning in two opposite directions, standing precariously like giant parallelograms—so nearly on their last legs that one touch of the finger, one tiny breath, would send them crashing to the ground.

The building that Isabel lived in was made of brick, however. There were six floors with four small apartments on each, a dark staircase with worn, wobbling steps, and peeling paint on the walls. Ants and cockroaches moved about unmolested, and the whole place stank of turned food, unwashed clothes, and dust. But the building itself seemed reasonably solid, and I could only think of how lucky I was. Note how quickly things change for us. If someone had told me before I came here that this was where I would wind up living, I would not have believed it. But now I felt blessed, as though some great gift had been bestowed on me. Squalor and comfort are relative terms, after all. Just three or four months after

coming to the city, I was willing to accept this new home of mine without the slightest shudder (Auster , 1987:50).

This was the first time I had been in the National Library. It was a splendid edifice, with portraits on the walls of governors and generals, rows of Italianate columns, and beautiful inlaid marble—one of the landmark buildings of the city. As with everything else, however, its best days were behind it. A ceiling on the second floor had caved in, columns had toppled and cracked, books and papers were strewn everywhere. I continued to see clusters of people milling about— mostly men, I realized—but no one paid any attention to me. On the other side of the card catalogue shelves, I found a green leather door that led to an enclosed staircase. I followed these stairs up to the next level and then stepped out into a long, low-ceilinged hallway with numerous doors on either side of it. No one else was in the hall, and since I heard no sounds coming from behind the doors, I assumed the chambers were empty. I tried to open the first door on my right, but it was locked. The second door was also locked. Then, against all my expectations, the third door opened. Inside, five or six men were sitting around a wooden table, talking about something in urgent, animated voices. The room was bare and windowless, with yellowish paint peeling on the walls and water dripping from the ceiling. All of the men were bearded, were dressed in black clothes, and wore hats on their heads. I was so startled to discover them there that I let out a little gasp and began to shut the door. But the oldest man at the table turned and gave me a wonderful smile, a smile so filled with warmth and kindness that I hesitated.

“Is there anything we can do for you?” he asked. His voice was heavily accented (the th’s were lost, and the w had been turned into a v), but I

couldn't tell which country he came from. Ist dere anyting ve can do fer yoo. Then I looked into his eyes, and a flicker of recognition shuddered through me.

"I thought all the Jews were dead," I whispered.

"There are a few of us left," he said, smiling at me again. "It's not so easy to get rid of us, you know."

"I'm Jewish, too," I blurted out. "My name is Anna Blume, and I came here from far away. I've been in the city for over a year now, looking for my brother. I don't suppose you know him. His name is William. William Blume."

"No, my dear," he said, shaking his head, "I've never met your brother." He looked over at his colleagues across the table and asked them the same question, but none of them knew who William was.

"It's been a long time," I said. "Unless he managed to escape somehow, I'm sure he's dead."

"It's very possible," the Rabbi said gently. "So many have died, you know. It's best not to expect miracles." (Auster, 1987 :67-68)

That was how I survived the Terrible Winter. I lived in the library with Sam, and for the next six months that small room was the center of my world. I don't suppose it will shock you to hear that we wound up sleeping in the same bed. One would have to be made of stone to resist such a thing, and when it finally happened on the third or fourth night, we both felt foolish for having waited for so long. It was all bodies at first, a mad crush and tangle of limbs, a splurge of pent-up lust. The sense of release was enormous, and for the next few days we went at each other to the point of exhaustion. Then the pace died down, as in fact it had to, and then, little by little, over the weeks that followed, we actually fell in love. I am not just talking about tenderness or the comforts of a shared life. We fell deeply and irrevocably in love, and in the end it was as though we were married, as though we would never leave each other again.

Those were the best days for me. Not just here, you understand, but anywhere —the best days of my life. It's odd that I could have been so happy during that awful time, but living with Sam made all the difference. Outwardly, things did not change much. The same struggles still existed, the same problems still had to be confronted every day, but now I had been given the possibility of hope, and I began to believe that sooner or later our troubles were going to end. Sam knew more about the city than anyone I had ever met. He could recite the list of all the governments of the past ten years; he could give the names of governors, mayors, and countless sub-officials; he could tell the history of the Tollists, describe how the power plants were built, give detailed accounts of even the smallest sects. That he knew so much and could still feel

confident about our chances of getting out—that was the thing that convinced me. Sam was not one to distort the facts. He was a journalist, after all, and he had trained himself to look skeptically at the world. No wishful thinking, no vague suppositions. If he said it was possible for us to get back home, that meant he knew it could be done (Auster , 1987:81)

Then Maggie disappeared. One day she simply wasn't there anymore, and we found no clues to tell us where she had gone. She must have wandered off while the rest of us were asleep upstairs, but that hardly explained why she had left all her things behind. If she had meant to run away, it seemed logical to think she would have packed a bag for the journey. Willie spent two or three days searching the immediate area for her, but he couldn't find a trace, and none of the people he talked to had ever seen her. After that, Willie and I took over the kitchen duties. Just as we were beginning to feel comfortable with the work, however, something else happened. Suddenly, and without any warning at all, Willie's grandfather died. We tried to comfort ourselves with the thought that Frick had been old—almost eighty, Victoria said—but that didn't do much good. He died in his sleep one night in early October, and Willie was the one who discovered the body: waking up in the morning and seeing that his grandfather was still in bed, and then, when he tried to rouse him, watching in horror as the old man crashed to the floor. It was hardest on Willie, of course, but we all suffered from this death in our own ways. Sam wept bitter tears when it happened, and Boris Stepanovich did not speak to anyone for four hours after he was told the news, which must have been some kind of record for him. Victoria did not show much on the surface, but then she went ahead and did something rash, and I understood how close she was to an ultimate despair. It is absolutely against the law to bury the dead. All corpses are required to be taken to one of the Transformation Centers, and anyone who does not comply with this regulation is subject to the stiffest penalty: a fine of two hundred fifty glots, to be paid on issuance of the summons, or immediate exile to

one of the work camps in the southwestern part of the country. In spite of all that, within an hour of learning of Frick's death, Victoria announced that she was planning to hold a funeral for him in the garden that afternoon. Sam tried to talk her out of it, but she refused to budge. "No one will ever know," she said. "And even if the police do find out, it doesn't matter. We have to do what's right. If we let a stupid law stand in our way, then we aren't worth anything." It was a reckless, wholly irresponsible act, but at bottom I believe she was doing it for Willie's sake. Willie was a boy of less than normal intelligence, and at seventeen he was still locked into the violence of a self that understood almost nothing of the world around him. Frick had taken care of him, had done his thinking for him, had literally walked him through the paces of his life. With his grandfather suddenly gone, there was no telling what might happen to him. Willie needed a gesture from us now—a clear and dramatic assertion of our loyalty, proof that we would stand with him no matter what the consequences. The burial was an enormous risk, but even in the light of what happened, I don't think Victoria was wrong to take it (Auster , 1987:100)

That was six or seven weeks ago. Of the eighteen residents who were living here at the time, seven were killed, five managed to escape, three were wounded, and three were unhurt. Mr. Hsia, a newcomer who had performed card tricks for us the night before, died from his bullet wounds at eleven o'clock the next morning. Mr. Rosenberg and Mrs. Rudniki both recovered. We took care of them for more than a week, and once they were strong enough to walk again, we sent them away. They were the last residents of Woburn House. The morning after the disaster, Sam made a sign and hammered it onto the front door: WOBURN HOUSE CLOSED. The people outside did not go away immediately, but then it got very cold, and as the days went by and the door did not open, the crowds began to disperse. Since then, we have been sitting tight, making plans about what to do next, trying to last through another winter. Sam and Boris spend a part of each day out in the garage, testing the car to make sure it's in working order. The plan is to drive away from here as soon as the weather turns warm. Even Victoria says she is willing to go, but I'm not sure if she really means it. We'll find out when the time comes, I suppose. From the way the sky has been acting for the past seventy-two hours, I don't think we have much longer to wait. We did our best to take care of the bodies, to clean up the damage, to wipe away the blood. More than that, I don't want to say anything. By the time we had finished, it was the following afternoon. Sam and I went upstairs to take a nap, but I wasn't able to sleep. Sam dropped off almost at once. Not wanting to disturb him, I climbed out of bed and sat down on the floor in a corner of the room. My old bag happened to be lying there, and for no particular reason I started to look through it. That was when I rediscovered the blue notebook I had bought for Isabel. The first several

pages were covered with her messages, the short notes she had written to me during the last days of her illness. Most of the messages were quite simple—things like “thank you” or “water” or “my darling Anna”—but when I saw that frail, overlarge handwriting on the page and Anna”—but when I saw that frail, overlarge handwriting on the page and remembered how hard she had struggled to make the words clear, those simple messages no longer seemed very simple at all. A thousand things came rushing back to me at once. Without even stopping to think about it, I quietly tore those pages from the notebook, folded them into a neat square, and put them back into the bag. Then, taking one of the pencils I had bought from Mr. Gambino so long ago, I propped up the notebook against my knees and started writing this letter. (Auster , 1987 : 110)

Considering what we have to look forward to, it is pleasant to dream of these absurdities. The thaw seems imminent now, and there is even a chance that we will leave tomorrow morning. That was how we left it before going to bed: if the sky looks promising, we will be off without another word. It is deep into the night now, and the wind is blowing through the cracks in the house. Everyone else is asleep, and I am sitting downstairs in the kitchen, trying to imagine what is ahead of me. I cannot imagine it. I cannot even begin to think of what will happen to us out there. Anything is possible, and that is almost the same as nothing, almost the same as being born into a world that has never existed before. Perhaps we will find William after we leave the city, but I try not to hope too much. The only thing I ask for now is the chance to live one more day. This is Anna Blume, your old friend from another world. Once we get to where we are going, I will try to write to you again, I promise. (Auster , 1987: 126)

Appendix (2)

Heart of Darkness

The *Nellie*, a cruising yawl, swung to her anchor without a flutter of the sails, and was at rest. The flood had made, the wind was nearly calm, and being bound down the river, the only thing for it was to come to and wait for the turn of the tide.

The sea-reach of the Thames stretched before us like the beginning of an interminable waterway. In the offing the sea and the sky were welded together without a joint, and in the luminous space the tanned sails of the barges drifting up with the tide seemed to

stand still in red clusters of canvas sharply peaked, with gleams of varnished sprits. A haze rested on the low shores that ran out to sea in vanishing flatness. The air was dark above Gravesend, and farther back still seemed condensed into a mournful gloom, brooding motionless over the biggest, and the greatest, town on earth.

The Director of Companies was our captain and our host. We four affectionately watched his back as he stood in the bows looking to seaward. On the whole river there was nothing that looked half so nautical. He resembled a pilot, which to a seaman is trustworthiness personified. It was difficult to realize his work was not out there in the luminous estuary, but behind him, within the brooding gloom (Conrad , 1902 : 3).

The sun set; the dusk fell on the stream, and lights began to appear along the shore. The Chapman lighthouse, a three-legged thing erect on a mud-flat, shone strongly. Lights of ships moved in the fairway— a great stir of lights going up and going down. And farther west on the upper reaches the place of the monstrous town was still marked ominously on the sky, a brooding gloom in sunshine, a lurid glare under the stars.

“And this also,” said Marlow suddenly, “has been one of the dark places of the earth.”

He was the only man of us who still “followed the sea.” The worst that could be said of him was that he did not represent his class. He was a seaman, but he was a wanderer, too, while most seamen lead, if one may so express it, a sedentary life. Their minds are of the stay-at-home order, and their home is always with them—the ship; and so is their country—the sea. One ship is very much like another, and the sea is always the same. In the immutability of their surroundings the foreign shores, the foreign faces, the changing immensity of life, glide past, veiled not by a sense of mystery but by a slightly disdainful ignorance; for there is nothing mysterious to a seaman unless it be the sea itself, which is the mistress of his existence and as inscrutable as Destiny. For the rest, after his hours of work, a casual stroll or a casual spree on shore suffices to unfold for him the secret of a whole continent, and generally he finds the secret not worth knowing. The yarns of seamen have a direct simplicity, the whole meaning of which lies within the shell of a cracked nut. But Marlow was not typical (if his propensity to spin yarns be excepted), and to him the meaning of an episode was not inside like a kernel but outside, enveloping the tale which brought it out only as a glow brings out a haze,

in the likeness of one of these misty halos that sometimes are made visible by the spectral illumination of moonshine (Conrad , 1902:20)

“. . . No, it is impossible; it is impossible to convey the life-sensation of any given epoch of one's existence—that which makes its truth, its meaning—its subtle and penetrating essence. It is impossible. We live, as we dream—alone. . . .”

He paused again as if reflecting, then added—

“Of course in this you fellows see more than I could then. You see me, whom you know. . . .”

It had become so pitch dark that we listeners could hardly see one another. For a long time already he, sitting apart, had been no more to us than a voice. There was not a word from anybody. The others might have been asleep, but I was awake. I listened, I listened on the watch for the sentence, for the word, that would give me the clue to the faint uneasiness inspired by this narrative that seemed to shape itself without human lips in the heavy night-air of the river.

“. . . Yes—I let him run on,” Marlow began again, “and think what he pleased about the powers that were behind me. I did! And there was nothing behind me!

There was nothing but that wretched, old, mangled steamboat I was leaning against, while he talked fluently about ‘the necessity for every man to get on.’ ‘And when one comes out here, you conceive, it is not to gaze at the moon.’ Mr. Kurtz was a ‘universal genius,’ but even a genius would find it easier to work with ‘adequate tools—intelligent men.’ He did not make bricks—why, there was a physical impossibility in the way—as I was well aware; and if he did secretarial work for the manager, it was because ‘no sensible man rejects wantonly the confidence of his

superiors.’ Did I see it? I saw it. What more did I want? What I really wanted was rivets, by heaven! Rivets. To get on with the work—to stop the hole. Rivets I wanted. There were cases of them down at the coast—cases—piled up—burst—split! You kicked a loose rivet at every second step in that station-yard on the hillside. Rivets had rolled into the grove of death. You could fill your pockets with rivets for the trouble of stooping down—and there wasn’t one rivet to be found where it was wanted. We had plates that would do, but nothing to fasten them with. And every week the messenger, a lone negro, letter-bag on shoulder and staff in hand, left our station for the coast. And several times a week a coast caravan came in with trade goods—ghastly glazed calico that made you shudder only to look at it, glass beads value about a penny a quart, confounded spotted cotton handkerchiefs. And no rivets. Three carriers could have brought all that was wanted to set that steamboat afloat.(Conrad , 1902:43)

“Black shapes crouched, lay, sat between the trees leaning against the trunks, clinging to the earth, half coming out, half effaced within the dim light, in all the attitudes of pain, abandonment, and despair. Another mine on the cliff went off, followed by a slight shudder of the soil under my feet. The work was going on. The work! And this was the place where some of the helpers had withdrawn to die. “They were dying slowly—it was very clear.

They were not enemies, they were not criminals, they were nothing earthly now—nothing but black shadows of disease and starvation, lying confusedly in the

greenish gloom. Brought from all the recesses of the coast in all the legality of time contracts, lost in uncongenial surroundings, fed on unfamiliar food, they

sickened, became inefficient, and were then allowed to crawl away and rest. These moribund shapes were free as air—and nearly as thin. I began to distinguish the

gleam of the eyes under the trees. Then, glancing down, I saw a face near my hand. The black bones reclined at full length with one shoulder against the tree, and slowly the eyelids rose and the sunken eyes looked up at me, enormous and vacant, a kind of blind, white flicker in the depths of the orbs, which died out slowly. The man seemed young—almost a boy—but you know with them it’s hard to tell. I found nothing else to do but to offer him one of my good Swede’s ship’s biscuits I had in my pocket. The fingers closed slowly on it and held—there was no other movement and no other glance. He had tied a bit of white worsted

round his neck—Why? Where did he get it? Was it a badge—an ornament—a charm—a propitiatory act? Was there any idea at all connected with it? It looked startling round his black neck, this bit of white thread from beyond the seas (Conrad , 1902 : 26-26)

“Going up that river was like travelling back to the earliest beginnings of the world, when vegetation rioted on the earth and the big trees were kings. An empty stream, a great silence, an impenetrable forest. The air was warm, thick, heavy, sluggish. There was no joy in the brilliance of sunshine. The long stretches of the waterway ran on, deserted, into the gloom of overshadowed distances. On silvery sand-banks hippos and alligators sunned themselves side by side. The broadening waters flowed through a mob of wooded islands; you lost your way on that river as you would in a desert, and butted all day long against shoals, trying to find the channel, till you thought yourself bewitched and cut off for ever from everything you had known once—somewhere—far away—in another existence perhaps. There were moments when one’s past came back to one, as it will sometimes when you have not a moment to spare to yourself; but it came in the shape of an unrestful and noisy dream, remembered with wonder amongst the overwhelming realities of this strange world of plants, and water, and silence. And this stillness of life did not in the least resemble a

peace. It was the stillness of an implacable force brooding over an inscrutable intention. It looked at you with a vengeful aspect. I got used to it afterwards; I did

not see it any more; I had no time. I had to keep guessing at the channel; I had to discern, mostly by inspiration, the signs of hidden banks; I watched for sunken stones; I was learning to clap my teeth smartly before my heart flew out, when I shaved by a fluke some infernal sly old snag

that would have ripped the life out of the tin-pot steamboat and drowned all the pilgrims; I had to keep a lookout for the signs of dead wood we could cut up in the night for next day's steaming. When you have to attend to things of that sort, to the mere incidents of the surface, the reality— the reality, I tell you—fades. The inner truth is hidden—luckily, luckily. But I felt it all the same; I felt often its mysterious stillness watching me at my monkey tricks, just as it watches you fellows performing on your respective tight-ropes for—what is it? Half-a-crown a tumble——” (Conrad , 1902 : 64-66)

I looked at him, lost in astonishment. There he was before me, in motley, as though he had absconded from a troupe of mimes, enthusiastic, fabulous. His very existence was improbable, inexplicable, and altogether bewildering. He was an insoluble problem. It was inconceivable how he had existed, how he had succeeded in getting so far, how he had managed to remain—why he did not instantly disappear. ‘I went a little farther,’ he said, ‘then still a little farther—till I had gone so far that I don’t know how I’ll ever get back. Never mind. Plenty time. I can manage. You take Kurtz away quick—quick—I tell you.’ The glamour of youth enveloped his parti-coloured rags, his destitution, his loneliness, the essential desolation of his futile wanderings. For months—for years—his life hadn’t been worth a day’s purchase; and there he was gallantly, thoughtlessly alive, to all appearance indestructible solely by the virtue of his few years and of his unreflecting audacity. I was seduced into something like admiration—like envy. Glamour urged him on, glamour kept him unscathed. He surely wanted nothing from the wilderness but space to breathe in and to push on through. His need was to exist, and to move onwards at the greatest possible risk, and with a maximum of privation. If the absolutely pure, uncalculating, unpractical spirit of adventure had ever ruled a human being, it ruled this bepatched youth. I almost envied him the possession of this modest and clear flame. It seemed to have consumed all thought of self so completely, that even while he was talking to you, you forgot that it was he—the man before your eyes—who had gone through these things. I did not envy him his devotion to Kurtz, though. He had not meditated over it. It came to him,

and he accepted it with a sort of eager fatalism. I must say that to me it appeared about the most dangerous thing in every way he had come upon so far. (Conrad , 19002 : 80)

Now, if he does not say the right thing to them we are all done for,' said the Russian at my elbow. The knot of men with the stretcher had stopped, too, halfway to the steamer, as if petrified. I saw the man on the stretcher sit up, lank and with an uplifted arm, above the shoulders of the bearers. 'Let us hope that the man who can talk so well of love in general will find some particular reason to spare us this time,' I said. I resented bitterly the absurd danger of our situation, as if to be at the mercy of that atrocious phantom had been a dishonouring necessity. I could not hear a sound, but through my glasses I saw the thin arm extended commandingly, the lower jaw moving, the eyes of that apparition shining darkly far in its bony head that nodded with grotesque jerks. Kurtz— Kurtz—that means short in German—don't it? Well, the name was as true as everything else in his life— and death. He looked at least seven feet long. His covering had fallen off, and his body emerged from it pitiful and appalling as from a winding-sheet. I could see the cage of his ribs all astir, the bones of his arm waving. It was as though an animated image of death carved out of old ivory had been shaking its hand with menaces at a motionless crowd of men made of dark and glittering bronze. I saw him open his mouth wide—it gave him a weirdly voracious aspect, as though he had wanted to swallow all the air, all the earth, all the men before him. A deep voice reached me faintly. He must have been shouting. He fell back suddenly. The stretcher shook as the bearers staggered forward again, and almost at the same time I noticed that the crowd of savages was vanishing without any perceptible movement of retreat, as if the forest that had ejected these

beings so suddenly had drawn them in again as the breath is drawn in a long aspiration (Conrad , 19902 : 98-99).

Dark human shapes could be made out in the distance, flitting indistinctly against the gloomy border of the forest, and near the river two bronze figures, leaning on tall spears, stood in the sunlight under fantastic head-dresses of spotted skins, warlike and

still in statuesque repose. And from right to left along the lighted shore moved a wild and gorgeous apparition of a woman.

“She walked with measured steps, draped in striped and fringed cloths, treading the earth proudly, with a slight jingle and flash of barbarous ornaments. She carried her head high; her hair was done in the shape of a helmet; she had brass leggings to the knee, brass wire gauntlets to the elbow, a crimson spot on her tawny cheek, innumerable necklaces of glass beads on her neck; bizarre things, charms, gifts of witch-men, that hung about her, glittered and trembled at every step. She must have had the value of several elephant tusks upon her. She was savage and superb, wild-eyed and magnificent; there was something ominous and stately in her deliberate progress. And in the hush that had fallen suddenly upon the whole sorrowful land, the

immense wilderness, the colossal body of the fecund and mysterious life seemed to look at her, pensive, as though it had been looking at the image of its own

tenebrous and passionate soul.

“She came abreast of the steamer, stood still, and faced us. Her long shadow fell to the water’s edge. Her face had a tragic and fierce aspect of

wild sorrow and of dumb pain mingled with the fear of some struggling, half-shaped resolve. She stood looking at us without a stir, and like the wilderness itself, with an air of brooding over an inscrutable purpose. A whole minute passed, and then she made a step forward. There was a low jingle, a glint of yellow metal, a sway of fringed draperies, and she stopped as if her heart had failed her. The young fellow by my side growled. The pilgrims murmured at my back. She looked at us all as if her life had depended upon the unswerving steadiness of her glance. Suddenly she opened her bared arms and threw them up rigid above her head, as though in an uncontrollable desire to touch the sky, and at the same time the swift shadows darted out on the earth, swept around on the river, gathering the steamer into a shadowy embrace. A formidable silence hung over the scene (Conrad , 19902 : 114-116).

“The dusk was falling. I had to wait in a lofty drawing-room with three long windows from floor to ceiling that were like three luminous and bedraped columns. The bent gilt legs and backs of the furniture shone in indistinct curves. The tall marble fireplace had a cold and monumental whiteness. A grand piano stood massively in a corner; with dark gleams on the flat surfaces like a 311omber and polished sarcophagus.

A high door opened—closed. I rose. “She came forward, all in black, with a pale head, floating towards me in the dusk. She was in mourning. It was more than a year since his death, more than a year since the news came; she seemed as though she

would remember and mourn for ever. She took both my hands in hers and murmured, ‘I had heard you were coming.’ I noticed she was not very young—I mean not girlish. She had a mature capacity for fidelity, for belief, for suffering. The room seemed to have grown darker, as if all the sad light of the cloudy evening had taken refuge on her forehead. This fair hair, this pale visage, this pure brow, seemed surrounded by an ashy halo from which the dark eyes looked out at me. Their glance was guileless, profound, confident, and trustful.

She carried her sorrowful head as though she were proud of that sorrow, as though she would say, ‘I—I alone know how to mourn for him as he deserves.’ But while we were still shaking hands, such a look of awful desolation came upon her face that I perceived she was one of those creatures that are not the playthings of Time. For her he had died only yesterday. And, by Jove! The impression was so powerful that for me,

too, he seemed to have died only yesterday—nay, this very minute. I saw her and him in the same instant of time—his death and her sorrow—I saw her sorrow in the very moment of his death. Do you understand? I saw them together—I heard them together. She had said, with a deep catch of the breath, ‘I have survived’ while my strained ears seemed to hear distinctly, mingled with her tone of despairing regret, the summing up whisper of his eternal condemnation. I asked myself what I was doing there, with a sensation of panic in my heart as though I had blundered into a place of cruel and absurd mysteries not fit for a human being to behold. She motioned me to a chair. We sat down. I laid the packet gently on the little table, and she put her hand over it. . . . ‘You knew him well,’ she murmured, after a moment of mourning silence. (Conrad , 1902 : 122 -123)

“I was on the point of crying at her, ‘Don’t you hear them?’ The dusk was repeating them in a persistent whisper all around us, in a whisper that seemed to swell menacingly like the first whisper of a rising wind. ‘The horror! The horror!’

“ ‘His last word—to live with,’ she insisted. ‘Don’t you understand I loved him—I loved him—I loved him!’ “I pulled myself together and spoke slowly.

“ ‘The last word he pronounced was—your name.’

“I heard a light sigh, and then my heart stood still, stopped dead short by an exulting and terrible cry, by the cry of inconceivable triumph and of unspeakable

pain. ‘I knew it—I was sure!’ . . . She knew. She was sure. I heard her weeping; she had hidden her face in her hands. It seemed to me that the house would collapse before I could escape, that the heavens would fall upon my head. But nothing happened. The heavens do not fall for such a trifle. Would they have fallen, I

wonder, if I had rendered Kurtz that justice which was his due? Hadn’t he said he wanted only justice? But I couldn’t. I could not tell her. It would have been too

dark—too dark altogether. . . .” Marlow ceased, and sat apart, indistinct and

silent, in the pose of a meditating Buddha.

Nobody moved for a time. “We have lost the first of the ebb,” said the Director, suddenly. I raised my head. The offering was barred by a black

bank of clouds, and the tranquil waterway leading to the uttermost ends of the earth flowed somber under an overcast sky—seemed to lead into the heart of an immense darkness. (Conrad , 1902 :127-128)