Hanaa I. A. Ibrahim   Nahla A. Surour   Amany Y. A. A. Youssef

Author-Reader Relationship in Idris Ali's Novel *Dunqulah: riwāyah Nūbiȳah*: A Cognitive Stylistic Approach

Hanaa I. A. Ibrahim
Assistant Lecturer
Department of English Language and Literature
The British University in Egypt

Nahla A. Surour
Assistant Professor
Department of English Language and Literature
Helwan University

Amany Y. A. A. Youssef
Associate Professor
Department of English Language and Literature
Helwan University

Abstract

This study explores the relationship between Idris Ali, as the author of the contemporary Egyptian-Nubian novel:دنقلا: رواية نوبية *Dunqulah: riwāyah Nūbiȳah* (2014), and his readers. Drawing on Gavins (2007) Text World Theory (TWT), the discourse- and text-world levels are analyzed to reveal the potential cognitive effects of Ali's use of three paratexts and his stylistic choices on the readers. At the outset of the novel, Ali includes an epigraph that frames the theme, setting, narrative voice, and perspective. It is argued here that the epigraph has played a critical role in bridging the gap normally created by the split discourse-world of the novel as written discourse. The epigraph has indirectly introduced two projected enactors of Ali: the narrator who represents the reliable facet of Ali's personality and Awad who represents the emotional facet. Moreover, Ali's appeal to the readers to project enactors of themselves at the text-world level is meant to reduce the ontological distance between them and the narrator. The two paratexts by Heikal (2014) and Al-Hawiri (1996) seem to have further facilitated contextualizing Ali's narration, which would consequently be perceived as epistemologically credible. As per Ali's stylistic choices, the use of Free Indirect Discourse (FID) has allowed the narrator to have variable focalization, which would further facilitate the readers' conceptualization of the enactors' feelings and motivations. Finally, it is claimed that Ali's management of the epistemological and ontological distances via the inclusion of the paratexts and his stylistic choices would foster a reliable and empathetic author-reader relationship.

Keywords: Gavins' Text World Theory (2007), paratexts, *Dunqulah*, Idris Ali, Nubia

المستخلص:

تتناول هذه الدراسة العلاقة بين المؤلف إدريس علي وهو كاتب الرواية المصرية النوبية المعاصرة "دنقلا: رواية نوبية" (2014) بقرّائه، وقد اعتمدت الدراسة على استخدام نظرية عوالم النص(TWT) التي وضعتها جافنز (2007) لتحليل مستويي العالمين الخطابي والنصي، وذلك للكشف عن التأثيرات الإدراكية المحتملة على القراء الناتجة عن إدراج إدريس علي ثلاثة نصوص ملحقة وكذلك الناتجة عن اختياراته الأسلوبية. يستهل علي روايته بإهداء يحدد من خلاله موضوع الرواية وإطارها وصوت الراوي والمنظور. ونحن نزعم أن الإهداء قد ساهم بدورٍ محوريٍ في سد الفجوة التي تنشأ عادة نتيجة لانفصال عالم الرواية الخطابي، كمثال للخطاب المكتوب، عن القراء. فضلا عن ذلك، ساهم الإهداء بشكل غير مباشر في تقديم شخصيتين لعلي: الراوي الذي يمثل الجانب الموثوق لشخصية علي، وعوض الذي يمثل الجانب العاطفي. وتهدف دعوة علي لقرائه ـ من خلال الإهداء ـ إلى تخيل أنفسهم كشخصيات ضمن عالم النص إلى تقليص المسافة الوجودية بينهم وبين الراوي. ويبدو أن النصين الملحقين الآخرين من تأليف هيكل (2014) والهواري (1996) قد ساهما في فهم سياق سرد علي، الذي يعتبر في ضوء هذين النصين ذو مصداقية معرفية. أما فيما يتعلق باختيارات علي الأسلوبية فإن استخدام الخطاب الحر غير المباشر (FID) قد مكن الراوي من اتخاذ منظور سردي متغير مما أتاح للقراء فهم مشاعر الشخصيات ودوافعها. وأخيرًا، فقد توصلنا إلى أن تمكن علي من إدارة الفجوة المعرفية والوجودية بإدراجه للنصوص الملحقة وباختياراته الأسلوبية المناسبة قد عزز بناء علاقة موثوقة وتعاطفية بينه وبين قرائه.

Hanaa I. A. Ibrahim   Nahla A. Surour   Amany Y. A. A. Youssef

Author-Reader Relationship in Idris Ali's
Novel *Dunqulah: riwāyah Nūbiȳah*: A Cognitive Stylistic Approach

Hanaa I. A. Ibrahim
Assistant Lecturer
Department of English Language and Literature
The British University in Egypt
Nahla A. Surour
Assistant Professor
Department of English Language and Literature
Helwan University
Amany Y. A. A. Youssef
Associate Professor
Department of English Language and Literature
Helwan University

1. Introduction

Set against the backdrop of the adverse effects of the construction of the Aswan High Dam on the Nubian community, the novel نقلاً: رواية نوبية: *Dunqulah: riwāyah Nūbiȳah* (hereafter, *Dunqulah*) depicts the protagonist's (Awad's) semi-autobiographical tragic journey doomed by successive failure to guide his people in actualizing their own "imagined community" (DiMeo, 2015, p. 1). The novel elucidates the intricacies of Awad's cognitive processes and his affective condition. Through the lens of the Nubian perspective, it delves into the profound introspection and emotional responses of the Nubian people to the development of the Aswan High Dam. The construction of the dam has reaped significant domestic and international recognition as a remarkable achievement, contributing to the generation of hydroelectric power, the provision of water to the Northern regions of Egypt, and the preservation of the Abu Simbel temple in the early 1960s. However, the Nubian viewpoint asserts that the dam has been constructed at their detriment, resulting in their displacement and marginalization. Their viewpoint remains unknown to a large portion of the population, as it is known that the Nubians have been financially compensated for their land. Ali's unconventional, open-ended novel serves as a testament to the ongoing Nubian dilemma as represented by the collective experiences of all the characters, not just Awad's personal experience. As readers, we are compelled to perceive a strong resemblance between Ali's experience as a Nubian author who dedicated himself to advocating for the rights of his community and Awad's experience as portrayed throughout the novel.

The novel consists of three chapters, namely المنفصل 'Separated Man', محاكمة عوض شلالي 'The Trial of Awad Shalali', and أحزان حوشية

وحليمة 'The Sorrows of Hushia and Halima'. Ali's introduction to the work consists of three parts: إهداء 'dedication' (hereafter, epigraph), إضاءة 'illumination' (Heikal, 2014), and وصمة 'disgrace' (Al-Hawiri, 1996). The three-part introduction provided the readers with the historical background and contextual factors surrounding the discourse, paving the way for the reader to conceptualize the depicted events.

Gavins (2007) asserted that TWT is still in the process of development, and she encouraged other researchers to contribute to its development. Therefore, this study aims at having an active part in the development and expansion of TWT. The significance of this study is attributed particularly to the application of Gavins' (2007) TWT to the analysis of an Arabic novel, thus facilitating an exploration of its potential efficacy in studying languages other than English.

Gavins' (2007) TWT is regarded as a relevant method of analysis because of the following reasons. According to Werth (1999), TWT is a methodology that is adaptable to all forms of communication and "capable of accounting for the cognitive processes behind the production and interpretation of all forms of human communication …" (as cited in Gavins, 2007, p.6). TWT is a framework which is concerned with discourse analysis, encompassing not only the construction of a given text but also the impact of its surrounding context on both its creation and reception. Therefore, a distinctive characteristic of TWT is to examine the contextual factors that impact the construction and interpretation of a particular discourse, rather than accounting for decontextualized texts. Furthermore, the theory is significant as a comprehensive tool of discourse analysis which explains the conceptual phases for understanding a discourse.

Within a cognitive stylistic approach, the present study aims to investigate the cognitive effects of Ali's paratexts on the reader at the discourse-world level. Second, it explores the cognitive effects of Ali's stylistic choices on the reader of the novel at the text-world level. Third, it examines the way Ali has attempted to build a relationship with his readers.

The study raises the following research questions.

1- What are the intended cognitive effects of Ali's paratexts on the readers?
2- What are the intended cognitive effects of Ali's stylistic choices on the readers?
3- How has Ali attempted to build a relationship with the readers?

2. Review of Literature

- ### 2.1 Theoretical Framework

Text World Theory (TWT) is a cognitive-stylistic model that originates in the foundational work of Paul Werth (1980s-1990s), yet Gavins (2007) is credited for developing it and expanding its application to a wide variety of discourses. TWT explores how, in the process of interpreting and conceptualizing discourse, an individual constructs mental representation of such discourse in their mind. These mental representations are dynamic and immersive mental models also known as text-worlds that enable an individual to navigate, comprehend, and foresee the progression of discourse or narrative This observation holds true, notwithstanding that each individual has idiosyncratic cognitive abilities, which allow their mind to create distinct mental representations that are molded and impacted by their specific collection of information, experiences, and cultural context.

Text-worlds are mental representations which are constructed and developed in the participants' and co-participants' minds during the communicative act. Text-worlds facilitate the conceptualization of the content of the discourse. According to Gavins (2007), text-worlds facilitate the exploration of the cognitive impacts of text-worlds on co-participants. Text-worlds can encompass dynamic characters (enactors in TWT terms) who perform cognitive and physical activities within a specific time and setting. The co-participants' behavior can be impacted by the text-worlds they construct, as the actions and conduct of the enactors within a text-world can be anticipated and imitated by an active co-participant. A co-participant's engagement with a text-world has the potential to elicit affective responses, such as laughter or tears. The presence of enactors in a text-world elicits diverse degrees of empathetic identification among the co-participants of the discourse-world, especially in literature. The creation of distinct yet interrelated text-worlds is necessary for the conceptualization of complex discourses. In all discourses, when the author describes a new setting, the reader needs to continuously modify their text-worlds to assimilate and conceptualize the forthcoming information.

With regard to written narrative, Gavins has detailed how authors' manipulation of linguistic cues in texts asynchronously trigger the conceptual processes involved in the construction of text-worlds by the readers. Text-worlds are subsequent to the discourse-world of Gavins' hierarchy of conceptual levels. It is the initial conceptual level of discourse production and reception at which TWT commences its investigation of human communication and cognition. A discourse-world

is established once participants engage in an intentional and purposeful conversation, which is inherently influenced by the participant's intentional motivation to disseminate or acquire knowledge. Participants in a communicative act deliberately and consciously choose their language, and they assume that their co-participants hold the same view. The initial level, referred to as the discourse-world, pertains to the immediate context in which participants (Speakers or Writers) along with their co-participants (Listeners or Readers) willfully engage in a communicative act. Participants and co-participants enter the discourse-world along with their own idiosyncratic pool of personal, cultural, experiential, and world knowledge, which they then selectively activate within the given communicative context. The discourse-world level reveals how contextual variables can influence the conceptualization of a given discourse. Hence, the discourse-world level pertains to the context of communication and the broader contextual factors that shape it, and these range from "expectations and constraints which govern [our] communicative behaviour…[to]…the cultural and personal knowledge structures which govern our linguistic and conceptual choices" (Gavins, 2007, p. 18).

According to Gavins (2007), all cognitive approaches to the study of discourse are based on the presumption that there exists an inseparable connection between the mind and the body, which is shown through the use of deixis. Deixis is the language people use to convey their positioning within the world and their associations with the objects and entities in their environment. Deictic expressions, including locatives such as *abroad*, spatial adverbs like *here*, demonstratives such as *this*, as well as verbs of motion like *walk*, serve as fundamental elements that establish the spatial framework of a text-world. Furthermore, other deictic expressions could establish the temporal boundaries of a text-world encompass locatives, such as *in ancient times*, temporal adverbs like *tomorrow*, and tense. Deictic expressions also include personal pronouns, definite articles, and proper names. Therefore, deictic expressions serve to identify and provide further details about the objects and entities that populate a text-world, while also conveying information about their relationships with one another.

In the context of TWT, enactors, objects, and deictic expressions are collectively referred to as world-building elements. The significance of word-building deictics becomes evident when the participants engaged in a discourse-world where they lack shared perceptual knowledge. In written discourse, for instance, the participant would need to employ deictic expressions to help the co-participant in visualizing the setting of

the text-world. Furthermore, the lack of congruency between the spatio-temporal parameters of a discourse-world and a text-world leads to the creation of a remote text-world. Remote text-worlds require the discourse participants to utilize the referential information offered by the world-building elements along with their preexisting knowledge, to conceptualize them. Figure 1 illustrates the four building elements (Time-Location-Objects-Enactors) of any text-world.

Text-World

World-building elements

Time: (e.g. present, future, etc.)
Location: (e.g. Egypt, apartment, etc.)
Objects: (e.g. table, clothes, picture, etc.)
Enactors: (e.g. Mona, Ali, etc.)

Fig. 1: *World-building elements*

Furthermore, according to Gavins (2007), communication is a complex and dynamic process in which a discourse may introduce new information, shift topics, or alter the scene at any given moment of the discourse. Temporal and spatial shifts in discourse, such as flashbacks, flash forwards, direct speech, and questions, prompt the discourse participant to construct a new text-world to comprehend the change that has taken place. Alteration in tense or space stimulates a cognitive reconfiguration of the text-world; thus, a world-switch occurs. Text-worlds are not fixed; rather, they are dynamically developing via various mechanisms, such as temporal and/or spatial elements. An alteration in the verb tense from the present to the past results in a modification of the temporal parameters of the text-world, which leads to the spring of a distinct text-world out of the original text-word. Figure 2 illustrates the temporal world-switch from the *present time* in Text-World 1 to the *past time* in Text-world 2.

Text-World 1

World-building elements

Time: Present
Location:
Objects:
Enactors:

World-switch

Text-World 2

World-building elements

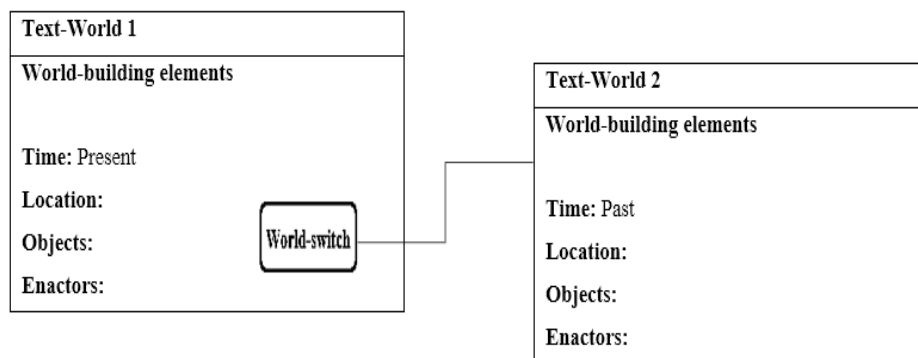**Time:** Past
Location:
Objects:
Enactors:

Fig. 2: *Temporal world-switch*

Gavins (2007) introduced three modal-worlds which are created via a variety of expressions of attitude in discourse; these are boulomaic, deontic, and epistemic modal worlds. Modality encompasses the linguistic devices employed by a participant to convey their subjective stance or attitude in discourse. From a cognitive standpoint, both discourse participants and text-world enactors could construct modal text-worlds that depict a temporally, spatially, and/or epistemically remote situation, for the situations described via the different types of modal-worlds are not realized at the time of their creation. First, a boulomaic modal-world is established by employing modal lexical verbs such as want, hope, and desire. Second, a deontic modal-world conveys expressions of duty, such as permission, obligation, and necessity. Third, epistemic modality is employed by participants or enactors to communicate their own ideas and knowledge, represent other individual's thoughts, or indicate different levels of certainty on the truth or reliability of a certain topic. According to Gavins (2007), text-worlds are continuously developing, even when they remain within the same temporal and spatial parameters. The development of a text-world is not solely dependent on changes in temporal and/or spatial world-switches. To achieve a comprehensive conceptualization of a particular discourse, the co-participants in a discourse-world engage in a cognitive process of simultaneous examination and assessment of multiple intricate text-worlds.

Gavins (2007) drew on Systemic Functional Grammar, with a particular focus on the Transitivity System, for two reasons. To begin with, the relationship among world-building deictics is demarcated through relational processes. Hence, analyzing relational processes in a discourse reveals the manner in which entities and objects in a text-world are connected and associated with one another. Relational processes are classified into intensive relational, possessive relational, and circumstantial relational; each could further occur in an attributive mode in which a text-world element is described as an attribute of another text-world element, or an identifying mode, wherein a text-world element identifies another text-world element. Additionally, existential processes define the presence of an enactor or object in the text-world; therefore, they function as world-builders.

Material and mental processes illustrate how the text-world can progress beyond its world-building deictics. They are regarded as Function Advancing Propositions, which cause the progression and evolution of text-worlds. Halliday et al. (2004) asserted that "[t]ransitivity system construes the world of experience into a manageable set of

PROCESS TYPES" (p.170). While material processes pertain to the actions and events described in a discourse, mental processes involve the enactors' cognitive activities such as imagination. Gavins (2007) focused on material and mental processes, as they could be considered as linguistic manifestations of the external and internal aspects of our experiences. The external dimension of human experience is manifested through material processes, whereas the internal dimension is manifested via mental processes. However, a relationship can be observed between the external and internal dimensions of human experience. According to Halliday et al. (2004), the internal dimension of human experience echoes the external one, for example by our reactions and reflections upon these experiences.

Within any discourse-world, there exists a negotiation process between the participants. Knowledge acquisition and use is a determining factor that can make communication feasible or not. Participants typically employ various types of knowledge concurrently to allow a successful communicative act. The processing of discourse is affected by the different types of knowledge that participants possess. Moreover, the presence or absence of this knowledge among the participants of the discourse has an impact on their conceptualization of the discourse. A successful communicative act necessitates that the involved participants possess mutual understanding and shared knowledge. Gavins (2007) highlighted the significance of incrementation, the process of transferring knowledge from private to public ownership, for successful communication. As participants engage in discourse, they acquire and incorporate diverse knowledge structures, including the exchange of factual information, expression of emotions, and presentation of personal viewpoints. All the aforementioned instances of communicative acts are seen as means of augmenting knowledge and transferring it to public ownership via a process of incrementation. The motivation behind all forms of communication is the participants' perception of their need or desire to convey or acquire knowledge.

TWT pays special attention to examining the intricate nature of the contextual factors that influence communication. Hence, it is imperative for the co-participants involved in a discourse-world to employ a diverse array of knowledge types to conceptualize the discourse. The discourse-world encompasses the time and place where the language is employed, and this is referred to as the physical setting that surrounds a discourse. Perceptual knowledge pertains to the objects and entities that occupy the physical setting of a discourse-world and are sensorily observable by discourse participants through sight, smell, and/or hearing. Experiential

knowledge, which relates to the participant's personal experience that allows them to perceive an object or entity as familiar or novel, holds greater significance in comparison to other types of knowledge. When they face new situations or experiences, human beings cognitively refer to their own mental pool of knowledge where their experiences are stored as knowledge structures. Experiential knowledge enables participants to effectively negotiate new linguistic encounters through expanding and adapting their existing pool of stored knowledge.

Gavins (2007) pointed to the relationship observed between the level of shared experiential knowledge among participants and the degree to which they share a common cultural identity. A participant's cultural identity is not solely shaped by their place of birth or the incrementation of personal experience. Rather, cultural identity is also influenced by how participants establish connections between their various knowledge structures to establish their own self-concept in relation to other people, as well as how other people perceive and define them in response. Disparity in cultural knowledge among participants in a discourse-world can give rise to notable challenges in communication, even in cases where they have shared linguistic knowledge. Hatim and Mason (1997) agreed with Simpson's (1993) belief that ideology originates from "the taken for granted assumptions, beliefs and value-systems which are shared collectively by social groups" (p. 5). In some discourse-worlds, the existing cultural differences between participants are closely connected to differences in ideology. As a result, having shared perceptual, linguistic, and experiential knowledge in some discourse-worlds is not enough to bridge the gap in the participants' understanding of the ideology of a certain community. So, it is the participant's role to exert linguistic and/or cognitive effort to conceptualize the discourse. While the linguistic effort is exemplified in repetition and/or asking for clarification, the cognitive one is exemplified in reading between the lines and inferencing. Participants apply the process of inferencing using their existing linguistic, perceptual, cultural, and experiential knowledge structures to conceptualize new languages, concepts, and/or situations. Nevertheless, new experiences may change an individual's perception of the world by growing, altering, or invalidating existing beliefs or by constructing completely novice knowledge frames.

Gavins (2007) stated that "[a]ll texts, produced in all discourse-worlds, can be seen to have a function or purpose in that discourse-world environment" (p.59). Communication is a willful activity wherein participants need to accomplish specific purposes, such as informing, expressing opinions, or providing instructions. These purposes influence

the participants' linguistic choices. However, it is not guaranteed that participants and their co-participants will have the same purpose. The communication of a particular idea is not fixed, but rather dynamic, for it is shaped by different contextual factors which necessitate the negotiation of meaning and purpose. Consequently, the function of a text is not solely predetermined by a single participant within the discourse-world, but it is subject to constant development.

To conclude, conducting a thorough examination of the previous studies revealed that the studies which adopted Gavins' (2007) TWT can be classified into stylistic and pedagogical studies. The following section focuses on reviewing the previous studies that adopted Gavins' (2007) TWT from a stylistic perspective.

2.2 Previous Studies

This section sheds light on the previous studies conducted via implementing Gavins' (2007) TWT. On the one hand, various studies approached Gavins' (2007) TWT from a pedagogical perspective (cf. Mohammadzadeh 2017 and Cushing and Giovanelli 2019, among many others), which is beyond the focus of the present study. On the other hand, relevant previous studies employed Gavins' (2007) TWT as a cognitive stylistic method for both written and spoken discourse. Building upon prior research that made use of TWT as a cognitive stylistic tool, this study contributes to the existing body of research by applying TWT to an Arabic novel, for the purpose of studying the relationship between the author of the novel and the readers.

In terms of spoken discourse, Whiteley (2010) aimed for studying the readers' emotional experience of reading literature. She employed TWT as a qualitative methodology to cognitively analyze readers' emotional responses to three of Ishiguro's novels via examining the readers' verbal responses in discussion groups. Integrating literary criticism and emotion theory in her study contributed to the development of TWT. Additionally, associating the theme of emotion with the readers' emotional responses is a further contribution of Whiteley's study. A number of suggestions for future research were recommended by Whiteley. One of these suggestions is to expand the study of the emotional experiences of readers of literary discourse using TWT rather than using it only from a linguistic perspective. This suggestion is quite relevant to the focus of our study because we aim to use TWT for studying the relationship between the author of the novel and the readers rather than just using TWT for a cognitive stylistic analysis of the data. Another recommendation for future research is to examine the readers'

natural responses in real-time discussions, as in van der Bom (2015) and Canning (2017).

Further addressing spoken discourse, van der Bom (2015) conducted a study that aimed to develop TWT. As a qualitative method of analysis, TWT was employed to examine how Chinese immigrants linguistically represent themselves and their real-life experiences. The study revealed that TWT provided useful insights that aided in studying the participants' linguistic identity. This is because of the enactors concept that allowed tracing the representations of the participants' identities at the discourse-, text-, and modal worlds. Moreover, van der Bom (2015) concluded that epistemic modal-worlds could result from the use of emotive expressions and direct speech. van der Bom suggested conducting further research using TWT for the study of spoken discourse. Besides, she recommended integrating a psycholinguistic approach by studying how mental abilities impact the construction of discourse- and text-worlds.

Expanding upon spoken discourse, Canning (2017) used TWT to analyze fictional discourse in addition to a quite uncommon type of spoken discourse, namely, post-reading responses and reflections by female inmates in Hydebank prison. TWT was employed to analyze Kate Chopin's short story *The Story of an Hour* (1894) stylistically. The prisoners' reception and interpretation of the read-aloud short story were studied as reflected in their shared real-time discussions. The study showed that the prisoners' collective reading of literary discourse in real-time allowed them to share the unique creation of text-worlds of each of the prisoners and to negotiate the meaning of the short story. This real-life experience has enabled the prisoners to relate their own individual experiences to the short story, which would assist them in having a better understanding of their own and others' experiences. Besides, Canning advocated that TWT is bidirectional, meaning that the discourse-world and the text-worlds reciprocally impact each other. Canning supported the bidirectionality of TWT by declaring that each of the prisoners existing at the discourse-world level was able to assess their own situation and prior experiences and reach new interpretations based on the text-worlds created in their minds. These new interpretations of their prior experiences would cause the prisoners to act differently. Canning (2017) suggested that TWT could yield significant results when applied for studying reader-response to literary discourse.

More recently, Mahmoud and Abdelaziz (2018) employed TWT in studying Arabic past tense verbs which express future meaning in the Holy Quran. They emphasized that Arabic past verbs that express future

meaning activate the creation of confirmed yet unrealized text-worlds. The data were qur'anic verses that describe future scenes that will happen on the Day of Judgement using past tense verbs. Mahmoud and Abdelaziz regarded the qur'anic verses as spoken discourse. They affirmed that the discourse-world cannot be a split one, as Allah exists perpetually everywhere. Mahmoud and Abdelaziz (2018) concluded that their suggestion of confirmed yet unrealized text-world was more accommodating for the readers. Rather than repairing their already existing text-worlds, the readers could create new text-worlds. Furthermore, they asserted that the Holy Quran should be studied using TWT as spoken rather than written discourse. Although the conclusions of the study are significant, the absence of recommendations for future research is a drawback. Mahmoud and Abdelaziz (2018) erroneously claimed that Allah has an enactor at the text-world level, which suggested that there are versions of Allah at the different conceptual levels. However, this idea is completely unacceptable, as Allah is only One at all levels of our conceptualization.

Pertaining to written discourse, Mahmood and Farhud (2019) utilized TWT in examining its connection to other theories like Possible Worlds Theory and Contextual Frame Theory. The core aim was to explore how readers constructed meaning from dramatic texts, specifically in English and Arabic. Employing a qualitative approach adapted from Gavins (2007), the study analyzed randomly chosen excerpts from absurd dramas: "Long Christmas Dinner" (Wilder, 1931) and "Tree Climber" (Al-Hakim, 1962). The study investigated the applicability of TWT in analyzing these plays and argued that it could enhance reader comprehension. The findings demonstrated the effectiveness of TWT for interpreting both English and Arabic dramatic texts. The concept of modal worlds proved valuable in understanding readers' mental associations related to knowledge, desire, and obligation. The research successfully highlighted the interconnectedness of TWT's three conceptual levels, where text-worlds could contain embedded modal worlds. However, limitations existed; the analysis lacked depth, and the chosen extracts were not represented through diagrams. Additionally, the study displayed a significant misunderstanding of the discourse-world level. This level required extending the analysis beyond the plot details and considering the discourse participants, their social and political background, and any pragmatic presuppositions that would influence interpretations.

Further addressing written discourse, Hamed (2020) employed TWT as a cognitive stylistic method of literary discourse analysis. She

intended to expose the text-worlds of Disney's short story *Beneath the Cracks* and the discourse participants' interpretations. Hamed's study concluded that the participants' psychological states affected the text-worlds created in their minds. The study also established that the thoughts and intentions of the author of a literary text could be textually traced by the discourse co-participants. Moreover, Hamed (2020) clarified that TWT is a significant cognitive model that allowed the objective analysis of literary discourse. Hamed (2020) proposed that literary discourse needs to be interdisciplinary investigated in future research by integrating linguistic theories. A drawback in Hamed's study is the overlap that is clearly shown in her use of Werth's (1999) and Gavins' (2007) terminology. For instance, Hamed (2020) used Werth's (1999) "sub-worlds" although Gavins (2007) argued against it and proposed the term "world-switch" instead.

Finally, this review of literature has revealed that TWT yielded valuable results as a cognitive stylistic tool of analysis. This paper expanded on prior research that utilized TWT as a cognitive stylistic tool of analysis by applying it to an Arabic novel with the aim of exploring author-reader relationship.

3. Methodology

In the present study, Gavins' (2007) model of TWT has been implemented as a tool of cognitive stylistic analysis. The data of the study are selected extracts from Idris Ali's (2014) Egyptian-Nubian novel *Dunqulah*. Purposive data selection was based on the researcher's observation of the author's deliberate stylistic choices and their expected effect on the author-reader relationship. The novel is written in Standard Arabic, encompassing both formal and informal registers and occasional instances of Nubian lexis.

The procedure of data analysis involved the following steps. First, the discourse-world level was analyzed, and the effects of using paratexts (epigraph, disgrace, and illumination) on the readers' conceptualization were examined. Second, the text-worlds of selected extracts were analyzed, explaining Ali's stylistic choices. Third, the discourse- and text-worlds analyses were used to investigate how Ali managed to deal with the ontological and epistemological gaps between him and his readers. Finally, the kind of relationship that Ali built with his readers was explained.

The following section is divided into two subsections. While the first subsection focuses on the analysis of the discourse-world level, the second subsection focuses on the analysis of the text-world level, and the cognitive effects of Ali's stylistic choices on his co-participants.

4. Analysis and Discussion

Drawing on Gavins' (2007) TWT, the study explores the cognitive effects of Ali's paratexts at the discourse-world level, and the effect of his stylistic choices on his co-participants at the text-world level. Through this analysis, the cognitive effects of these two levels on Ali's relationship with his readers are uncovered. The cognitive stylistic analysis extends beyond mere description of data, as it provides a deeper understanding of the cognitive dynamism of discourse conceptualization.

- ### 4.1 Discourse-World Level Analysis

Discourse-world analysis of Ali's novel is based on examining two interrelated factors. First, Ali's motivation and willfulness to have his communicative aims successfully conveyed to the readers are explored. Second, the types of knowledge needed for discourse conceptualization are examined.

Gavins (2007) believed that "[a]ll discourse-worlds operate according to the assumption that all participants are communicating willfully" (p. 20). Thus, this assumption of mutual willful communication in any discourse-world applies to the discourse-world of the novel, where Idris Ali occupies the authorial position as a discourse-world participant, and his readers as the co-participants. Therefore, it is expected that Ali's stylistic devices and linguistic choices would allow the successful communication of his message, and in a similar vein, Ali's co-participants would exert the required cognitive effort to understand the message. However, the split nature of the discourse-world of any written discourse does not allow the participants to negotiate the discourse, such as asking for clarification. The discourse-world of the novel is split because Idris Ali and his co-participants occupy separate spatial and temporal locations, not sharing the same perceptual knowledge. Therefore, the readers' creation of text-worlds will mainly be dependent on the text, and this is based on Gavins' (2007) principle of text-drivenness which specifies that "from the vast store of knowledge and experience which each participant carries with them, it is the *text* produced in the discourse-world that determines which areas are needed in order to process and understand the discourse at hand" (p. 29). Every person possesses an idiosyncratic pool of linguistic, cultural, and experiential knowledge, and it is the content of the text that specifies the activation of the relevant types of knowledge needed for the conceptualization of the discourse. Thus, the split discourse-world and lack of shared perceptual knowledge are expected to cause communicative difficulties.

In order to recover the expected communicative difficulties, Ali resorted to supplying the novel with three paratexts: إهداء 'epigraph,' وصمة 'disgrace,' and إضاءة 'illumination,' —which show his willfulness to achieve a successful communicative act. The first paratext, the epigraph, is where Ali directly addresses his readers, conveying his communicative aims. It goes as follows:

<div dir="rtl">

إلى: أصدقائي و أحبائي أهل الشمال..

هذه كل أوراقي .. فلا تمزقوها وهذا صوتي فلا تسكتوه

وهذا أنا .. فلا ترجموني، لأنى عشت بينكم و أكلت معكم

وعشقت حضارتكم .. ومازلت

إنما أنقل لكم وبصدق جارح بعض أوجاعي وأوجاع قومي

إدريس علي

</div>

Suggested Translation for the epigraph

To my friends and loved ones, people of the North,
These are all my papers; I ask you not to tear them up, and this is my voice; I ask you not to silence it.
This is me, so no don't stone me, as I have lived among you, ate with you, and I loved your civilization, and I still do.
I just want to share with you, in ruthless honesty, some of my pains and the pains of my people.
    Idris Ali

The significance of the epigraph results from the fact that it serves several functions. First, Ali established the parameters of the discourse-world of the novel via the epigraph, where he specified his co-participants, including as أهل الشمال 'people of the North'. The ontological distance between Ali and his co-participants was successfully recovered because of the epigraph, which is one ontological step away from our real world. In fact, the epigraph caused a recreation of a live communicative act where enactors of real-life discourse participants exist. The initial inclusion of the epigraph serves to establish a connection between Ali and his co-participants. Ali's stylistic choices in the epigraph facilitated the simulation of a live conversation. The use of endearment terms أصدقائي وأحبائي 'My friends and loved ones' show his desire to establish a sense of closeness and connection. It suggests that Ali cherishes his relationship with his co-participants, as he aims to create an inclusive bond that goes beyond the traditional author-reader relationship. Furthermore, it could be considered as a sort of emotional appeal to the readers' emotions, as Ali desires to get his co-participants engaged and to get them emotionally affected. Moreover, Ali's reference to his co-participants as his friends and loved ones implies that there is common and shared ground of understanding between them. These

endearment terms are meant to acquire Ali's co-participants' empathy and support. DiMeo (2015) advocated that Ali's larger mission was seeking integration and empathy, rather than separation.

Ali's conversational style is characterized by extensive use of personal pronouns such as *you* and *I;* it is a "device which creates a sense of dialogue between equals" (Machin and Mayr, 2012, p.46). The purposeful use of personal pronouns can be construed as indicative of an equitable social relationship between Ali and his co-participants. To accomplish the communicative aims of the epigraph, Ali used the first-person pronoun in its free form أنا 'me' and in its bound cliticized form in أصدقائي, ترجموني 'My friends', 'stone me'. Furthermore, he directly addressed his co-participants using the attached form of the second-person pronoun in بينكم, معكم 'among you, with you'. Cognitively speaking, the second-person address in the epigraph is an invitation of Ali's co-participants to project an enactor of themselves into the text-worlds. Trying to have a pseudo-equitable relationship with the people of the North using the epigraph underscores the Nubians' dilemma of being discriminated against because of their dark complexion. That discrimination lead to the Nubians' marginalization and their confinement to menial jobs such as waiters and doormen. From a cognitive perspective, the epigraph is expected to facilitate the co-participants' incrementation of knowledge. Ali's words فلا .. أوراقي كل هذه تمزقوها. وهذا صوتي فلا تسكتوه, 'These are all my papers; I ask you not to tear them up, and this is my voice; I ask you not to silence it' suggest that Idris Ali is not only a discourse-world participant, but also a text-world enactor. The use of the first-person pronoun أنا هذا 'this is me' implies that Awad is a text-world enactor of the real-life author of the novel, who exists as a participant at the discourse-world level. The correspondence that could be traced between Ali and Awad, would make the readers feel that his narration is a reliable representation of real-life events. According to Gavins (2007), "when a participant in the discourse-world establishes a text-world…the other participants in the discourse-world will accept the contents of those text worlds as reliable and true, and a corresponding degree of responsibility for them is assigned" (p.77). Hence, when Ali recounts his experiences, his co-participants would naturally perceive the recount as truthful and reliable, as there would be no reason to question the credibility of his depiction.

Ali is an Egyptian-Nubian who shares linguistic, cultural, and experiential knowledge with his co-participants. Nevertheless, the situation of Ali's co-participants is not reciprocal, as there is still an epistemological gap pertinent to the Nubian language, culture, history,

and experience. Ali mentioned that he lived among the people of the North, ate with them, and loved their culture, as indicated in his words لأني عشت بينكم وأكلت معكم وعشقت حضارتكم 'as I have lived among you, ate with you, and I loved your civilization, and I still do.' Ali could be visualized as having a dynamic and active role in getting involved in his co-participants' culture, unlike their static situation. Ali was aware of his co-participants' lack of the knowledge structures required to conceptualize his narrative discourse. Gavins (2007) asserted that the participants' active participation in a discourse-world situation is completely purposeful. Therefore, authoring the novel at hand was purposeful, on the part of Ali; he exerted effort to mitigate his co-participants' lack of knowledge. Ali did not only specify his co-participants, but also introduced his communicative aim, saying that إنما أنقل لكم وبصدق جارح بعض أوجاعي وأوجاع قومي , 'I just want to share with you, in ruthless honesty, some of my pains and the pains of my people'. This sheds light on Ali's aim of producing the novel, which is to share the Nubian painful experience of diaspora and his nostalgic past with his co-participants.

Ali's inclusion of the paratexts (إضاءة 'illumination' and وصمة 'disgrace') paratexts paves the way for his co-participants to get acquainted with the Nubian personality along with their historical, cultural, and religious background. Ali deliberately included the extracts as paratexts rather than incorporating them as parts of the novel. The purpose of including the extracts of Heikal (2014) and Al-Hawiri (1996) along with the epigraph was to facilitate the readers' conceptualization of Ali's discourse. These two extracts are expected to facilitate situating the readers' incremented knowledge in context.

The remaining two paratexts by Heikal (2014) and Al-Hawiri (1996) provided the readers with the historical background needed for understanding Ali's narration. Heikal (2014), for example, informed the readers of the troubled relationship between the North of Egypt and Nubia. Moreover, the reader gains insight into the Nubian personality, for it was satisfactory for them to just defend their land without invading other peoples' lands. Heikal revealed that the Nubians had peaceful personalities despite their physical strength and archery skills. Al-Hawiri's (1996) paratext informed the readers that the invaders of the Nubian land used to practice human trafficking. Moreover, the readers were informed that the Nubians were originally Christians. These two epigraphs by two reliable authors would give credibility to Ali's narration and would bridge the epistemological gap between him and his readers.

To conclude, inclusion of the three paratexts would enable the readers to mentally process the novel as though it were fully participant-

accessible, and thus credible. While Ali is a discourse-world participant who has the same ontological status as his co-participants, the narrator and Awad are textual constructs who do not have the same ontological status as the real-life co-participants. Therefore, the text-worlds created by the narrator and Awad could be perceived as participant-accessible rather than enactor-accessible, because of the epigraph and the assimilation that could be traced among Ali, the narrator, and Awad. As a result, the ontological distance between Ali's co-participants and the narrator and Awad has been evaded. The readers could perceive the narrator's and Awad's words as reliable as those of Ali, and an empathetic relationship would be constructed between the readers and Awad. The coming section goes beyond the discourse-world level analysis, and delves into the analysis of selected extracts at text-world level.

- ### *4.2 Text-World Level Analysis*

The author, Idris Ali, created the narrator who is a textual construct existing at the text-world level together with the other enactors. Extract 1 is part of the opening paragraphs of Ali's novel, and it is the readers' first encounter with the narrator. In this extract, we can sense that the narrator can see through the character he is telling us about.

Extract 1

حين انقطع الإرسال العادي، أعلن المذيع بصوت جاد .. هنا القاهرة .. وسكت، انطلقت الموسيقى العسكرية الصاخبة الممهدة لأنباء هامة أو كوارث قومية أو كونية. توتر. انفعل. أصابعه المرتعشة فشلت في إشعال السيجارة. انتظر منتبهًا بحواسه كلها. بكله. دقائق. طالت ثم انقطع الصوت معلنًا: أيها السادة المواطنون إليكم ما يلي .. يصل إلى مطار القاهرة ظهر اليوم .. ويستقبله ... وعلى الجماهير. ضرب المذياع بكفه وأخرسه. ضحك لسذاجته ظن الأمر متعلقًا به وبالرفاق مع أنهم لو أرادوهم .. سيأخذونهم عنوة دون إعلان.

(Ali, 2014, p.13)

Suggested Translation for Extract 1

The regular broadcast was interrupted, and the broadcaster announced in a serious voice, "This is Cairo". Then he stopped. Loud military music that normally preludes important news, or national or cosmic catastrophes, was aired.

He became anxious, even nervous. His trembling fingers failed to light the cigarette. He waited anxiously. All his senses did. The whole of him did. They were just a couple of minutes. They lasted for so long. The stream of music was interrupted again, and it was announced, "Ladies and Gentlemen, here I announce, "…will arrive at Cairo airport this afternoon, and will be received by…. Citizens should…". He hit the radio with his hand, hushing it. He then laughed at his naivety. How could he

think it had anything to do with himself or his comrades; if they wanted them, they would seize them by force, with no preceding announcement!

Choice of the third-person narration could be attributed to the fact that Ali was not narrating his own experience only, but the Nubian People's experience. Figure 3 illustrates that TEXT-WORLD 1, from which all the coming worlds will spring, is populated by a projected enactor of the reader communicating with their mental representation of the omniscient narrator-focalizer, who is a projected version of Idris Ali.

```
┌─────────────────────────────┐
│ TEXT-WORLD 1                │
│ Enactors: Narrator,         │
│           Reader            │
│                             │
│                             │
│                             │
└─────────────────────────────┘
```
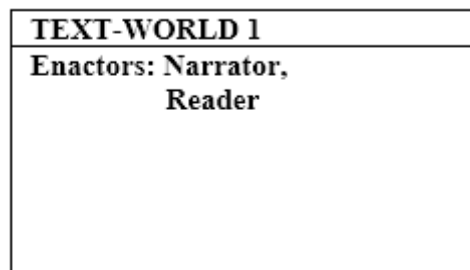
Fig. 3: *Enactors in Text-World 1*

TEXT-WORLD 1 is an enactor epistemic modal-world that includes the narrator's recount of events and actions, revealing his thoughts and opinions to an enactor of his co-participants. This text-world is a simulation of a real-life communicative situation which is meant to decrease the spatio-temporal gap that exists between Ali and his co-participants at the discourse-world level. TEXT-WORLD 1 was created as a result of Ali's appeal to his co-participants in the epigraph.

Ali adopted a third-person omniscient narration in which the well-informed narrator occasionally delves deep into the innerworkings of other enactors' minds, allowing the reader access to their feelings and thoughts. Consequently, the reader experiences the events through the other enactors' perspectives. As a result, a strong empathetic bond between the reader and the enactors develops, as the reader can conceptualize their motivations, feelings, and experiences. Through the omniscient narrator, the reader gains access to how other characters see or voice their experiences and feelings. Gavins (2007) asserted that "[b]asing one's mental representation of a narrator on discourse-world knowledge of the author of the text is a common reaction to third-person narration in particular; readers often respond to omniscient narrators as though they were discourse-world participants" (p. 129). This cognitive effect of employing the third-person narration creates a trustworthy and reliable relationship between Ali and his co-participants, for the reader always feels Ali's presence.

Ali's co-participants experience a sense of being granted entry into the enactor-accessible epistemic modal-worlds created by the omniscient narrator. Giving his co-participants accessibility to the thoughts and emotions of enactors would have a positive effect on the relationship between Ali and his co-participants. That positive effect is supported by Gavins (2007) assertion that "the worlds created by omniscient narrators are conceptualised as though they were participant-accessible, rather than enactor-accessible… Consequently, an intimate and trusting relationship is established between the reader and the narrator of the text…" (pp. 129, 130). In fact, the effect of pseudo participant-accessible text-worlds positively helps in bridging the ontological distance between the discourse-world co-participants, who are real-life human beings and the enactor-accessible text-worlds, which are created by enactors. That positive effect on Ali's relationship with his co-participants can be asserted by Gavins' (2007) words:

> the text-worlds created by the participants in the discourse-world are open to verification by the other entities who exist at the same ontological level. These worlds are…participant-accessible text-worlds…when a participant in the discourse-world establishes a text-world, or creates a new world within that text-world (for example through a world-switch), the other participants in the discourse-world will accept the contents of those text-worlds as reliable and true, and a corresponding degree of responsibility for them is assigned. (p. 77)

Ali's exerted effort to recover the ontological boundaries between the discourse-world and the text-worlds has a positive effect on the epistemological structure of the discourse. The co-participants' assessment of the reliability of Ali's recount is based on discourse-world knowledge about Ali. The narrator is a textual projection of the real-world author at the text-world level. Consequently, the narrator's voice is perceived as Ali's by his co-participants. The third-person narration allowed me, as a co-participant, to project the knowledge at our disposal about Ali, on the text-world omniscient narrator.

The opening paragraphs function as an introduction to the text-world of the story, providing a description of Awad's mental state. The development of the text-world occurs along a descriptive line rather than an actional one. However, the description is not of the enactor's physical appearance, the setting or the objects that populate the text-world, rather, it is a description of the main enactor's devastated mental state as reflected in his anxious actions. This is illustrated in Figure 4, which shows the conceptual structure of the opening paragraph alongside the

function-advancing propositions that develop the events. As illustrated in Figure 4, an epistemic modal-world is created by the third-person, past tense narration. The precise spatio-temporal parameters of the text-world were not specified; neither the name of the main enactor nor his physical description were mentioned. Ali's co-participants may be able to infer that the events took place during the sixties and seventies in Egypt, for during that critical period people were used to receive official announcements via radio or television. Moreover, the narrator's words 'Loud انطلقت الموسيقى العسكرية الصاخبة الممهدة لأنباء هامة أو كوارث قومية أو كونية, military music that normally preludes important news, or national or cosmic catastrophes, was aired' suggested that it was a period of wars. Two processes, توتر – انفعل, 'He became anxious, even nervous' are attributed to the main enactor of this epistemic modal-world. Awad is the Sensor in these mental processes that express his own subjective experience at that moment. In addition, these mental processes stimulated physiological responses such as أصابعه المرتعشة فشلت في إشعال السيجارة. انتظر منتبهًا بحواسه كلها. بكله. دقائق, 'His trembling fingers failed to light the cigarette. He waited anxiously. All his senses did. The whole of him did. They were just a couple of minutes.' Awad's shaking fingers and waiting with all his senses and whole body are external reflections of the anxious activity in his mind. Ali's use of synecdoche in أصابعه المرتعشة فشلت في إشعال السيجارة, 'His trembling fingers failed to light the cigarette' has a direct effect on his co-participants, for he could have phrased it as فشل في إشعال السيجارة, 'He failed to light the cigarette'. Rather, Ali stylistically chose to reflect Awad's anxious mental state via representing the whole (Awad's body) with the part (his fingers). In our mental representation of the figure of speech أصابعه المرتعشة فشلت في إشعال السيجارة 'His trembling fingers failed to light the cigarette', we could visualize a proximal image of Awad's shaking fingers. In contrast, in our mental representation of فشل في إشعال السيجارة 'He failed to light the cigarette', we could visualize Awad's whole body from a distance. Moreover, Awad's shaking fingers were foregrounded in our mental representation. Therefore, Ali's use of synecdoche would enable his readers to cognitively visualize their projected enactor physically proximal to Awad. Using that stylistic device allowed the reader ease of access to the enactor-accessible text-world where Awad exists.
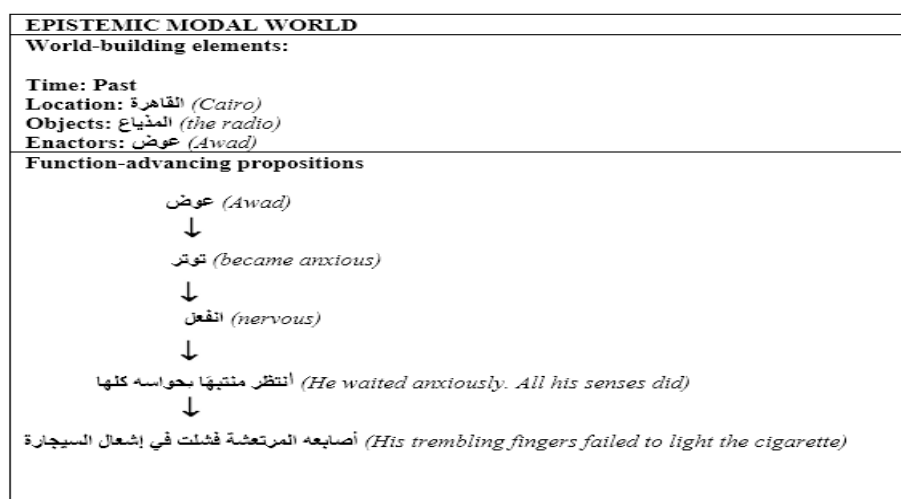
```
EPISTEMIC MODAL WORLD
World-building elements:

Time: Past
Location: القاهرة (Cairo)
Objects: المذياع (the radio)
Enactors: عوض (Awad)
Function-advancing propositions

                    عوض (Awad)
                      ↓
              توتر (became anxious)
                      ↓
                 انفعل (nervous)
                      ↓
    أنتظر منتبهًا بحواسه كلها (He waited anxiously. All his senses did)
                      ↓
أصابعه المرتعشة فشلت في إشعال السيجارة (His trembling fingers failed to light the cigarette)
```

Fig. 4: *World-building elements and function-advancing propositions of the opening paragraph*

The radio announcer and the blaring music caused Awad to feel anxious and worried, which indicates that before that specific moment he was not that anxious. This interpretation suggests that there was a text-world where Awad's condition was less anxious. We assume the presence of a text-world (TEXT-WORLD 2) before the start of narration, where we could visualize Awad sitting and listening to the radio. This epistemic modal-world resulted because of the narrator's words حين انقطع الإرسال العادي 'The regular broadcast was interrupted', which suggested that Awad was not actually anxious at that moment. Moreover, though the whole narration is in the past tense, the interval of time that starts with Awad's less anxious state, then the radio announcement which caused his anxious state reveals the passage of time. We believe that there are brief temporal world-switches, although that was not reflected in the tenses of the verbs. These world-switches are illustrated in Figure 5.
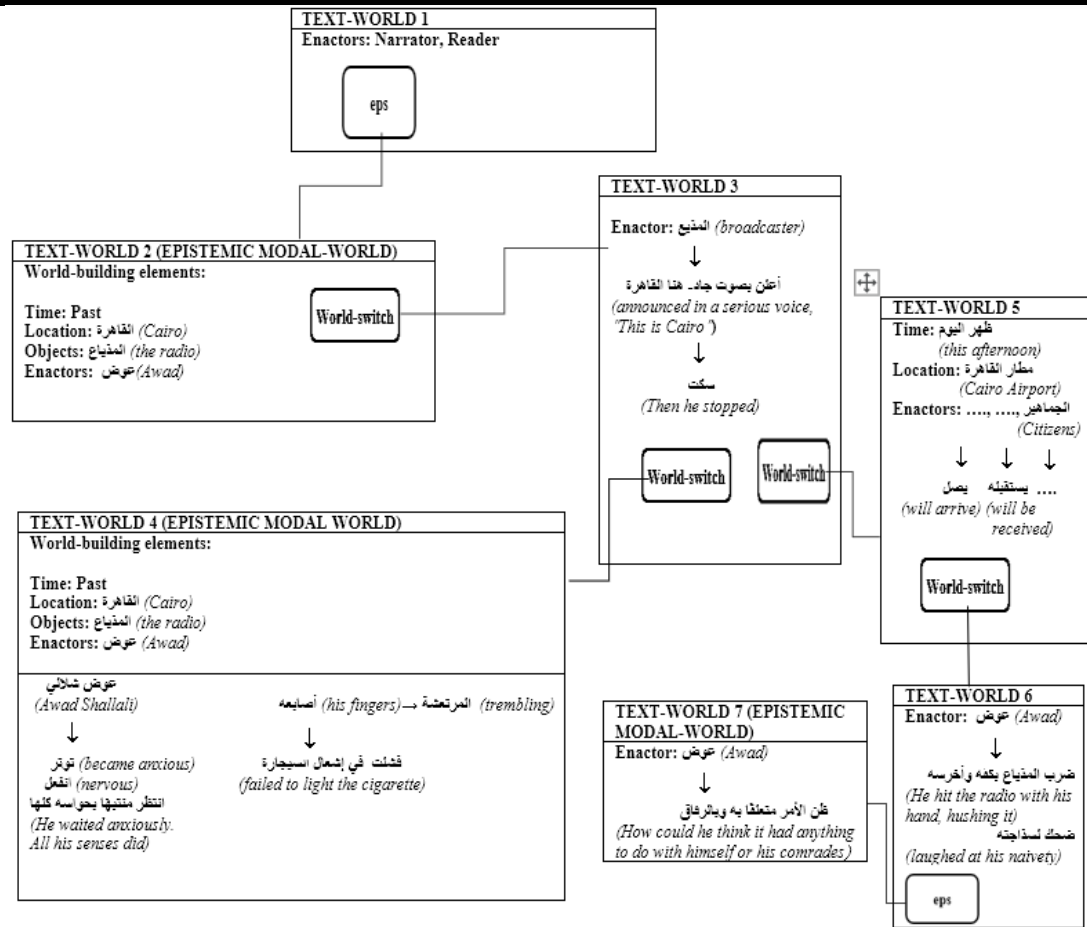
Fig. 5: *Representation of text-worlds switches*

TEXT-WORLD 3 represents a brief world-switch where the narrator creates a spatio-temporal world-switch reporting to an enactor of the reader that هنا القاهرة - :أعلن المذيع بصوت جاد 'the broadcaster announced in a serious voice, "This is Cairo"'. The temporal world-switch is triggered by the radio announcer's words هنا القاهرة 'This is Cairo'. That reported speech is an example of direct speech representation, as it is characterized by the reporting clause: أعلن المذيع... 'the broadcaster announced' and the graphological marker -. When it occurs within past-tense narration, direct speech causes a temporal switch (Gavins, 2007). Moreover, the actual speech of the enactor reflects their own deictic center (the enactor's here and now). Thus, in addition to the temporal switch, the spatial location also changes. TEXT-WORLD 4 is a representation of Awad's altered state as a result of the radio announcer's words هنا القاهرة 'This is Cairo' and the blaring music. TEXT-WORLD 5 represents a further spatio-temporal world-switch created by the radio announcer's words يصل إلى مطار القاهرة ظهر اليوم...''' will arrive at Cairo airport this afternoon', for the content of the announcer's words relates to

another location مطار القاهرة 'Cairo airport' and time-zone ظهر اليوم 'this afternoon'.

Ali's occasional use of FID in which regular back and forth shifts from the voice of the narrator to any of the other enactors' voices or thoughts causes the text to have a variable focalization. Although the narrator's voice is existent throughout the entire novel, other enactors' voices and thoughts intervene. Readers are given access to Awad's thought processes through Ali's use of FID, which is a stylistic device that facilitates the reader's access to the thought processes of other enactors. FID allows the text to be internally focalized through the enactor's perspective. Gavins (2007) believes that FID causes the merging of different enactors' voices with the result that the reader would sense that the narrator's voice is merged with the voice of another enactor in the text-world. For instance, the narrator's demonstration of Awad's thoughts is detectable through the underlined lexical choice in   ظن الأمر متعلقًا به وبالرفاق 'How could he <u>think</u> it had anything to do with himself or his comrades', which leads to the construction of enactor-accessible epistemic-modal world (TEXT-WORLD 7). This epistemic modal-world contains the inner thoughts of an enactor (Awad); therefore, it is ontologically considered as enactor-accessible. Moreover, it is the narrator who is responsible for its creation, so it is enactor-accessible. This overlap in which it is ambiguous for the reader whether the current voice is that of the enactor, Awad, or that of the narrator, is quite interesting. According to Gavins (2007), "[a]lthough the Text World Theory framework categorises the perspectives of all textual constructs as epistemic modal-worlds, the reader of a literary fiction will often follow and conceptualise the narrator's version of events as though it were a text-world" (p. 129). Consequently, if we assume that the above epistemic modal-world is enactor-accessible because it contains Awad's thoughts, the reader is unable to verify their reliability. Additionally, if we assume that it is an epistemic modal-world because the narrator is responsible for their creation, the epistemological distance shrinks, and the reader conceptualizes the epistemic-modal world as text-world. This interpretation is asserted by Gavins' (2007) belief that "the worlds created by omniscient narrators are conceptualized as though they were participant-accessible, rather than enactor-accessible like all other worlds generated at the text-world level" (p. 129). As a result of this manipulation of the ontological boundary between the narrator and Ali's co-participants, the relationship between them becomes close and reliable. A further interpretation suggests that the narrator, who is responsible for the creation of the epistemic modal-world, is

communicating another enactor's thoughts to an enactor of the target reader. Therefore, no ontological boundaries constrain the act of communication.

According to Gavins (2007), "Free Indirect Discourse [FID]…seamless movement into the inner thoughts of an enactor, or the unobtrusive suggestion of their speech, acts to draw the reader more deeply into the text-world" (p. 128). Thus, the reader can easily feel emotionally immersed in the novel. Moreover, FID fosters reader's identification with the text-world enactors, as they can see events through the enactor's perspective, understand their motivations, and interpret them from their perspective. Accessing the enactors' emotional responses ضحك لسذاجته 'He then laughed at his naivety' towards the events of a novel causes the reader to connect with the enactors on a profound level of emotional empathy.

FID possibly causes the reader to hear "'dual voice' in which both the narrator's and an experiencing character's point of view appear to be present" (Mikulan & Legac, 2014, p. 215). The dual voice effect of FID on reader's conceptualization and author-reader relationship are explained via the analysis of the following extract (Extract 2). In extract 2, contrary to extract 1, Awad's mental and emotional state shifts to that of confidence, rejoice, and relaxation, as the narrator informs us that Awad has become confident, opening the windows, and joking with his visitors. Awad's anxious state of mind (in extract 1) shifted to that of confidence (in extract 2) after the radio announcement had evaded his negative thoughts.

Extract 2

استرد ثقته. فتح النوافذ. مازح ضيوف خاله الذين يعاونونه في ربط القفف وحزم الحقائب ويساومونه على كراكيب الشقة، والشقة نفسها، قال وهو يمشط شعره المجعد:

ـأية خدمة يا خال.

ـانزل أنت..اتفسح وقابلني في المحطة.

وداعًا شقة الذكريات. دخل حجرة أولاد خاله المغلقة قبل امتداد أيدي الفك والبيع لمحتوياتها. كل شيء كما هو منذ سنوات، أتربة وخيوط عناكب، كتب وأوراق وملابس. بجوار السرير الأول على الحائط صورة الولد الأكبر ذهب جزولي بملابس ملازم في الجيش وصور أخرى لفتاة شمالية جميلة مجهولة، مطرب مشهور، لاعبو كرة قدم. بجوار السرير الثاني صورة بحر جزولي .. الولد الأصغر طالب ليسانس الحقوق تحيط بها صورة مكسيم جوركي وتولستوي وديستويفسكي ولينين. هذا بيت الأحزان، الأكبر ذهب مدافعًا عن حدود الشمال وابتلعته رمال سيناء. والأصغر كان معتقلًا .. قتلوه وزعموا فراره.

(Ali, 2014, p. 14)

Suggested Translation for Extract 2

He regained his confidence and opened the windows. He started joking with his uncle's guests, who were helping him tie up his baskets

and pack his bags. They were bargaining with him over the apartment clutter and the apartment itself. He said while combing his curly hair,

- *Need anything, uncle?*
- *You go have fun and then meet me at the station.*

Goodbye house of memories. He went into his cousins' closed room before anyone could reach out to dismantle and sell its contents.

Everything is as it was years ago. Dust everywhere, spiderwebs, books, papers, clothes. On the wall, next to the first bed hung a portrait of the eldest son, Dahab Jazouli, dressed in his army lieutenant uniform. There were other pictures of a beautiful unknown Northern girl, a famous singer, and football players.

Next to the second bed was a portrait of Bahr Jazouli, the youngest son, a law student, surrounded by pictures of Maxim Gorky, Tolstoy, Dostoyevsky, and Lenin. This is the house of sorrow. The eldest one perished while defending the Northern borders, and was swallowed by the sand of Sainai. The youngest one was a detainee. They killed him and claimed he had escaped.

Awad's unstable mental and emotional state constituted a major theme in the novel, and that was initially revealed by Ali within the span of the introductory paragraphs. As suggested in the analysis of extract 1, Awad was in a static state when the loud music and the radio announcer made him feel anxious. The news triggered his anger that was manifested in a function-advancing material intentional process ضرب المذياع بكفه وأخرسه 'He hit the radio with his hand, hushing it', as illustrated in Figure 5 (TEXT-WORLD 6).

The switch in Awad's mood triggered a world-switch, which is referred to as TEXT-WORLD 8 (Epistemic modal-world) in Figure 6. It is considered as an epistemic modal-world because it includes the narrator's view of an enactor's positive mental state استرد ثقته. فتح النوافذ. مازح ضيوف خاله... 'He regained his confidence and opened the windows. He started joking with his uncle's guests'. Moreover, extract 2 includes a world-switch triggered by the first direct speech made by Awad -أية خدمة يا خال '- Need anything, uncle?' addressing his uncle, which is represented as TEXT-WORLD 9 (epistemic modal-world) in Figure 6. This direct speech is the first time to here Awad's voice. Furthermore, it introduces his uncle to the reader, and the social deictic expression خال sheds light on his intimate relationship with his uncle. Additionally, this extract is the reader's first access to Awad's physical appearance, when the narrator reported that Awad قال وهو يمشط شعره المجعد 'He said while combing his curly hair'. The description of Awad's hair as curly establishes a physical resemblance between him and Ali, who also appears with curly hair in the

photo posted on the back cover of the novel. This further establishes Awad as a textual version of Ali in our minds. However, the identification between Awad and Ali goes beyond surface physical resemblance. It could be traced in their origins as Egyptian-Nubians, and our knowledge of Ali's unstable mental and emotional state that amounted to two suicide attempts. As a result, the reader could perceive the enactor-accessible epistemic modal worlds that include Awad's thoughts and emotions as if they were participant accessible, although they are embedded in the epistemic modal-world of narration. As previously suggested in the analysis of extract 1, pseudo participant-accessibility is available to the enactor-accessible epistemic modal-worlds constructed by the narrator. In our own interpretation, the pseudo participant-accessible epistemic modal-worlds created by the narrator could be regarded as more reliable than those created by Awad. Thus, Ali could build a reliable relationship between the narrator and the reader. Although the reader could sense that Awad is a textual version of Ali, the narrator's exposition of Awad's emotional and mental instability negatively affected his reliability.
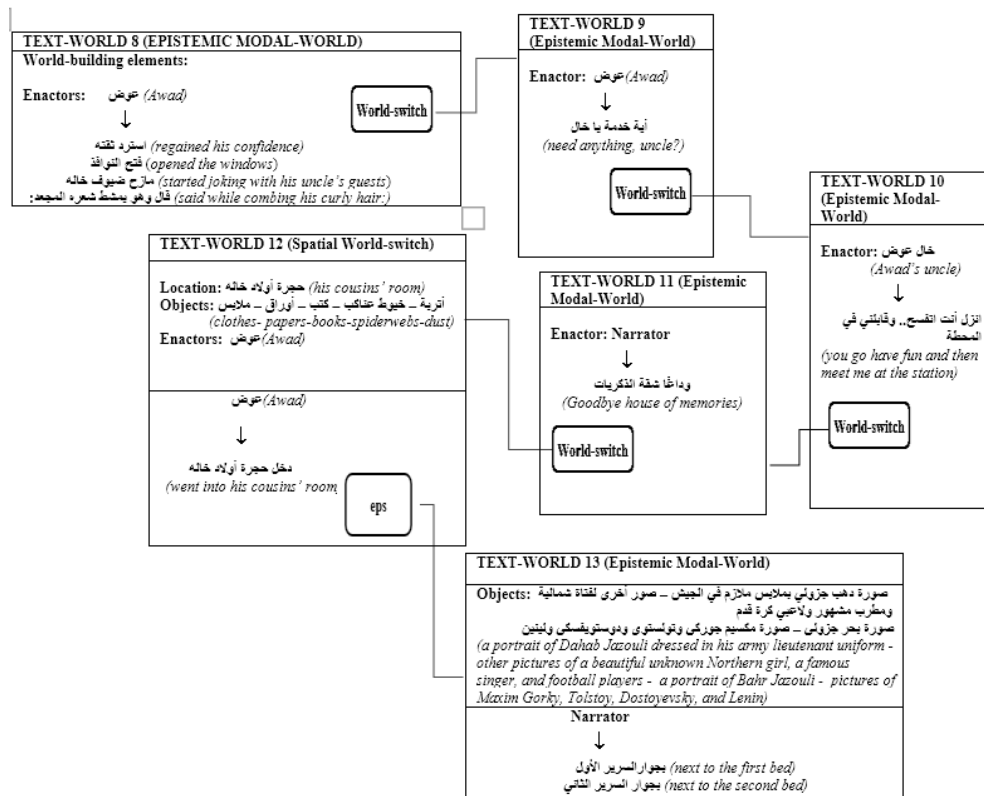

Fig. 6: *Text-world representation of extract 2*

FID occurs in extract 2, where the reader can sense Awad's perspective mingled with that of the narrator. The reader's position shifts from the epistemic modal-world occupied by the narrator to the epistemic modal-world containing Awad's thoughts. On the one hand, it was the narrator's voice and perspective that were present in extract 1. On the other hand, in extract 2 the reader could clearly hear other enactors' voices such as Awad's voice أية خدمة يا خال 'Need anything, uncle?' and his uncle's voice انزل أنت. اتفسح وقابلني في المحطة 'You go have fun and then meet me at the station', which is labelled TEXT-WORLD 10 (epistemic modal-world) in Figure 6. Awad's direct speech أية خدمة يا خال 'Need anything, uncle?' caused a temporal shift from the past-tense narration to his here and now; that speech representation of Awad's actual words reflects his own deictic center. Awad's direct speech is formally characterized by the reporting clause قال:.... 'He said' and the graphological sign -. In contrast, FID caused a subtle suggestion of Awad's voice in وداعًا شقة الذكريات 'Goodbye house of memories', which is less discernable than Awad's direct speech above. A more convincing interpretation suggests that it is the narrator's voice, as there are no graphological markers that indicate it is Awad's voice. TEXT-WORLD 11 (epistemic modal-world) in Figure 6 represents the narrator's voice. In fact, the ambiguity of whether it is the narrator's or Awad's voice fosters the identification formed between the narrator and Ali on one hand, and Awad and Ali on the other.

A spatial world-switch occurs as a result of the narrator's words دخل حجرة أولاد خاله المغلقة 'He went into his cousins' closed room', as there is a change in the world-building deictics that resulted in the reader's construction of TEXT-WORLD 12. In this instance of indirect thought, Awad's thoughts are indirectly reported to an enactor of the reader via the narrator's perspective and language. The narrator's description of the world-building deictics surrounding the first bed in contrast to those surrounding the second bed triggered the construction of two opposite mental representations of the two brothers. These two opposing mental representations are epistemic modal-worlds embedded in TEXT-WORLD 13. In our own mental representation of TEXT-WORLD 13, we could visualize Awad standing silently between the two beds. Now, the focus shifted from the view of the whole room to that of the wall beside the first bed, and then to the wall beside second bed. This shift in Awad's perception reported by the narrator serves to introduce not only دهب جزولي 'Dahab Jazouli' and بحر جزولي 'Bahr Jazouli' as absent enactors, but also to give the reader an idea about their ideologies. Their opposite ideologies were revealed via Ali's description of the world-building elements,

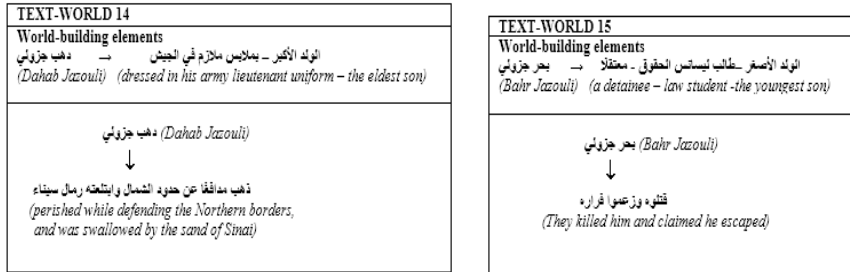resulting in the creation of TEXT-WORLDS 14 and 15 which are illustrated below in figure 7.

Fig. 7: *World building elements: Text-world 14 vs. Text-world 15*

In TEXT-WORLD 14, دهب جزولي 'Dahab Jazouli' is described as الولد الأكبر 'the eldest son' and بملابس ملازم في الجيش 'dressed in his army lieutenant uniform'. Additionally, he was the ACTOR in a material intention process ذهب مدافعًا 'defending' and the GOAL in another material process ابتلعته رمال سيناء 'was swallowed by the sand of Sinai' in which an inanimate text-world element رمال سيناء 'the sand of Sinai' is personified and given the animate material process of ابتلع 'swallow'. In TEXT-WORLD 15, بحر جزولي 'Bahr Jazouli' is described as الولد الأصغر 'the youngest son', طالب ليسانس الحقوق 'a law student', and معتقلًا 'a detainee'. Moreover, he was the GOAL in a material process قتلوه 'They killed him', yet the identity of the ACTOR was obscured. These two text-worlds are enactor-accessible, and the reader cannot verify the reliability of their content. Despite that, the reader tends to believe their content is true due to the narrator's credibility. The overlap between Ali, the narrator, and Awad caused by the epigraph lead the reader to have the impression that the text-worlds are participant-accessible.

To conclude, the text-worlds included in extract 2 stand in sharp contrast to those of extract 1, for the world-building deictics in the former extract are more concrete and identifiable than the later where Awad's anxious emotional state is foregrounded. The absence of concrete world-building deictics in extract 1 could be attributed to Awad's foggy mental state that affected his ability to perceive any discernable objects in his environment except for the radio.

5. Findings and Conclusion

This study aimed to investigate the cognitive effects of Ali's stylistic choices on his relationship with the readers of the novel. To achieve this, the paratexts and the selected extracts are analyzed at the discourse- and text-worlds levels, using Gavins (2007) TWT. The analysis reveals that Ali created textual illusions to transcend the

ontological boundaries that existed between the discourse- and text-worlds. The conversational style of the epigraph helped bridge the split discourse-world. The stylistic trickery of evoking the sense that the novel will be in the first-person, but shifting into the third-person narration has cognitive effects on the reader. While the first-person use in the epigraph implies that the narrator will be homodiegetic, the narrator is heterodiegetic with variable focalization, which enabled the reader to gain insights into the feelings, perceptions, and thoughts of the different enactors. Moreover, the second-person address invites the readers to project enactors of themselves at the text-world level; thus, they can transcend the ontological boundaries of enactor-accessible text-worlds. Additionally, the study shows that Ali's inclusion of Heikal's and Al-Hawiri's extracts is purposeful, to bridge the epistemological gap that would hinder communicating Ali's message. Furthermore, Ali's stylistic choice of free indirect discourse (FID) aided the identification between the narrator and Awad, as the reader could hardly distinguish whether the FID is that of the narrator or Awad. FID allowed the heterodiegetic narrator to have variable focalization. Thus, the narrator can also comment on and evaluate other enactor's thoughts and actions. Again, the narrator's variable focalization is hinted at in the epigraph when Ali mentions that he wants to convey not only his own dilemma, but also his people's.

In conclusion, Ali has followed several strategies to have a reliable and empathetic relationship with his readers. Citing renowned authors like Heikal (2014) and Al-Hawiri (1996) served to lend credibility and reliability to Ali's discourse. Ali's depiction of Awad's character caused the target reader to be empathetic towards Awad. While Ali constructed the narrator as a textual projection of the reliable facet of his personality, he constructed Awad as a textual projection of the emotionally unstable facet of his personality. Finally, the use of paratexts and FID has helped in bridging the ontological gap between the enactors and the readers.

References

Al-Hawiri, M. (1996). *Āswān fī al-ʿūṣūr al-wusṭā* [Aswan in the Middle Ages]. Ein for Human and Social Studies.

Ali, I. (2014). *Dunqulah: riwāyah Nūbiyah* [Dongola: A novel of Nubia]. Al Karma Publisher.

Bom, I. (2015). *Text World Theory and stories of self: A cognitive discursive approach to identity*. [Unpublished doctoral dissertation, University of Sheffield].
https://etheses.whiterose.ac.uk/10110/

Canning, P. (2017). Text World Theory and real-world readers: From literature to life in a Belfast prison. *Language and Literature*, 26(2), 172-187.

Cushing, I., & Giovanelli, M. (2019). Integrating language and literature: A Text World Theory approach. *Journal of Literary Education*. 2, 199-222.

DiMeo, D. (2015). Unimaginable community: The failure of Nubian nationalism in Idris Ali's Dongola. *Research in African Literatures*, *46*(1), 72–89.

Evans, V. & Green, M. (2006). *Cognitive linguistics: An introduction*. Edinburgh.

Gavins, J. (2007). *Text world theory: An introduction*. Edinburgh.

Geeraerts, D. & Cuyckens, H. (2012). *The Oxford handbook of cognitive linguistics*. Oxford.

Gibbons, A., & Whiteley, S. (2021). Do worlds have (fourth) walls? A Text World Theory approach to direct address in Fleabag. *Language and Literature, 30*(2), 105-126. https://doi.org/10.1177/0963947020983202

Halliday, M. A. K., & Matthiessen, C. M. I. M. (2004). *An introduction to functional grammar*. London.

Hamed, D. (2020). Text World Theory in Nicole Disney's "Beneath the Cracks": A stylistic/cognitive analysis. *Journal of Scientific Research in Arts*, *21*(1), 115-146.

Hatim, B. & Mason, I. (1997). *The translator as communicator*. Routledge.

Heikal, H., M. (2014). *ālfārwwq ʿmr* [Alfarouk Omar]. Hindawi

Machin, D., & Mayr, A. (2012). *How to do critical discourse analysis*. Sage.

Mahmoud, Z., & Abdelaziz, Z. (2018). Past-tense verbs of futurity in the Holy Quran: A new Text World Theory approach. *International Journal of Applied Linguistics and English Literature, 7*(7), 110-116.

Malmkjær, K. (2010). *The Routledge linguistics encyclopedia* (3rd ed.). Routledge.

Mikulan, K. & Legac, V. (2014). The "dual voice" of free indirect discourse: A reading experiment with Croatian speakers reading a literary text in English and Croatian. *Procedia - Social and Behavioral Sciences*, 158, 214 – 221.

Mohammadzadeh, B. (2017). A Text World Theory approach to the teaching of short stories in an EFL context: A pedagogical stylistic study. *Journal of Language and Linguistic* Studies, *13* (2), 285-295.

Semino, E., & Culpeper, J. (2002). *Cognitive stylistics: language and cognition in text analysis*. John Benjamins.

Simpson, P. (1993). *Language, ideology and point of view*. Routledge.

Simpson, P. (2004). *Stylistics: A resource book for students*. Routledge.

Werth, P. (1999). *Text-worlds: representing conceptual space in discourse*. Longman.

Whiteley, S. (2010). *Text World Theory and the emotional experience of literary discourse*. [Unpublished Doctoral dissertation, University of Sheffield].
https://etheses.whiterose.ac.uk/15112/