

Text-World Theory in Nicole Disney's "Beneath the Cracks": A Stylistic/Cognitive Analysis

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Abstract

This paper is a stylistic/cognitive analysis of a narrative based on Text World Theory (TWT) in an attempt to identify the text worlds, the discourse worlds and the sub-worlds in the text under analysis. Cognitive Linguistics is an interdisciplinary approach incorporating language and cognitive abilities. Emphasis is on the manner by which humans process language and build mental representations, text-worlds, to reach a thorough comprehension of meaning structures. The short story analyzed is "Beneath the Cracks", by Nicole Disney. This research tries to prove that context-dependent text world analysis of narratives is useful in rendering participants' senses. (TWT), in the works of Werth (1999) and Gavins (2007a, 2007b), provides an explanatory account of the way readers build mental models based on the linguistic items presented. TWT explains the process of readers' moving from textual information towards the deep nature of text worlds. It is concluded that TWT demonstrates the cognitive processes taking place through the process of reading, the process that leads to text interpretation and accessing meaning. The short narrative is evidence that TWT is a tool that reveals human mental representations and their changing stages according to life defiance and struggles. This paper is original in its interpretation of new scopes of text meanings based on Text World Theory.

Key Words: Stylistics; Cognitive-Linguistics; Text World Theory; Narrative Discourse

1. Statement of the Problem

Text World Theory (TWT) is an interdisciplinary approach incorporating Cognitive Linguistics (CL) and Stylistics. Its basic foundation is that human beings understand and process discourses by structuring mental representations, text-worlds, of these discourses in their minds (Gavins, 2007a). Hence, TWT is a Cognitive Linguistics premise accounting for developing phases of discourse comprehension. CL shifts linguistic focus from purely formal features of grammar to meanings built by discourse elements. As far as CL is concerned, language is the output of human cognitive capabilities (Gavins, 2007a , 2007 b).

Being a social activity, reading makes readers “engaged prospectively in social encounters” the moment they start that activity (Myers, 2009, p.339). Consequently, understanding writers’ manner of manipulating language, and the readers’ mental processes decoding linguistic choices come to the fore especially in narratives. Narratives include elements which create the participants’ world(s) and push incidents forward. Accessing these elements results in the structuring of the intended meaning that leads to text interpretation.

Language and literary works are part and parcel because any work of literature owes its own existence to language. Text World Theory, in the works of Werth (1999) and Gavins (2007a , 2007b), provides an explanatory account of the way readers build mental representations based on the linguistic items presented. Moving from textual information towards the deep nature of text worlds, TWT is so helpful in narrative interpretation. The layers of the text become identified and the readers’ sense of texts follows. The current study is a cognitive/stylistic analysis of Nicole Disney’s “Beneath the Cracks”. Taking TWT as the theoretical foundation, this study attempts to unveil the mental models constructed and the resulting discourse interpretation in Disney’s narrative.

2. Aim and Significance of the Study

This study attempts to apply a text-world approach to discourse, narrative discourse. It tries to prove that context-dependent text world analysis of narratives is useful in rendering the participants’ senses. Text World Theory is proposed by Werth (1995, 1999) and Gavins (2007a ,2007b) in order to demonstrate the cognitive processes taking place through reading, the processes that lead to text interpretation.

This study is significant in the sense that it outlines the relation between mental worlds created as a result of text elements and the pragmatic meaning stemming from these conceptually-created worlds. Hence, the paper provides a cognitive, pragmatic and stylistic analysis.

3. Research Questions

1. What are the mental models constructed by the text?
2. What are the world-builders employed?

3. What are the function-advancers used?
4. What are the sub-worlds created?
5. Which type of modality is selected?
6. What is the effect of text worlds on narrative interpretation?

4. Literature Review

The following part attempts to set the background of Cognitive Linguistics, Pragmatics, Stylistics and some related literature. Pragmatics provides the required data so that a thorough understanding of the intended meaning may be attained. Cognitive Linguistics deals with mental representations responsible for understanding the intended meaning.

4.1. Pragmatics

Wiśniewski (2007) differentiated between pragmatics and semantics. While he explained that semantics had to do with the objective meaning of words found in any dictionary, he considered pragmatics to be concerned with speaker-intended meaning: the communicative/contextual meaning. Horn and Ward (2004) referred to the features that distinguished pragmatics from syntax and semantics. They made clear that while semantics was about the connection between signs and whatever they denoted, syntax signified the relations among signs. Pragmatics, they added, indicated the manner by which signs were linked to their users or "the context-dependent aspects of meaning" (Horn & Ward, 2004, p. xi).

Pragmatics, as a branch of linguistics, deals with meaning in use or meaning in context. It is the contextual constraints that pave the way for a certain interpretation to come to the fore. Pragmatics deals with utterance interpretation. In order to interpret utterance, features of the situation, time, setting, participants and their relations should be accessed. Crystal (2003) defined pragmatics as follows:

...it (pragmatics) has come to be applied to the study of language from the point of view of its users, especially of the choices they make, the constraints they encounter in using language in social interaction, and the effect their use of language has on the other participant in an act of communication (p.364).

Finch (2000) considered pragmatics to be "The study of the situational constraints on meaning" (p.2) with a focus on "contextualized meaning" (p.145). Definitions of pragmatics obviously revolve around the notion of context, a notion clarified in the following part.

4.2. Context

It seems that the notions of text and context are at the heart of pragmatic meaning. Wiśniewski (2007) explained that there were two types of context in pragmatics: the linguistic context and the physical context. The linguistic context or the co-text refers to the words surrounding a lexical item in the same sentence. The physical context, on the other hand, refers to the location, the timing and the situation in which a word is uttered.

According to Lyons (1996), context does not only refer to the surrounding text-the surrounding words- but also to the circumstances of utterance. Herman (1995) considered the notion of context to be referring to, in addition to time and setting of an utterance, the cognitive context:

Context can also refer to the cognitive context, the set of beliefs, assumptions, presuppositions, frames, which participants activate or draw on to interpret actions. The linguistic environment within which a linguistic feature is located has also been termed the context of that feature (p.14).

It follows that in order to get the proper meaning of utterance in its context (pragmatic-meaning), readers/listeners must approach mentally-represented features of a situation. van Dijk (1991) clarified the importance of understanding context in its broad sense:

During a conversation, a lecture, doctor-patient interaction, reading the newspaper or watching TV, participants of course also need to mentally monitor such encounters themselves, e.g., by planning, executing, controlling or indeed understanding them. It is here proposed that such ongoing, continuously updated episodic representations should be conceptualized as a special type of models, viz., context model (p.193).

As a result, studying mental worlds created by characters as the narrative proceeds results in getting the intended pragmatic-meaning.

4.3. Cognitive Linguistics

As a reaction towards the approaches which investigate purely linguistic features pertaining to syntax, Cognitive Linguistics takes discourse processing as its focal point. Langacker considered meaning to be the core of language and added that any linguist who neglected meaning interpretation for the sake of purely linguistic forms "severely impoverishes the natural and necessary subject

matter of the discipline and ultimately distorts the character of the phenomena described" (1987, p.12). In CL, meaning is generated by the cognitive abilities which construct the mental structures attached to discourse comprehension.

The abstract entities can't lead to the discourse comprehension in case that they remain disembodied. For this reason, the notion of embodiment is a significant element in CL (Johnson, 1987; Lakoff, 1987). In this concern, a cognitive element has to be founded on actual experiences so that meaning may be grasped.

Geeraerts and Cuyckens (2012) observed that CL viewed language as an instrument aiding to build mental categories leading to intended-meaning negotiation. They explained that there was a difference between Cognitive Linguistics and the uncapitalized cognitive linguistics. The former was just one approach of the latter; the latter signified all approaches which considered language a mental representation.

Fauconnier (2006) defined Cognitive Linguistics as the theoretical framework that overstepped the apparent structure of discourse to analyze the conceptual process that produce discourse and lead to meaning construction. He explained that once people got engaged in language activities, they unconsciously evoked cognitive resources and cultural experiences which prompted meaning texture.

CL as an approach tackling the relation between language and cognition covers many notions including the Conceptual Metaphor Theory (Lakoff & Johnson, 1980), Mental Spaces (Fauconnier, 1994, 1997), Conceptual Integration Theory (Fauconnier, 1997; Fauconnier & Turner, 1998, 2002, 2006) and Text World Theory (Werth, 1999; Gavins, 2007a & 2007b). TWT, the analytical framework in this study, is explained in the methodology section.

4.4. Stylistics and Short Stories

Widdowson defined stylistics as "the study of literary discourse from a linguistic orientation" (1975, p.4). This linguistic approach to literature rendered an objective analysis "by focusing on the literature entity independent of an author's intentions" (Kumar, 1987, p.40). Literary Stylistics was defined as the analysis of literary language using linguistic toolkits with the aim of explaining the manner by which literary meanings are objectively created (Toolon, 2019). Stylistics analyzes linguistic components in the language of literature (Carson, 1974). Stylistics, in this concern, is an interdiscipline located between

linguistics and literature. Biber and Conrad (2009) indicated that a text was examined depending on three angles: register, genre and style. They defined "style" as the choices made by an author. These choices are thought to make readers interact with the text more effectively. Consequently, stylistics is about the interaction between readers and discourses.

Gavins (2007) indicated that the narrator was, sometimes, positioned somewhere outside of the story, rather than being an enactor participating in it (internal focalisation). There was a distinction, she added, between the entity narrating the story (the narrator) and the entity filtering a text at any point (the focaliser). In the narrative under analysis, there is only one narrator, a participant enacting in the story itself. This adds to the narrative's impact.

4.5. Some Related Studies

Whitely (2010) investigated text worlds in three novels: *The Remains of the Day* (1989), *The Unconsoled* (1995) and *Never Let Me Go* (2005). The study aimed to examine the works of Ishiguro, the novelist, from a cognitive perspective. It also analyzed readers' responses through internet posts.

Hallam (2013) applied the cognitive framework of text-world theory to the short story *Matinée*. Text worlds and their relations are identified. The study presented the structure set by text-worlds and explained the collapse of that structure.

Bom (2015) approached linguistic identity of Chinese migrants in Sheffield. Interview data were analyzed from a text-world perspective. The study was concerned with spoken discourse analysis from the angle of text world theory.

Esmaeili (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.

Canning (2017) examined reading contexts with real readers in Ireland's female prison. Text world theory was employed in order to consider reader engagement in the talk of the participants. The study analyzed real-time reading with real readers.

Tencheva (2017) discussed de Beaugrande and Dressler's view that every text stirred a mentally-established world which was, later, notified at the level of

language. In comparison with Werth's conviction that there was another discourse world, the paper presented the way the worlds co-exist. Investigation depended on audience addressing expressions employed in political discourses.

Ho et al. (2018) analyzed three statements from the trial of Amanda Knox. Text-worlds in Knox's statements were the basis of examination. Results showed that while Knox was projected as a responsible actor in her first two statements, she was projected as a sinner in her third one.

Gibbons (2019) tackled Ahmed Naji's trial from a cognitive stylistic approach. Naji, an Egyptian writer, was imprisoned for disturbing common morals. The paper explained roles and text-worlds. The article also presented the ethics of reading and explored cultural differences and the Arab cultural context.

Studies based on TWT, some of them are aforementioned, vary regarding their data of analysis. Some deal with natural discourses; others deal with literary discourses. This study, though utilizing TWT, has an original pivot. Examining "Beneath the Crack" via TWT reflects the creation of new worlds coinciding with the changing psychological states of participants.

5. Methodology

In this study, the framework of analysis appertains to TWT. Data of analysis pertain to Nicole Disney's short story "Beneath the Cracks". TWT in the contributions of Werth (1999) and Gavins (2007a, 2007b) is the theoretical foundation on which the stylistic analysis of the narrative is based. TWT is chosen for the purpose of identifying the underlying conceptual worlds accompanying discourse elements. Identification of these worlds helps in developing an objective estimation of the linguistic components in the short story.

"Beneath the Cracks" is a short story written by Nicole Disney. Disney won the 18th Annual WD's Short Story Competition in 2018 (Retrieved from <https://www.writersdigest.com/writing-articles/by-writing-genre/short-story-essay/winners-18th-annual-short-short-story-competition>). When she was asked to provide a line or two to describe her short story, Disney said "A hungry homeless man and a street kid show each other compassion and trade the secrets that make their lives livable". "Beneath the Cracks" is selected to be the target of this cognitive analysis due to the story's diverse layers of meanings, which are well reflected in the worlds represented.

The short story is downloaded and saved in a separate file. After that, it is examined manually and carefully in the light of TWT. Analysis is explained in reference to discourse worlds, text worlds and sub-worlds. Explanation is followed figures clarifying accurately the worlds represented. The following part explains in details the cornerstones of TWT.

In terms of text analysis, CL is interested in text- world building and the reader's immersion into this text- world (Andreeva, 2009 as cited in Protasov, 2016)

Rooted in CL, TWT -developed by Werth (1999), and Gavins (2007a, 2007b) as a discourse framework-is a model of discourse processing accounting for meaning-making via the medium of language. TWT approaches the cognitive processes of almost all forms of human communication. Once engaged in communication, people build their own text worlds, the mental constructs, which are used in understanding discourse. TWT's main concern is the manner by which discourse is negotiated and conceptually constructed by participants so that readers can make sense of a text.

Werth (1995) considered that the word "world" did not refer to that planet spinning around the sun, it, rather, indicated imaginary states of affairs existing in people's heads: "all these worlds are the product of mental processes" (p. 49). Werthian worlds are mental in nature and are created by speakers, listeners, writers, and readers during the process of discourse production and comprehension. These mental constructs are based on interactions and experiences in the real world: "Mental maps, in turn, are built up not only from what we can perceive on any single occasion, but also on our memory of previous occasions..." (Werth, 1999, p. 7).

Gavins (2007) put forth that TWT set the basic principle that discourse clarified three levels (the three world levels of the theory): the discourse world, the text world, and the sub-world.

First, the discourse- world is language use within a situational context; it is "the situational context surrounding the speech event itself" (Werth, 1999, p. 83). Werth (1999) added that the discourse-world contained the physical setting surrounding discourse-participants, place, time, participants, their direct perception of external circumstances and what they can work out from such perceptions. Discourse -world comes into being as soon as a willful participation in communication takes place. In that world, communicators are

called participants. All sensory inputs (smell, sound, temperature) are considered to be in it (Gavins, 2007). Within TWT, participants are considered along with their hopes, dreams, intentions, beliefs, knowledge, memories and imagination (Werth, 1995, P. 52). Discourses, according to Werth (1999), are mutual attempts to negotiate a common ground.

Second, the text-world is the conceptual domain of the understanding constructed by language producers and users. It is based on memory and imagination (Werth, 1999). In other words, when discourse is understood, mental representations, or text-worlds, are created out of the discourse elements. The text-world refers to "a deictic space, defined initially by the discourse itself, and specifically by the deictic and referential elements in it" (Werth, 1999, p.180). People draw upon deictic terms to communicate their embodied conceptual system and their experience of the world to others; these terms are the building blocks of discourse representation in minds. In TWT, they are world-building elements (Gavins, 2007). Each text provides information which establishes its world in the minds of participants via two devices: world-builders or world-building propositions (which constitute the text background, participants, time, and place) and function-advancers or function-advancing propositions (which cause the action and events to progress). (Werth, 1999, Gavins, 2007a & 2007b).

World-building propositions establish the scene, background and boundaries of a text world. Features of world-builders are either attributive or identifying (Gavins 2007). According to Werth, (1999, p.187) and Gavins,(2007b, p. 35-52), world-builders include:

- a) Time: time-zone of verbs, adverbs of time, temporal adverbial clauses.
- b) Place: locative adverbs, locative noun phrases, locative adverbial clauses.
- c) Entities: concrete noun phrases, abstract noun phrases.
- d) Demonstratives
- e) Definite articles
- f) Personal pronouns, tense variations and verbs of motion.

Werth (1999) considered entities present in the text world as "characters", while Gavins (2007) called them "enactors". At the text-world level, enactors at the text-world level are equivalent to participants in the discourse-world, thus

possessing hopes, dreams, memories and the like. (Gavins, 2007b, p. 42; Werth, 1999, p. 82).

Function-advancing propositions tell the story and “propel a discourse forward in some way” (Gavins, 2007, p. 56). Werth (1999, p. 191) presented sub-categories of function-advancers:

Text Type	Predicate Type	Function	Speech Act
Narrative	action, event	plot-advancing	report, recount
Descriptive: scene	State	scene-advancing	describe scene
Descriptive: person	state, property	person-advancing	describe character
Descriptive: routine	habitual	routine-advancing	describe routine
Discursive	relational	argument-advancing	postulate, conclude...
Instructive	imperative	goal-advancing	request, command...

Table (1): Function-advancers

According to Gavins (2007b), a text-producer will select the function-advancer that best conforms to their goals.

Third, the sub-world, according to Werth (1999), originates from within text-worlds as a departure from its main building parameters. Werth differentiated between ‘participant-accessible’ sub-worlds and ‘character-accessible sub-worlds’. The former retains the basic text-world parameters as this sub-world is created by participants. The latter is the one in which “the text-world parameters are departed from under the responsibility of a character, and hence in a way which is unpredictable and irrecoverable from the point of view of a participant (the reader)” (Werth, 1999, p. 214-215).

The sub-world is of three types: 'deictic', 'epistemic' and 'attitudinal'. (Werth, 1999)

Attitudinal sub-worlds are divided into three areas: the desire or want sub-worlds which involve some verbs in their building elements as wish, hope, want or dream, the belief (believe- worlds) and the purpose (the intended worlds). The latter signalizes propositions of future actions: promises, offers, commands and requests. Gavins (2001) explained that the attitudinal features of language

were of three categories of modality: 'deontic', 'boulomaic', and 'epistemic'. Deontic modality refers to the speaker's degree of obligation (may, should, must). Expressions such as "it is necessary, it is forbidden" and the like are considered as well. Gavins added that "many of Werth's purpose-worlds, and those relating to commands in particular, fit quite comfortably into the deontic category of modality" (2001, p.106). Boulomaic modality is about expressions of desire such as wish, hope, hopefully, it is good that and want (pertaining to want-worlds). The epistemic modality, epistemic sub-worlds, have to do with the belief-worlds or the degree of the speakers' confidence or lack of confidence (Gavins, 2001). Gavins (2001) added that epistemology had differing degrees according to the items used, such as must, could, think, suppose, may be, definitely and the like. Perception modality examples such as "it is clear, obviously, apparently" are also considered.

Deictic sub-worlds, according to Werth (1999), mark a change in world-building elements of time, space or entity which, in turn, establish the deictic sub-worlds. Instances include flashbacks.

6. Analysis

Taking Disney's description of her story as a starting point, the discourse world of the narrative features two main participants (characters according to Werth (1999) or enactors according to Gavins (2001)): the hungry homeless man and the street kid. Both belong to different locations and times and, in other words, do not share the spatio-temporal setting. This state leads to a split in the discourse-world (Werth, 1999). This split discourse-world puts the burden of communicating meaning on the text.

Fowler (1986) differentiated between two types of internal narration. One is the completely subjective mode of first-person narration, and the other is narration of events from an omniscient narrator. In "Beneath the Cracks", it is a first-person narration. According to Lahey (2005), the very presence of a narrator leads to the conclusion that there is an addressee/narratee.

The opening statement is a form of a descriptive narration: "Cracks split the asphalt, a myriad of concrete rivers that are a map to home, anywhere and nowhere". World-builders characterize the initial sentence text-world as taking place at the present time "anywhere and nowhere". Main objects are "the asphalt" and "rivers" that are described within an attributive relation (intensive) as being "concrete" and "a map". Components of the text-world show the

spatial angle. Being participant-accessible, the spatial angle paves the way for the enactors’ mental and physical features. The following figure illustrates the opening statement:

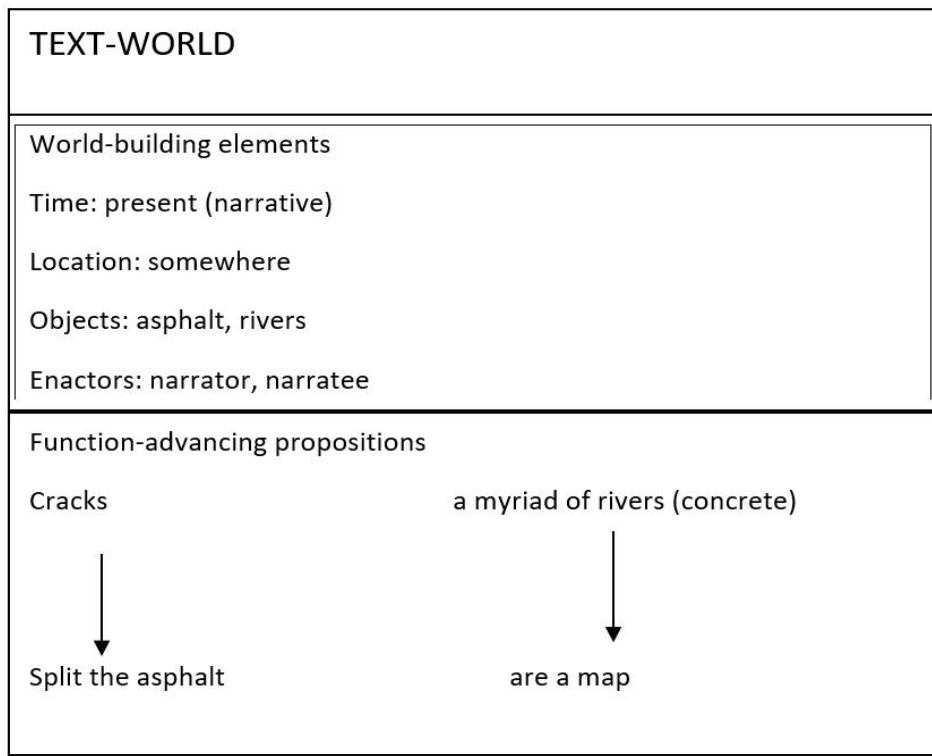


Figure (1): “Cracks split the asphalt, a myriad of concrete rivers that are a map to home, anywhere and nowhere”.

The second statement is “My toes are burning cold and numb, my ass too”. It mirrors the same initial text-world with three additions: the clear declaration of the unnamed narrator (the enactor), the “ass” as an object and the presence of function-advancers describing the narrator’s state: “toes are burning...my ass too”.

The next sentence is “Alleys are one of the few places people might actually leave you alone”. In this part we have another extension of the same text-world with “alleys” as a new object, “people” as a new enactor” and “you” as a second-person pronoun proving the last idea that there is a narratee. The pronoun “you” may also be considered in its general sense. In this case, its use implies that the narrator addresses himself or an imaginary person. This sentence forms an epistemic sub-world in which it is likely that one is left alone “might actually leave you”. Consider the following illustration:

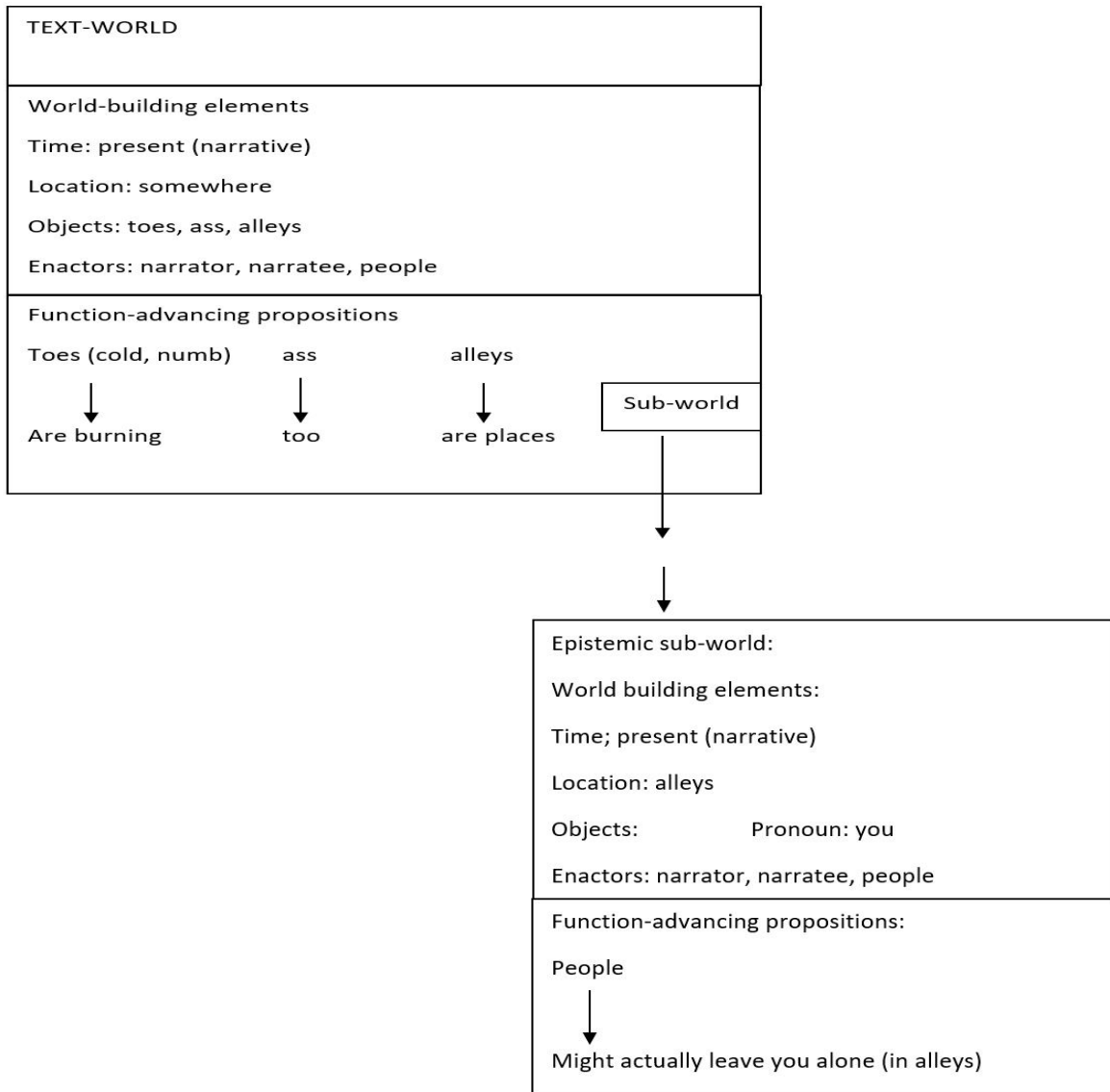


Figure (2): “Alleys are one of the few places people might actually leave you alone”.

In the rest of the initial paragraph, the narrator returns to the initial text-world, as he leaves the epistemic world just established to show that the certain fact is that he is always in an unbearable condition:

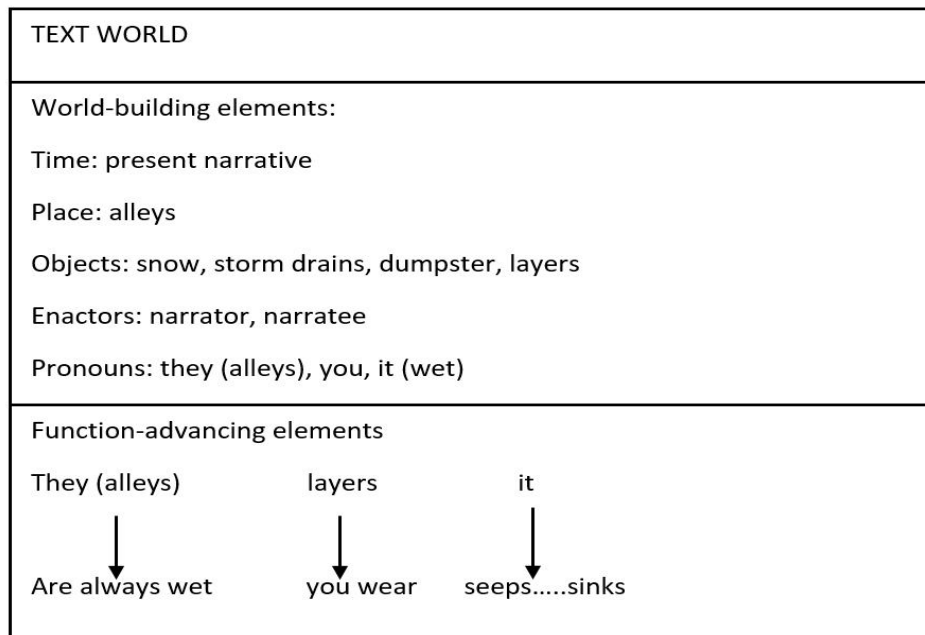


Figure (3): “but they’re somehow always wet. Wet with snow, wet from storm drains, wet with dumpster leakage and no matter how many layers you wear, eventually it seeps through and sinks its rotten breath into your flesh”.

The previous part is an extension of the same text-world with extra object entities (alleys, snow, storm drains, dumpster, layers) and function-advancing propositions which describe “wet” as a thing that “seeps, sinks its rotten breath” whatever “layers you wear”. Consequently, we are introduced to the miserable state of the narrator via the combination of world-builders and function-advancers.

The initial sentence in the second paragraph is “I plunge into my pocket for the half sandwich...”. It changes the location into the narrator’s pocket, the result of which is building a deictic sub-world, at the present time, with the new objects of “pocket, half sandwich”. The rest of the sentence marks a time-shift to the past tense with the result of creating another deictic sub-world: “I saved from yesterday”. This distance in time establishes a mental image of poverty regarding the narrator’s miserable condition. The function-advancers report the event of his saving the half-sandwich as if it were a crucial matter. The narrator’s frustration that he finds nothing awakes him from his imagined sub-world and puts him amidst his degraded reality. This leads to a sudden return to the deictic sub-world at the present time: “but my fingers find only lumps of thread and lint”. Consider the coming illustration:

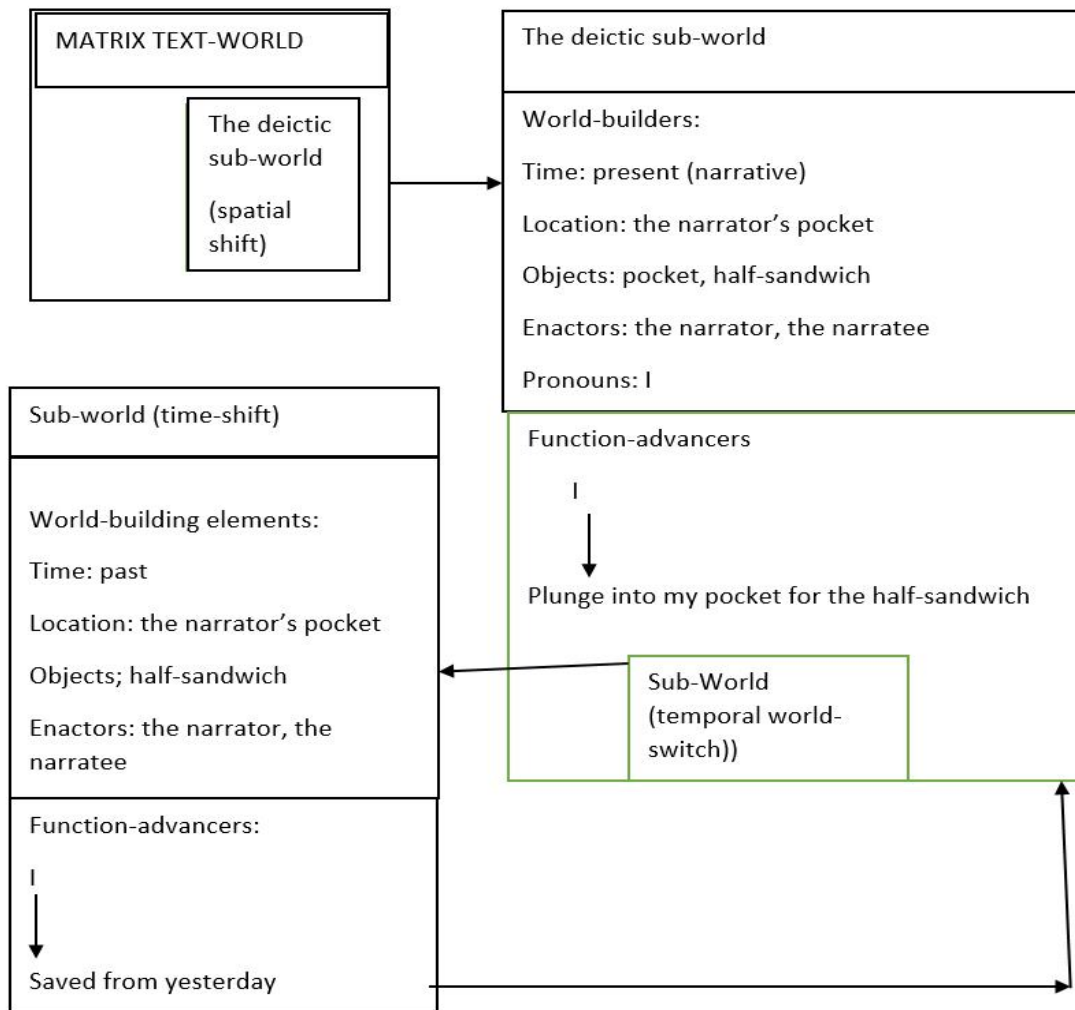


Figure (4): “I plunge into my pocket for the half sandwich I saved from yesterday, but my fingers find only lumps of thread and lint”.

The second paragraph describes the narrator’s helpless state through the subtle mix of sub- worlds resulting from spatial shifts to the narrator’s other pockets, pockets in the sweatpants, and his coat. World-building propositions (other pocket, edge, lining, sweatpants, jeans, and coat) work well with function-advancing propositions (tracing every edge, shift my weight) to construct the worst mental image of poverty and hopelessness:

I reach for my other pocket, tracing every edge of the lining in toiling denial. I check the pockets in the sweatpants under my jeans, empty. My coat, empty. I grunt as I shift my weight from my frozen, sleeping rear. My hand lands in a puddle of rot, and I shake it off as I stand.

The narrator's words "I look down the valley willing the sandwich to show itself" marks a spatial shift as he moves towards "the valley". Consequently, a deictic sub-world is created. This is followed by a boulomaic modality structuring a sub-world of a desire that turns out to be mirage, as the narrator is forced to return to the deictic sub-world when his wish has gone with the wind "but it isn't there". Consider the next illustration:

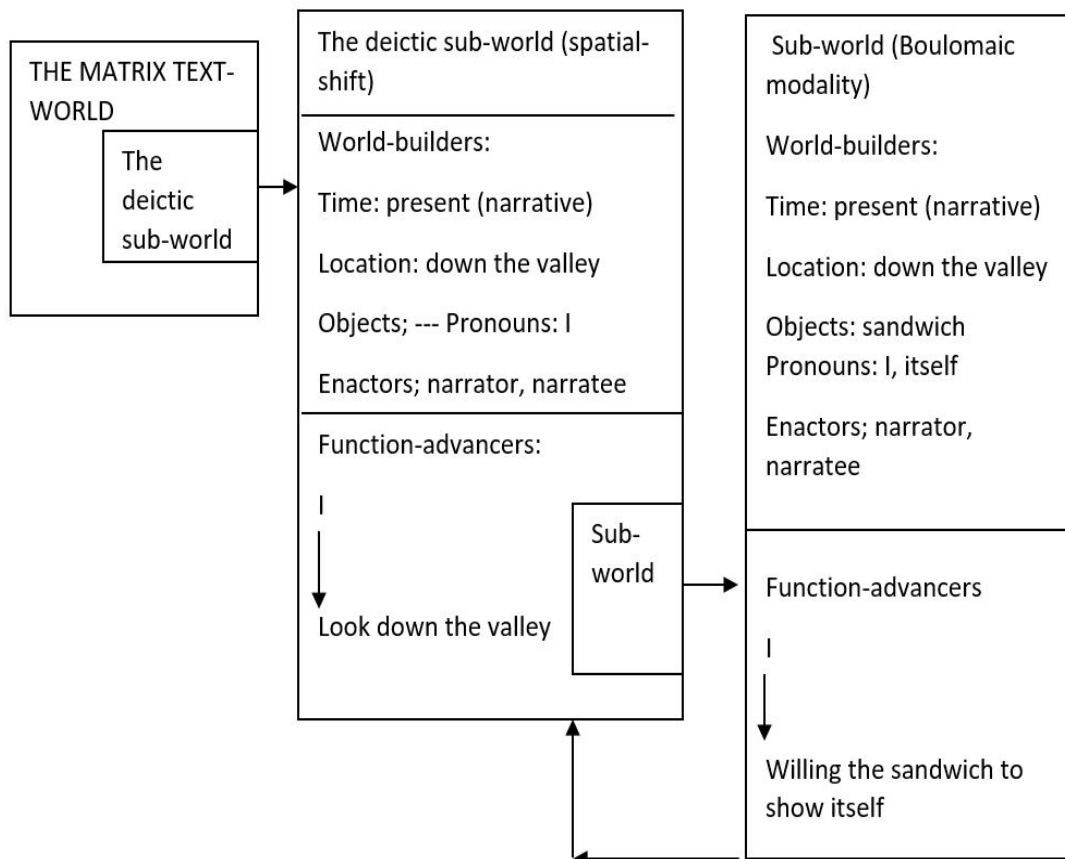


Figure (5): "I look down the alley, willing the sandwich to show itself, but it isn't there".

Narration, till now, is participant-accessible, since all worlds are created by the narrator who is an enactor participating in the story. This renders worlds created as being more reliable to the addressee (Gavins, 2007).

The narrator shifts narratees to a differing location, that of his stomach. This inner sub-world is character-accessible, since it represents the character's private feelings: "My stomach rolls and pulls like it's mad at me". Within this deictic sub-world, an epistemic modal sub-world comes into existence due to the reference to probability encoded by "like". The narrator returns to the main text-world saying "I know!" and "I yell at it". These world- shifts mirror the

narrator's fluctuation. His inconsistent inner conflicts are triggered by his wretched reality that stands against his hopes.

The following part forms a deictic-sub-world encoded in "a small voice says from behind me. I spin". A narrative description of the new enactor follows within the deictic sub-world just created by the narrator's turn. World-builders and function-advancers create a mental representation of the poor kid. Within this deictic sub-world, an epistemic modal world is created, triggered by the repeated use of "like", which is an indication of the narrator's hesitation in describing the kid's looking. When the narrator spins, he creates the deictic sub-world manifest in his description of the kid's clothing:

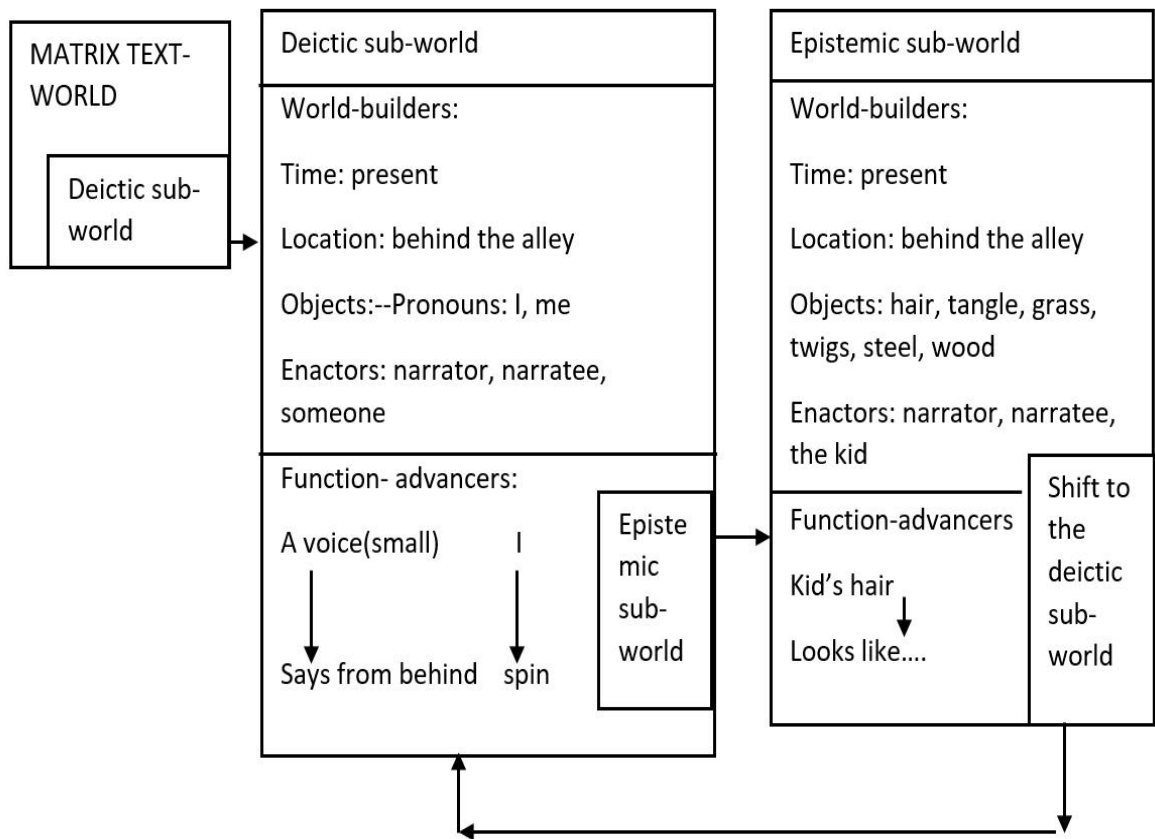


Figure (6): "The kid's hair looks like a big electrified tangle, like someone gathered grass and twigs and steel wool and put it on his head, like a fixture sewn into his scalp but not growing. His pants are too long for him by a foot, and the extra fabric is dark and soaked from dragging under his feet".

The narrator's repeated creations of sub-worlds within each other followed by a return to the first one created mirror his inconsistency that results from his confused cognition. This is the essence of TWT: to delve into cognition through textual subtleties.

The narrator continues within the deictic sub-world and adds, to the spatial shift, a temporal shift from the present to the past: "I lost my sandwich". Within this deictic sub-world, an epistemic modal world is created "Must've fallen out of my pocket." This is a sign of the narrator's wretchedness as his clothes seem to be too shabby to keep a sandwich. The following figure clarifies text-world layers:

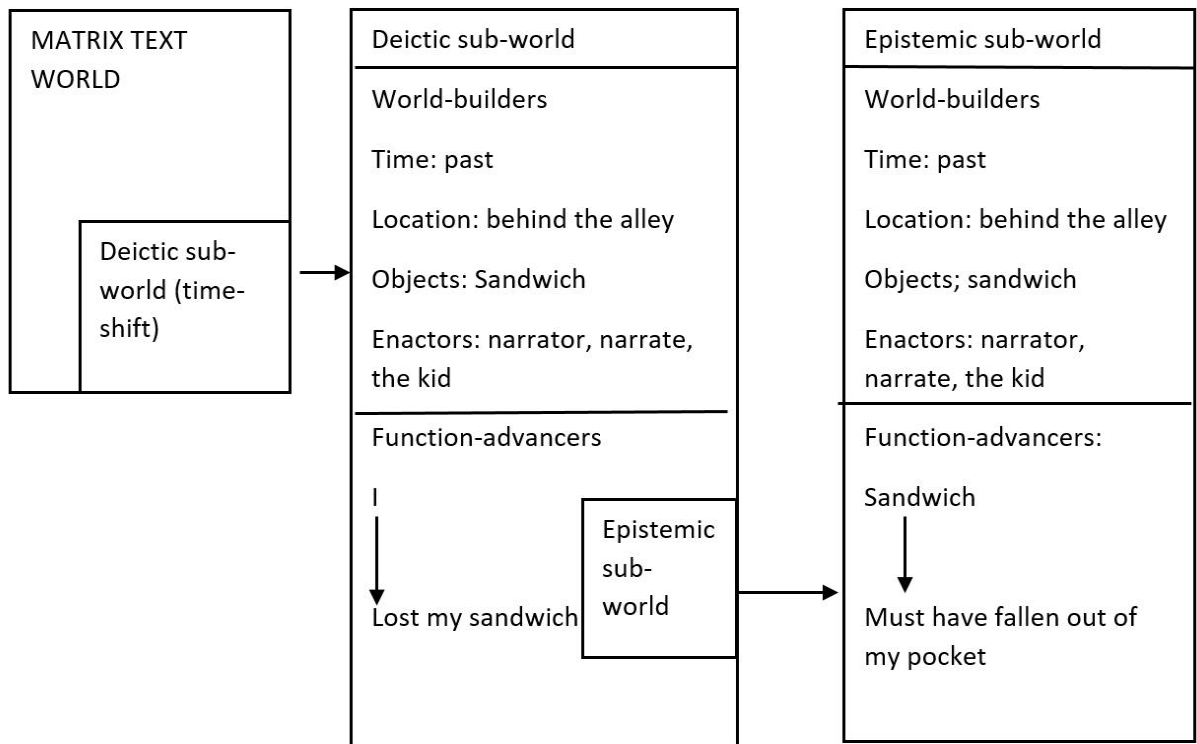


Figure (7): "I lost my sandwich ... Must've fallen out of my pocket".

The kid initiates the conversation with the man. In doing so, the kid builds a text-world in which he is the main enactor. The kid's text -world is the man's deictic sub-world: "Can you get another one? I can show you something, Come on". The kid builds an epistemic sub-world showing his capability to act, a thing clear from his use of "can".

The coming part shifts the narrative to an unknown location resulting in setting a new text-world with the man and the kid as its two major enactors: "He

starts walking away, then checks over his shoulder for me". In this text-world, a deictic sub-world is created (due to spatial-switch in "checks...shoulder"). Within the sub-world just created, the kid's description follows. Via the skillful choice of world-builders (face, slush, city streets, diamond, blankets) and function-advancers (is stained, makes his smile flash, gather, drape, follow), the kid's hard life, optimism, and influence are portrayed: "His face is stained with splashes of black slush from city streets, but it makes his smile flash like diamonds. I gather my blankets, drape them over my shoulder, and follow him".

The man creates an epistemic sub-world with the deictic one just built "Maybe he has an arrangement with a bagel shop or something". The man is, again, worried. It is strange that the man and the kid share the same poor life but differ in their handling of it. It seems that the kid is in control: he initiates talk, directs the man and shifts time as well: "What happened to you?"

A new text-world is created by the kid as a result of changing the location to a food joint: "He nods and leads me to the closest fast food joint. He opens the door and gets in line". Function-advancers (nods, leads, opens the door, gets in line) show the kid to be an active enactor. After the man's description of the scene in the joint, which is within the same text world, the boy turns to talk to the cashier. In this shift towards the cashier in the food joint, the boy creates a deictic sub-world: "Can we just get two cups of hot water?"

The man's reaction is that of certain negativity expressed in his setting a modal epistemic sub-world: "I'm waiting for her to turn us away. I'm certain she will". This sub-world echoes his pessimistic thinking.

In his description of the kid's reaction, the man builds a deictic sub world as he shifts his looking towards the kid: "The kid smiles like she just adopted him. He takes the steaming Styrofoam cups from the counter and hands one to me". Within this sub-world, another deictic sub-world is created due to time shift to past tense "like she just adopted him":

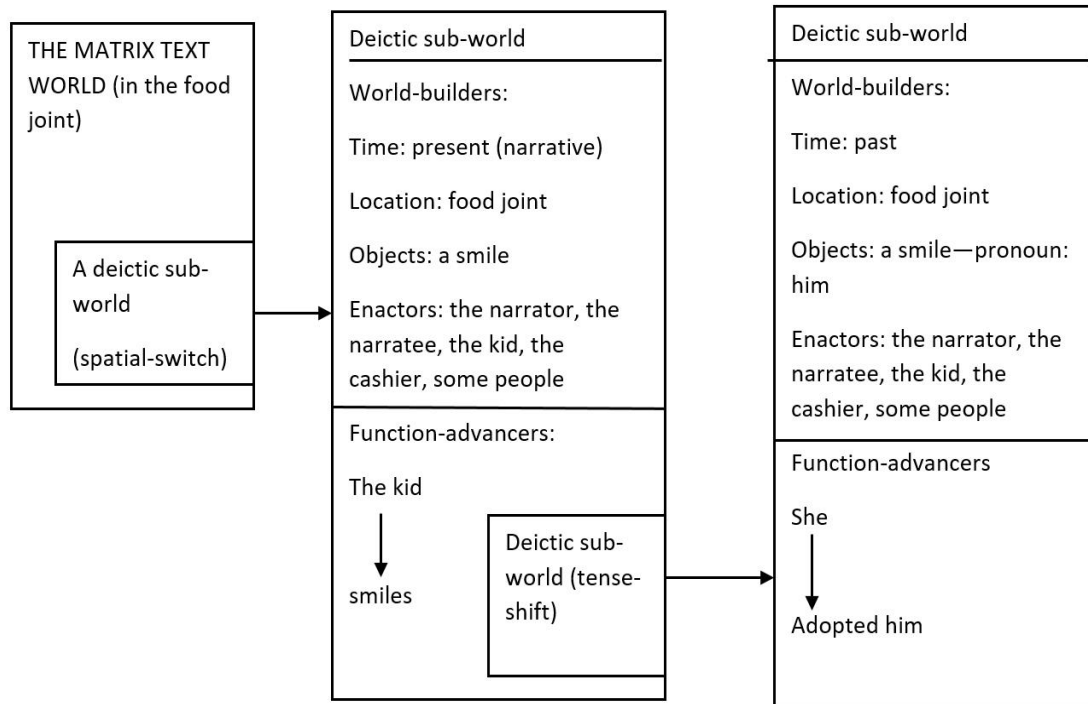


Figure (8): “The kid smiles like she just adopted him”.

The man, creating a deictic sub-world resulting from spatial-switch within the main text-world in the food joint, narrates the kid’s following behavior:

He makes his way to the condiments and shoves his hand into the ketchup packets, trying for more than his fingers can jail. He shoves them into his pocket and follows with another massive scoop. He nearly cleans them out of ketchup. He’s more modest with the salt and pepper, taking only a quarter of the stock of those. Last, he grabs two spoons and nods at the door.

Again, world-builders (condiments, ketchup packets, pocket, scoop, salt, pepper, spoons, door) and function-advancers (makes his way, shoves his hand, shoves them, follows, cleans them, grabs two spoons, nods at the door) deliver the cognitive abilities and physical activity of the kid, who knows well what to do.

After a return to the very first text world location “alley”, the man creates a deictic-sub-world by his staring at the kid:

I sit, set the cup between my legs, and look at him. His big brown eyes are specked with hazel and wonder. He hands me a fistful of

ketchup packets, then starts tearing his own open with his teeth. When he has five open, he stacks them together and squeezes them over the water, then starts over.

The kid is dynamic, as apparent from function-advancing propositions: "hands", "starts", "stacks", "squeezes" and "starts over". He thinks and acts. He urges the man to act like him. At this time, the man creates an epistemic modal sub-world "I can't remember" followed by a deictic sub-world due to his recollection of the past in "the last time I smiled". His cognitive process of recalling the past is a temporal deviation from the parameters of the main text-world at present. The following is a clarification of the temporal shift:

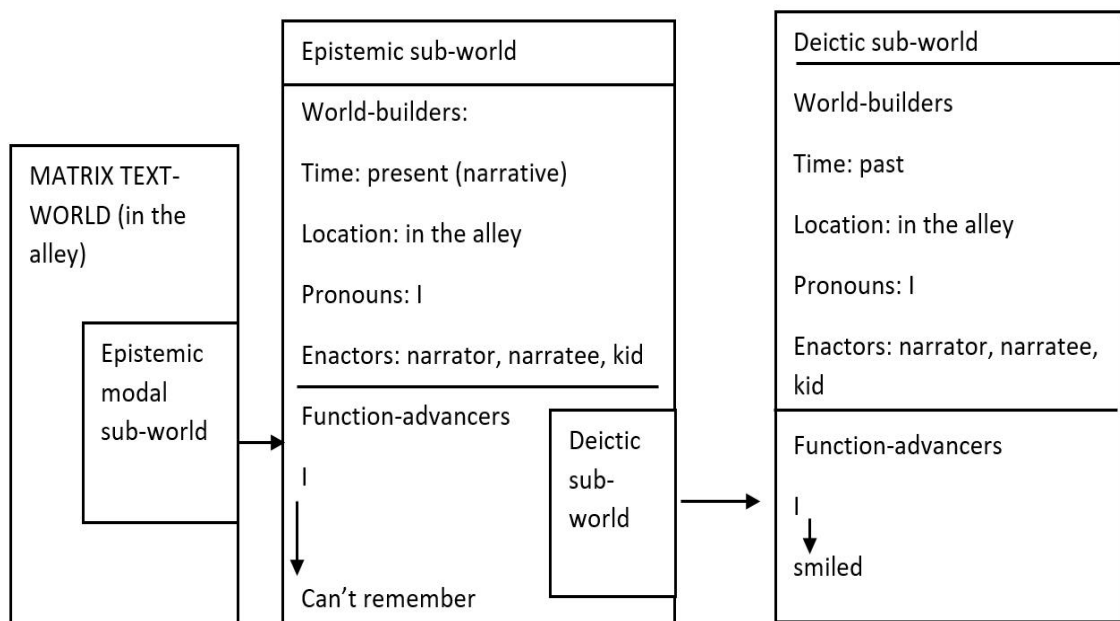


Figure (9): "I can't remember the last time I smiled".

A narrator involves a narratee. The narratee may be a character or the reader. It seems that an imaginable narratee is present in the narrator's cognition. This is justified in the light of the narrator's discourses which are not directed towards the kid. The man returns to the main text world within which he creates a deictic sub-world formed by his focus on ketchup packets:

It feels like my face is tugging under a mask of plastic wrap when the urge strikes me. I start squeezing ketchup packets into the water. The ketchup falls to the bottom in blobs, but I don't say anything, just keep squeezing.

The man creates another deictic-sub-world, triggered by spatial-switch, as he changes the surroundings he focuses on from the ketchup packets to “the boy”: “The boy holds out salt and pepper. I dump them in too. He hands me a spoon”.

For the first time, the man creates a new text-world with a new enactor “we”. The plural personal subject pronoun marks the new birth of a text world in which the man is not alone in his dilemma: “we both hunch over our cups and start to stir”. In this new world, the man is also active and optimistic:

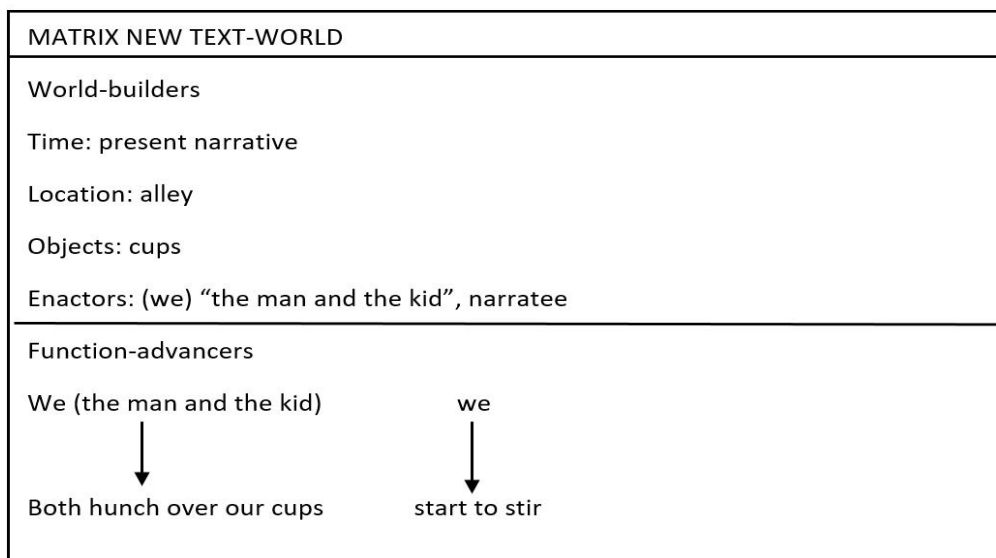


Figure (10): “we both hunch over our cups and start to stir”.

The man creates a deictic sub-world, within the new one just created, as he gazes at the cup and describes the process:

The ketchup doesn’t want to break up at first. It just swirls in a disgusting blob, but I keep going, and eventually it starts to tear apart and break down until finally the whole mix is the pale color between orange and red. When the kid is happy with his mix he sits upright again. He stares at me expectantly.

He returns to the new text world in which he shares the kid life as he says: “Now what”. The boy adds a new object to the newly created text world “It’s tomato soup”. The man shifts his attention and focuses on “Styrofoam” when he says: “I look down at the sweating Styrofoam”, thus creating a deictic sub

world. He returns to the new text world in which he joins the kid and finds meaning in his companionship, this is denoted by world-builders (him "the kid", face, clay, handprint for my birthday) and function-advancers (glance at him, his face betrays hopeful anticipation, handprint for my birthday, time hangs on whether I crush him or see him):

Then glance at him. His face betrays hopeful anticipation. It's like he's presenting a crude clay handprint for my birthday and the whole of time hangs on whether I crush him or see him.

The man shifts setting to the cup. In doing so, he builds a deictic sub-world within the new text-world which gathers both the man and the kid. In this sub-world, he changes from past total desperation to present happiness: "I lean over the cup and smell. Ketchup water steams into my nose, but I somehow feel tomato soup inside. I scoop with the spoon and have a taste".

The man feels energetic and asks the kid about when he figures out how to make tomato soap. That sense turns into surprise when the kid says that he is sick: "I'm sick a lot". So, another feature is to be added to the kid in the created world, that he is a sick kid. When the man knows that the kid has no place to stay in, he acts according to the newly created text- world and tells the kid to follow him.

The man creates a deictic sub -world in the newly-created text-world. In the newly created (sub) text- world, the man and the kid are together making life easier and better. That is why the plural "we" indicates the man's persistence to stay in this world and share the kid his secrets:

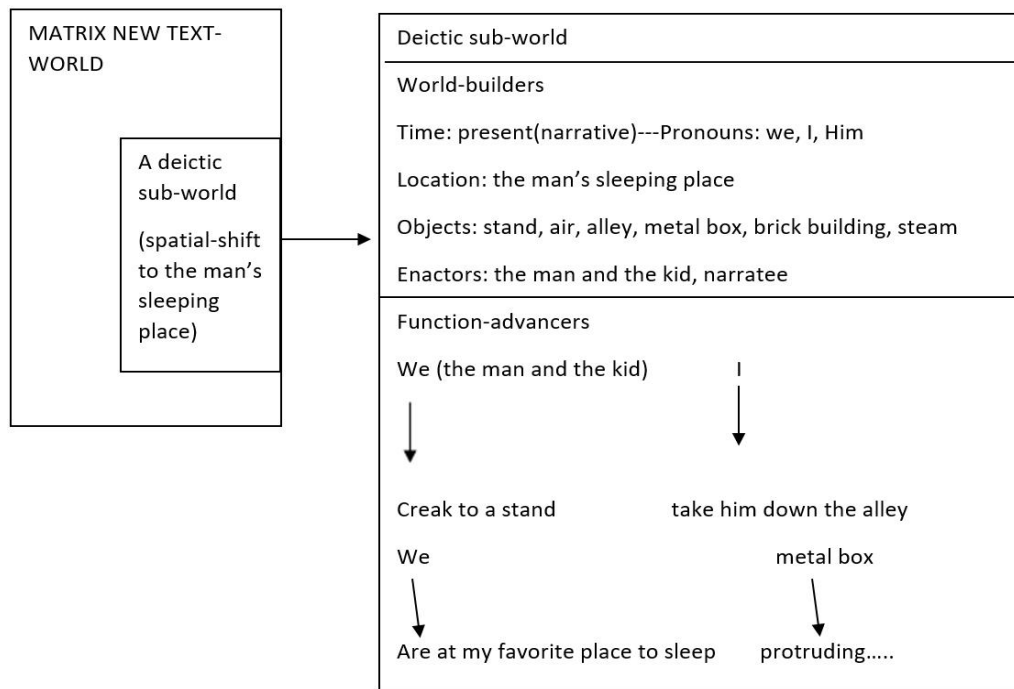


Figure (11): “We creak to a stand, fighting the stiffness of the air. I take him down the alley until we’re at my favorite place to sleep. There’s a large metal box protruding from the back of the brick building emitting steam”.

In this new world, the man is active and directs the kid as well: “go on, Get close to that”. When the boy shifts his look towards the man, the kid builds a deictic sub-world resulting from changing the space gazed at: “He glances at me”. Another shift in the setting observed creates a second deictic sub-world: “steps closer to the box” and a third sub-world in which he closes his eyes smiling: “He closes his eyes as the warm steam hits his face. His mouth breaks into a smile”. When the boy closes his eyes, he sees nothing. This dark deictic sub-world has a positive mental image as it reflects the boy’s sense of warmth due to “the warm steam”.

The man offers the kid that warm place which he used to hide. When the kid asks him if he means that, the man acts according to a new world of humanitarian communion and creates an epidemics sub - world assuring the kid that he is no longer alone too: “sure”. This is the first time the man becomes certain. His mind finds assurance and peace. Another deictic sub -world is created, within the epistemic world expressing confidence, when the man moves, with no hesitation or doubt, to hand his blanket to the kid: “This too. I pull one of the blankets from my shoulder and hand it to him”:

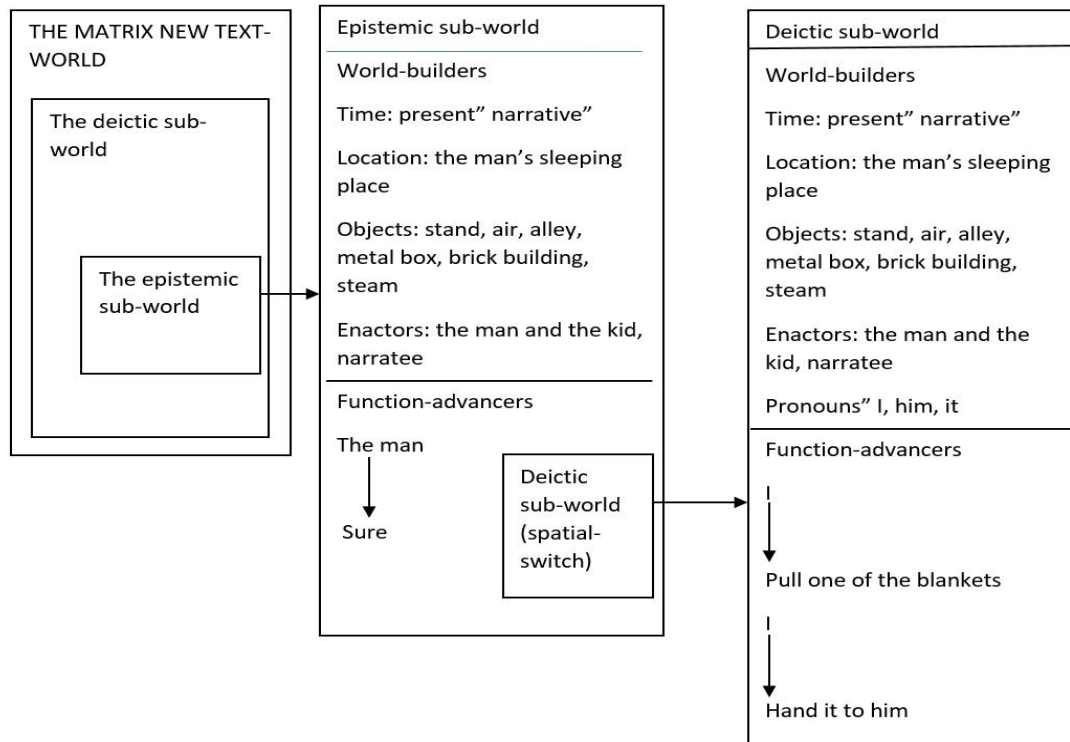


Figure (12): “Sure. This too. I pull one of the blankets from my shoulder and hand it to him”.

The newly-created world is that of human cooperation and care, this is apparent when the kid says “what about you?”. The boy must have looked at the blanket to take it. As a result, he sets a deictic sub-world within the same newly created text- world. The man, feeling hopeful in the new text- world, refers to his new life saying “I have tomato soup to keep me warm until I find a new spot.” The previous sentence shifts location to the man’s search for a place to stay in, and forms a temporal switch to his future plan to search for a new spot. This spatio-temporal shift marks a deictic sub-world that, for the first time, anticipates future action. This sub- world is part and parcel with the newly born text -world of human sensitivity that combines both: the man and the kid:

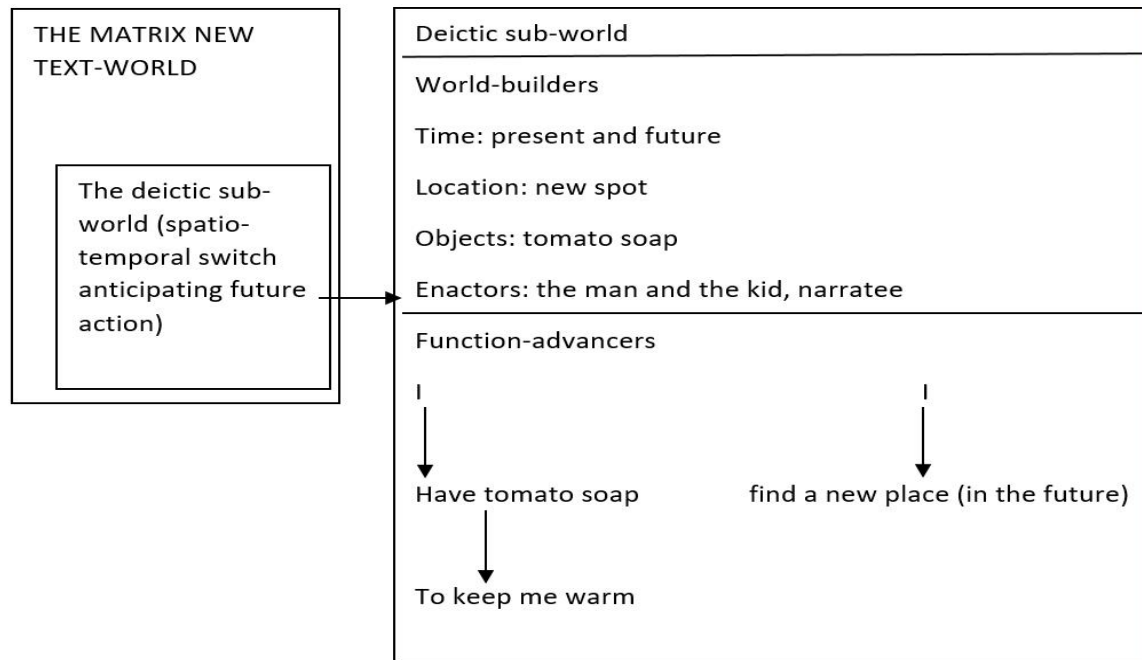


Figure (13): "I have tomato soup to keep me warm until I find a new spot".

7. Discussion

This study is an application of TWT, which is a Cognitive Linguistics theory, to a short narrative. The paper is situated among more than one discipline. It is positioned between linguistics and literary studies. Hence, it is a stylistic analysis, since the linguistic investigation is applied to a short story. Cognitive Linguistics is an area of research that gathers language and mental abilities. It is also mediated between language and cognition. TWT, when applied on works of literature, is an interdiscipline between Cognitive Linguistics and Stylistics. The stylistic analysis based on TWT "Beneath the Cracks" depends on meaning construction via mental models, text-worlds, built unconsciously as the process of reading proceeds. Understanding mental representations is based on accessing the situational features of the context of utterance. This means that the cognitive/stylistic analysis is founded on language use or pragmatic meaning. Being dependent in its analysis on Cognitive Linguistics, Stylistics and Pragmatics, analysis rendered in this paper is thought to be comprehensive and objective. The analysis accounts accurately for the cognitive models structured by discourse elements. This analysis explicates discourse comprehension in the narrative.

Examining the authorial literary style from Cognitive Linguistics and pragmatic perspectives interprets meaning negotiated in an impartial manner. This unbiased endeavor, in its turn, will be in favor of the work of art. Unprejudiced analyses of literary works contribute to their significance especially among researchers and readers who prefer knowing to feeling.

TWT, as a cognitive-linguistic theory, has attracted many researchers seeking to uncover mental models relevant to linguistic items. This study unveils that mental representations correspond to psychological states. This is apparent in the man's first text worlds, which negotiate his utmost misery, in contrast with his final worlds, which negotiate hope and future actions.

8. Conclusion

The short narrative is evidence that text world theory is a tool that reveals human mental representations and their changing stages according to life defiance and struggles. The man is first alone in his wretchedness. The kid suddenly appears in the man's hopeless world. Despite his belonging to the same hard conditions in addition to his being sick, the boy's world is full of energy, creativity and optimism. The little sick kid makes the man establish a new text world in which neither is alone or helpless. The narrative begins with a totally gloomy image of life, but ends with a contrastive one full of hope and expectations. The last statement "See you around, kid", marking a deictic sub-world, contains two shifts: the temporal and spatial. The former has to do with the statement's reference to the future, a future that is referred to for the second time. The latter has to do with that future act, that of the man being in touch with the kid. Shifts from temporal or spatial parameters are enactor-accessible (Gavins, 2007). This means that the man knows what to do in the future. That very sentence symbolizes the man's adherence to the newly created world, a world first symbolized in the title that beneath the cracks lies a newly- created world, a world that anticipates a better future. In their new world, the homeless man and the street kid find meaning and happiness in such a simple object as tomato soap.

The participants are not given any names. This absence of their specific identity aims to present participants as being symbols of all those who suffer. TWT proves that people's ideas and intensions can be accessed textually. Text-

dependent reading and interpretation is a way to have an access to the intended meaning.

9. Limitations of the Study

Limitations of this research have to do with the problem of avoiding partiality. Analysis of literary works may be accused of being deliberately in favor of the work itself. Analysis may be criticized as being manufactured in order that the literary work may be highly valued. Attempting to be objective and unbiased when investigating literary works is not an easy task. Literature is directed towards emotion. Examining a work of literature via a technique based on reasonable discussions addressing people's logical contemplations is far from being effortless.

10. Suggestions for Further Research

It is suggested that further studies should tackle works of literature from a rational perspective considering linguistic theories as their hypothetical framework. The resulting interdisciplinary studies will add an objective mark to literary works, a thing that is considered to be in favor of literary works.

Declarations:

*Availability of data and material:

All data generated or analyzed during this study are included in this article.

*The author declares no conflict of interest.

*The author declares that she is the sole author, no other author contributed to this paper in any form.

*This paper has not received any funding.

This research did not receive any specific grant from funding agencies in the public, commercial, or not-for-profit sectors.

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