Schema Theory and Text- worlds: A Cognitive Stylistic Analysis of Selected Literary Texts

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Abstract

*C*ognitive stylistics also well-known as cognitive poetics is a cognitive approach to language. This study aims at examining literary language by showing how Schema Theory and Text World Theory can be useful in the interpretation of literary texts. Further, the study attempts to uncover how readers can connect between the text world and the real world. Putting it differently, the study aims at showing how the interaction between 'discourse world' and 'text world'. How readers can bring their own experience as well as their background knowledge to interact with the text and make interpretive connections.
Schema and text world theories are useful tools in cognitive stylistic studies. The reader's perception of a particular text world depends on her/his existing schema during the process of interpretation. The selected texts for the study are "Strange Meeting" by Wilfred Owen, "In Winter" by Corbett Harrison and the opening passage of David Lodge's *novel Changing Places* which are intended to show how the two theories can be integrated to account for the way in which text worlds are perceived. So as a result, readers start establishing meaning based on their schemata and these meanings change through adding a new one. The cognitive ability to understand literary texts and how readers build mind worlds is a crucial aim in cognitive poetics. An in-depth cognitive stylistic analysis reveals significant points about reading and interpreting the selected literary texts by providing a way of thinking about background knowledge and how the individual's experience would influence their interpretation and viewing of the text world.

Keywords: Schema Theory; Text- World Theory; cognitive stylistics; literary language

نظرية الاطار المعرفي الذهني ونظرية عالم النص: تحليل أسلوب إدراكي لنصوص أدبية مختارة

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الملخص

علم الأسلوب المعرفي المعروف أيضًا باسم الشعرية المعرفية هو نهج إدراكي لدراسة اللغة. تهدف هذه الدراسة إلى فحص اللغة الأدبية من خلال توضيح كيف يمكن لنظرية الاطار المعرفي الذهني ونظرية عالم النص أن تكونا مفيدتين في تفسير النصوص الأدبية. علاوة على ذلك ، تحاول الدراسة الكشف عن كيفية اتصال القراء بين عالم النص والعالم الحقيقي. بعبارة أخرى ، تهدف الدراسة إلى إظهار كيفية التفاعل بين "عالم الخطاب الحقيقي" و "عالم النص". كيف يمكن للقراء أن يجلبوا تجربتهم الخاصة بالإضافة إلى معرفتهم الخلفية للتفاعل مع النص وإجراء اتصالات تفسيرية. من الجدير بالذكر ان نظرية الاطار المعرفي و عالم النص هي أدوات مفيدة في الدراسات الأسلوبية المعرفية. يعتمد تصور القارئ لعالم نص معين على خبراته المعرفية ومعلوماته السابقة أثناء عملية التفسير وتحليل المعلومات الجديدة. النصوص المختارة للدراسة هي "لقاء غريب" بقلم ويلفريد أوين ، "في الشتاء" بقلم كوربيت هاريسون و"المرور الافتتاحي" لرواية ديفيد لودج المتغيرة التي تهدف إلى إظهار كيف يمكن دمج النظريتين لتوضيح الطريقة في أي عوالم نصية يُنظر إليها. ونتيجة لذلك ، يبدأ القراء في إنشاء معنى بناءً على خبراتهم ومعلوماتهم السابقة وتتغير هذه المعاني من خلال إضافة معنى جديد. إن القدرة المعرفية على فهم النصوص الأدبية وكيف يبني القراء عوالم العقل هي هدف حاسم في الشعرية المعرفية. يكشف التحليل الأسلوبي المعرفي المتعمق عن نقاط مهمة حول قراءة وتفسير النصوص الأدبية المختارة من خلال توفير طريقة للتفكير في معرفة الخلفية وكيف ستؤثر تجربة الفرد على تفسيره وعرضه لعالم النص.

الكلمات المفتاحية: الاسلوبية الادراكية, نظرية عالم النص, نظرية الاطار المعرفي الذهني, اللغة الادبية

Introduction

This research aims at applying and integrating two important theories of cognitive linguistics namely schema theory and Text World Theory (hereafter, TWT) in analyzing literary language. In this study, I would argue that integrating these two cognitive tools help stylisticians and anyone who has an interest in language to gain a systematic analysis and to reach a better understanding of literary texts. The notion of schema (plural schemas or schemata) was first introduced in the work of the British Psychologist Sir. Frederic Bartlett in 1932, and was developed in 1990 by the American psychologist Richard Anderson in addition to many authors (Rumelhart, 2017). Schema is defined as "A conventional knowledge structure that exists in our memory"(Yule, 2010, p.150). For example, if you tell someone about any school, you do not have to mention things like class, students, teacher, chairs, desk, etc., because it is already a part of our background knowledge. According to this theory, schemata represent knowledge about concepts like objects, events, situation and actions; therefore all humans possess schemas. These schemas can be used not only to understand something but also to predict situations occurring in our environment. Information that does not fit into schema that exists in our mind may not be comprehended; this is the reason why readers have difficulty in comprehending a text on a subject they are not familiar with.

According to schema theory parameters, meanings are built through the interaction between the text and the interpreters' knowledge. The theory also provides a frame for literature that examines the interaction between the text and the reader's knowledge and the way in which a particular reader will perceive a text depending on his or her schemas. Schema refreshment provided as result in schema change, such changes may indicate the destruction of the old schema or creating a new one, while schema reinforcing tends to confirm the existing schema by confirming assumptions about people and the world; schema adding tends to create a new schema. Schema disruption is provided when literariness arises and deviation happened at the level of language and the text to demonstrate a challenging of the readers' schemata (Semino, 1995, p.5-6).

Through her reading of "A pillow head" by Seamus Heaney, Semino (1995) notices that the cognitive process of reading requires "availability and activation" of a childbirth schema which means that readers require to recall all information about the situation and the entities involved in childbirth particularly within a hospital environment. In this poem, the speaker compares his partner's behavior before her first child's birth to a bride and in order to get this image, readers usually retrieve their knowledge about weddings and see the similarity between some components of that schema and the main active schema in their minds . Furthermore, she divides her analysis into main schema, secondary schema, and dawn schema. In these sections, readers make connections between various actions, characters or individuals, and objects in the poem and also making a comparison between the behaviour of the speakers (pp.10-11).

Cook's (1990, p. 212). notion confirms how schema theory and literary theory complete each other. He defines this process as "A dynamic interaction between linguistic and text structure form on the one hand and schematic representation of the world on the other". Similar in many ways to a schema is a script, which "is a dynamic schema that is, instead of the set of typical fixed features in schema, there is a series of conventional actions that take place" (Yule, 2010, p. 150). For example, the script for going to school or a conversation with a waiter allows readers to predict the possibility of our replies (Stockwell, 2006, p.9).

Stockwell (2006, p.10) suggests that scripts are arranged toward plans and goals. There are generalized conceptual processes such as "socializing", "engaging" or "moving to a new location so when this type of plan repeated and becomes routine in experience, it becomes fixed as a script. It is crucial to mention that individuals are not born with ready schemas about their life and culture, they

have learned by experience or through teaching, later on, schemas are built either by extending details for the existing schema or by adapting several existing schemas (p.9). Schemas can be defined by the location in which they take place, resulting in a situational schema. For example, you can draw an appropriate schema in the case of being in a certain situation so the hospital schema, for instance, is likely to be running if you walk into a hospital. Another schema depends on enacting social or individual roles, what is called the personal schema. For example, we present a personal schema to enact the role of a student at school. Instrumental schemas maintain our knowledge of how to do things for example: driving a car, or switching off a room light.

These schemas are regarded as skills that have been learned through life. Most people have a sense that instrumental schemas represent useful knowledge while situational schemas tend to be a matter of civilization and culture while personal schemas relate to personality and social proficiency. Fiction is a challenge to the capacity of schema theory and literary stylisticians aimed to fit schema theory into poetics (Stockwell, 2006, pp.10-12). Thus, in this article, I attempt to answer three questions: To what extent there is an interaction between 'discourse world' and 'text world? How this interaction is significant in approaching and interpreting the texts? And, consequently, how Schema Theory and Text World Theory can be useful in the interpretation of literary texts? In the following sections, I illustrate the used literary data and the adopted methodology.

2. Literature Review

2.1 Schema Theory in Stylistics

A schema is a cognitive structure that gives information about our understanding of the world. A schema contains common information that helps the readers to comprehend reality by extrapolating details that are either not mentioned at all or not fully specified in the text. The process of reading poetical language demands certain cognitive processes in the mind of readers to digest the information and to make sense of what is being read. Rumelhart and Norman (1976) suggest three processes of learning and acquiring information, these include: *accretion* which means adding new details to the existing schema (the increment of knowledge based on our daily experience) *, tuning* which means developing new interpretation tools, it is not enough to add merely new information to the existing ones to our memory. Finally, *restructuring*, requires creating information over a significant period of time. Accumulating new structures in the mind (pp.38-39).

2.2 Uses of Schema Theory in Stylistics

Schema is used in explaining the nature of a narrative by showing that an inference can be made to link events, and provide extra information and interpretation of what is stated (Emmott, Alexander, & Marsalek, 2014, p.270).

Schema theory involves studying mind style which involves examining the thoughts of characters that perceive the world differently from adults such as insane people and children. The term "mind style" is used for deviant thinking style rather than thinking style in general. The use of schema theory is to identify "literariness" which Cook (1994. p.) links to what he calls "discourse deviation". As such, literary discourse is schema refreshing where the readers update, change or transform the existing schema while non-literary discourse is simply schema reinforcing. Emmott, Alexander, and Marsalek (2014) illustrate that schemas are related to knowledge which readers have in common, but social and cultural groups may have different kinds of knowledge. Socio-cultural schemas depend on factors like gender, age, race, class and other different elements in socio-cultural studies. They also suggest that reading is not a matter of processing facts but it is a matter of feeling a real sense of the world of the text

so we need a sensory schema to explain our awareness of what is involved by basic perception such as vision, hearing, smell, touch and taste (p. 270-273).

3. Cognitive stylistics

Cognitive stylistics as a new area of study, combines cognitive science, psychology, linguistics, and literary studies. It is assumed to be able to answer questions about literature that have not been answered before. Cognitive stylistics is highly interdisciplinary; this approach to literature has taken many forms and gone in many different directions. It is evident that cognitive psychology and cognitive linguistics had made an influence on literary criticism (Reijmersdal, 2008, p.5).

Stockwell (2016, p.233) suggests that when stylisticians explain the notion of "style", they mention the textual pattern which is the result of choices made by writers so they look at the text as the location of meanings and forms that the reader considers as the place where the effects of meaning and emotion happen. He further stresses that language is natural in origin rather than artificial, it is not separated from human experience, which is substantial to it. Language shows that we all share the same human shape, condition and experience, so it is not surprising to encounter the same language structures or metaphor across the world's languages. Language includes cognition, perception, memory, anticipation, meaning and emotions. Language description has to include not only the habitual patterns of the system, but also flexible imagination to create something unique (2016, p.220). He gives a list of concepts related to reading literary text, these include:

3.1 Figure and ground

The human ability to differentiate between objects perceptively and pay attention to a single group of them rather than the other. This ability is evident in the visual field but also we can see in our ability to differentiate between sounds, taste, smells and physical. The ability to foreground a text and background another happen in the mind of the reader and it is a matter of patterning the text so if the reader's mind is active and the reader is self-aware, then s/he will notice the aspect of the text and be aware of the reading process (Stockwell,2016, p.220).

3.2. Prototypicality

Prototypicality is a cognitive linguistic notion which indicates that human being categorizes things not in terms of category- membership but in terms of "best fit". The best example that comes to mind is whether furniture is a chair rather than bed or table although all of them belong to the same type which is furniture. In other word, prototypicality refers to the extent to which anything is exemplary of the group to which it belongs. While reading, the emotional closeness to or distance relays on how that character in a certain text is a good example of a person. Thus, different readers may feel differently to fictional characters (Stockwell 2016, p.221).

3.3. Resonance and Ambience

Resonance and ambience are notions that basically developed and inspired from Langacker's cognitive grammar (2008). A cognitive stylistic approach gives the researcher a way to understand how resonance and ambiance, which are considered as grammatical forms, encompass the creative imagination that is required from the readers. This approach uses grammatical forms as a triggering tool to literary effects. It works at the clausal level as well as discourse level and all the points between them. Cognitive stylistics makes it possible to talk about the variability of ready creativity while keeping cultural and personal experience in the reader's awareness. This approach involves the creative

imagination of the readers and engages their ability to think of the same sentence differently (Stockwell, 2016 p.222). Literary ambience refers to the feeling or mood that accompanies the reading process through connecting places or things to specific feelings. In a study about ambience, Stockwell (2013) divided ambience effects to tone and atmosphere. The first is related to the writer's voice and the later related to world presented in the text. These describe how readers actually engaged within the atmosphere of the text world and authorial voice.

3.4. Metaphor and Framing

Metaphor in cognitive linguistics is treated as a fundamentally important aspect of human conceptualization so it is not only the textual realization of a rhetorical trope. Metaphor in this approach frames knowledge and experience. For example, the concept of "time" is understood in terms of "space", "life", so these conventional metaphors are so familiar that are used to attract the reader's attention in literary texts (p.223).

3.5. Simulation and Deictic Projection

Simulation accounts for the counterintuitive phenomenon that readers are moved emotionally by those fictional events as though they experience them. A literary work generates a range of emotions and moods. The text allows readers to imagine a character's point of view and also to establish what his or her imagined in relation to deictic projection. Deictic projection means that readers can establish the imagined scene and keep path of all the people in it (p.223).

3.6. Mind- Modelling

The last concept emphasized by Stockwell (2016, p. 225) is mind- modelling in which readers imagine different authorial, character mind and they can have a relationship with them. This is possible because we have a capacity for "mind modeling" which draws from the notion of "theory of mind". As such, we can imagine author's/characters' beliefs, emotions, and goals based on the information the readers extract from the text. Through mind-modeling, we can keep track of different relationships with people in everyday life. Another study about using schema as a cognitive stylistics theory in examining character's mind set in a study by Jaafar (2019).

In terms of cognitive stylistic analysis, Stockwell (2016, p.225) illustrates in his analysis of Shakespeare's sonnet XVIII that there is a great deal of discussion around the context of the sonnet. There is an obvious metaphorical analysis which produced a set of meaning. The primary metaphor of the year is "A DAY" is a conceptual metaphor, this produces a stylistic realization of, for example, "summer lease hath all too short a date". There is also a contrast between ideas when the emphasis on the conceptual domain of the year is on the natural scene, seasons and the other metaphors on qualities like the personification of "death" is followed by "his shade". There is a combined metaphor where the addressed person's life seems in which a single day and as a year so the primary metaphor is linked to the day as a metaphor. This combination of day to year to life mirrors the theme of the poem which focuses on an extended period of time beyond the immediate moment. There is a grammatical morphological or lexical-semantic negation in text world theory that suggests the qualities (for instance, the warmth of summer) is made negative in "too hot" and "too short". Through this sonnet the readers interpret the meaning using their schematic analysis, for example, a British reader's schema of summer's day is different from a Taiwanese reader's.

4. Limitation of Schema Theory

Some of the limitations of schema theory have been highlighted by many scholars, for instance (see Sadoski et al. 1991; Kintsch 1998). Emphasizing basically, on the idea that studies applying schema theory are limited in a number of ways. Another issue is related to the interpretation and comprehension of bizarre, complex texts. Mcvee, Dunsmor and Gavelek (2005, p.537) investigation of schema

limitation noted that there is a problematic issue in terms of schema construction as contrasted with schema activation.

Moreover, Sadoski and Paivio (2001) focus on verbal and nonverbal to the role of imagery in *Dual Coding Theory* reading and writing. Bizarre texts are ambiguous, including little or no referents and such text are useful for activating schema that relates to a person's knowledge while normal or ordinary reading called "Rauding" as the study of musicians make clear the importance of reader's personal background knowledge is noted (Mcvee, Dunsmor& Gavelek,2005, p.538).

5. Text World Theory (TWT)

Text world theory is a cognitive tool that enables to understand how and even why mental representations are constructed by readers or recipients. It is an approach that allows connecting different disciplines such as stylistics, cognitive linguistics and psychology. The other cognitive stylistics theory used in this article is Text world Theory, which was first introduced by Paul Wreth. The theory had been developed and flourished by many scholars after Wreth's death (see Steen and Gavins 2003; Gavins 2001, 2007). Gavin's works provide a practical analysis of using TWT in various texts. Since then, many stylisticians work on developing this theory. For instance, Canning (2010) presents a development of the text-world framework. She introduced both a top-down and bottom-up interpretive processes. The application was on a group of female prisoners. She collected responses, reactions of the participants of the group and explained how the reading process can be highly affected by the readers, listeners' social bonds while interpreting the literary texts (p.173).

Text world theory is a discourse framework and a model of human language that is based on the mental performance found in cognitive psychology. Text world theory focuses on how the text is constructed and how the context influences its production and reception so the key to a comprehensive examination of discourse is to recognize its complexity and start to formulate an appropriate analytical structure to the particular text (Gavins,2007, p.8). One of the key ideas of this theory is that the discourse world necessitates the availability of two discourse participants (Lahey, 2014, p. 221). In the text world, participants talk about happenings or events in different places and times, recent or past as well as real or imaginary situations.

There are two types of linguistic cues that basically form the text-worlds as demonstrated by Gibbsons and Whiteley (2018. p.223). The first cue is world –builders which includes objects, time and place of the events, as well as enactors (characters). The other linguistic cue that helps to shape the text world is "Function advancers propositions"(see, Lahey, 2014, p.289). Text world theory is "fundamentally a spatial model of mental representation"(p.229). It is worth noting that the term 'enactors' is preferred within the context of this theory instead of characters. Enactors can switch to different worlds through what is called 'world –switch'. This can be achieved by using a variety of tenses, for example, past, present. Tense shifts take readers to various times and places, mentally speaking, within text world. Furthermore, enactors can use attitudes to express wishes and attitudes by using modality such as (Boulomaic, Deontic and Epistemic modalities) to express desires, degrees of obligation and beliefs respectively (Simpson, 1993). Flashbacks/ flashforwards, moralized constructions are part of the characteristic of World-switches (Cushing& Giovanelli, 2019, p. 206).

Rightfully, Stockwell, (2016, p.224-225) suggests that mental representation of fiction is modeled as a text world in cognitive stylistics. This text world that a reader creates with an author is not a fixed representation; it is a conceived working tool that readers use as a substantial means of reading. Text world theory is used to discuss the emotional engagement of readers with the literary world.This will be illustrated in the methodological part of this article.

6. Discussion

 6.1. Methodology

The main focus in this paper, is on the examination of how Schema and Text World theories are useful in the analysis of literary texts and literary reading, due to the increased interest in the process of interpretation and the connection or interaction between reader's background knowledge and interpretation variability, so applying schema theory to literature tends to challenge reader's existing schema. In this study, I tried to apply to the reading experience the conventions of the two theories to examine their validity in making connection between two worlds. Subsequently, I identified the text patterns that triggers meaning and helps to make sense of the different text worlds.

6.2. The Data of the Study

The selected texts of the study are literary ones. Literature is a form of language. However, it is a unique form that contains aesthetic use of words and forms. Two poems and an extract from a novel are selected for the analysis. The choice of the poems is not an arbitrary one. The language of the poems is rich in terms of creating mental representation in the mind of readers. The study shows how to apply cognitive poetics framework to different texts. The rationale behind selecting these texts. The two poems exhibit different contexts and complexity in terms of language use. The inclusion of the passage from Lodge's novel is intentional as well. The purpose is to show how reading a fictional piece of writing. This choice is suggested also by Gibbsons and Whiteley's 2018 book as a practical activity. I would argue that analyzing different texts can enhance the application of the cognitive stylistic tools

There is a challenge in understanding the text world especially in "Strange Meeting" which is written in 1918 by Wilfred Owen and published posthumously in1919. Fifteen lines only from this poem are selected for the analysis. It illustrates the horror and futility of war. It is also about reconciliation since the two soldiers meet up in an imagined place which is hell; the first had killed the second soldier in a battle. The majority of the poem is a dialogue set in a dream, in fact, in hell (Spacey, 2019). The first speaker notes that he has escaped from battle and he thinks that the place is a tunnel bombed during the previous battle. The speaker wakes one of the "sleepers" who are all dead. He and the sleeper are both soldiers- poets, he is glad to be away from battle but his alter- ego mourns losing his life because he would have no opportunity to write and educate people about the futility of war. In the last section of the poem, the sleeper reveals that he is the one whom the speaker had killed (Spacey, 2019).

The other poem is "In Winter" by Corbett Harrison. A very short poem though it contains simple words it reflects a deep meaning. The poet depicts an image of winter in terms of a series of personifications.

   "Strange Meeting" By Wilfred Owen

1.It seemed that out of battle I escaped
2.Down some profound dull tunnel, long since scooped
3.Through granites which titanic wars had groined.

4.Yet also there encumbered sleepers groaned,
5.Too fast in thought or death to be bestirred.
6.Then, as I probed them, one sprang up, and stared
7.With piteous recognition in fixed eyes,
8.Lifting distressful hands, as if to bless.
9.And by his smile, I knew that sullen hall,—

10.By his dead smile I knew we stood in Hell.

11.With a thousand fears that vision's face was grained;
12.Yet no blood reached there from the upper ground,
13.And no guns thumped, or down the flues made moan.
14."Strange friend," I said, "here is no cause to mourn."
15."None," said that other, "save the undone years,
16.The hopelessness. Whatever hope is yours,
17.Was my life also; I went hunting wild
18.After the wildest beauty in the world,
19.Which lies not calm in eyes, or braided hair,
20.But mocks the steady running of the hour,
21.And if it grieves, grieves richlier than here.
22.For by my glee might many men have laughed,
23.And of my weeping something had been left,
24.Which must die now. I mean the truth untold,
25.The pity of war, the pity war distilled.
26.Now men will go content with what we spoiled.
27.Or, discontent, boil bloody, and be spilled.
28.They will be swift with swiftness of the tigress.
29.None will break ranks, though nations trek from progress.
30.Courage was mine, and I had mystery;
31.Wisdom was mine, and I had mastery:
32.To miss the march of this retreating world
33.Into vain citadels that are not walled.
34.Then, when much blood had clogged their chariot-wheels,
35.I would go up and wash them from sweet wells,
36.Even with truths that lie too deep for taint.
37.I would have poured my spirit without stint
38.But not through wounds; not on the cess of war.
39.Foreheads of men have bled where no wounds were.
40."I am the enemy you killed, my friend.
41.I knew you in this dark: for so you frowned
42.Yesterday through me as you jabbed and killed.
43.I parried; but my hands were loath and cold.
44.Let us sleep now. . . ."

In order to understand or imagine the text world of the poem, readers depend on the language of the text or the linguistic cues. These cues help readers to build mental representations to comprehend the poem. World-builders of this poetic text can include:

Time: the tense is past tense (for example, seemed, escaped, scooped, had groined). This shows that reader's discourse world has a temporal distance.

Location is another linguistic cue. The word "Hell" in line 10 helps readers to imagine that the speaker in the first-person pronoun "I" has escaped from battle as represented in line 1 of the poem and he is in hell which obviously makes readers certain that the speaker or enactor is dead.

Furthermore, the entities like (The speaker 'I', them, in line 6). It can be inferred from the location that the characters are dead soldiers in hell after being killed in the disastrous battle. Finally, the objects can be crucial as a world builder. For instance, (fixed eyes, distressful hands, vision's face) all these

mentioned body parts are preceded by adjectives that describe the world of the text and give information about the bitterness and misery of this world.
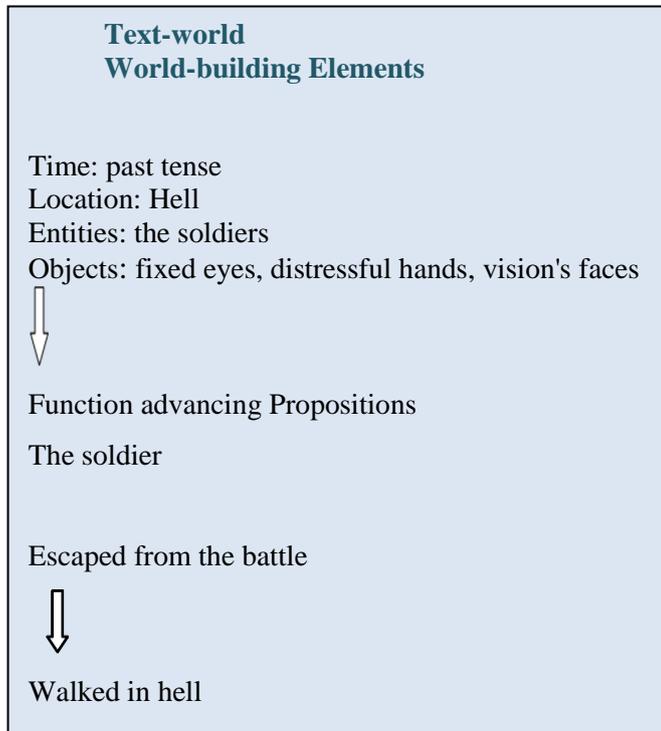
Figure1. Text world diagram showing the world –builders and function advancers in the poem "Strange Meeting"

In terms of schema theory, the researcher focuses on selected lines of "Strange Meeting". The interpretation of this poem requires to activate "War" schema, implement knowledge and recall all events and entities involved in war. The title gives a message to the readers that this meeting will not be an ordinary one and it is an encounter. The first three lines give the readers ways to activate their War schema by mentioning words like "battle" and "war" and also to expect that the one who is talking is a soldier so the readers' knowledge allows them to make sense of all sequences of scenes.

The number of schemata increases rapidly in lines (4,5,6,7), the readers start to establish and imagine the meeting scene between the speaker and whom he had met (the sleeper) in the horrific nature. The writer describes their meeting by "fixed eyes", "distressful hands" and "dead smile", all of these make inferences and questions in the reader's mind about the setting of the meeting which is revealed that the setting is in the hell (line 9).

There is a contrast between the explicit references in lines (12, 13) which indicate there is no blood, no guns, and the words "battle" in line (1), that makes adding to the reader's existing schema by providing another information to modify the old ones. The use of the word "friends" line (14), for instance, makes the readers break their War schema and realize this meeting is between two equals and there is no enmity. Readers can make a connection between actions, people, and objects presented in the poem and construct a coherent text world. Besides, there are certain stylistic aspects of the poem are foregrounded. For example, parallelism and repetition in lines (30) and (31):

30.Courage was mine, and I had mystery;

31.Wisdom was mine, and I had mastery:

These stylistic aspects help readers or listeners to focus on certain textual elements. These can increase human perception.

Spatial deixis *and* temporal deixis play a crucial role in creating and conceptualizing the text-world of the poem, for instance, words like (here, hour, now, yesterday). The repeated proximal deictic word 'here' line (14, 21) *"Strange friend," I said, "here is no cause to mourn"* ; *And if it grieves, grieves richlier than here;.*

and the distal deictic 'there' in line (12) enhance our perception of the text-worlds. Similarly, the use of the past tense as a way of narrating past events. One soldier tells the other about a story of war and life. Ends his story with "Let us sleep now. . . ." The poet shifts from past to present. This creates universality in terms of time.

In the second poem, "In Winter" readers need to activate their schema about poetic tools such as simile, metaphor, rhyme, onomatopoeia, personification, alliteration, imagery, etc. This schema about poetic devices would help them to digest the text in the mind. In other words, the process of understanding the poem can be achieved by linking the season winter to an old man. Winter is a symbol of wisdom, calmness, death, whiteness, old age, and end of life.

"In Winter" by Corbett Harrison

1-In Winter
2-Outside my window
3-I notice Winter walking towards the house
4-His can clacks the sidewalk like hailstones
5-His cloak casts such lengthy shadows
6-His beard leans into the chilly wind
7-And his arrival changes the world
8-That once grew and thrived
9-In greens and pinks
10-Outside my window

The author uses the personification of an old man and creates a significant image in the minds of readers. The approaching winter is described in terms of an old man who is walking. The vital image of age is created by words like (his cane, his beard, his cloak). Readers have the schema of winter and it can be refreshed by words like (chilly wind, his arrival changes the world, lengthy shadows).

Readers know that winter is a source of change. The arrival of this cold season changes the appearance of the world. Green trees and flourished flowers are replaced by the snowy view and bare trees. This schema is universal in the minds of readers.

To sum up, readers' background experience or knowledge plays a crucial part in text analysis. The interaction between readers and text is valuable in terms of getting various interpretations based on different social, knowledge backgrounds.

To illustrate more about world-switches (Gavins, 2007), world-building elements and modal- worlds, an extract from David Lodge's novel (1975) is selected for further analysis:

High, high above the North Pole, on the first day of 1969, two professors of English Literature approached each other at a combined velocity of 1200 miles per hour. They were protected from the thin, cold air by the pressurized cabin of two Boeing707s, and from the risk of collision by the prudent arrangement of the international air corridors. Although they had never met, the two men were known to each other by name. they were, in fact, in process of exchanging posts for the next six months, and in an age

of more leisurely transportations the intersection of their respective routes might have been marked by some interesting human gesture: had they waved, for example, from the decks of two ocean liners crossing in the mid-Atlantic, each man simultaneously focusing a telescope, by chance, on the other, with his free hand; or, more plausibly, a little mime of mutual appraisal might have been played out through the windows of two railway compartments halted side by side at the same station somewhere in Hampshire or the Mid-West, the more self-conscious party relieved to feel himself, at last, moving off, only to discover that is the other man's train that is moving first(p.7).

The opening passage of the novel above provides several linguistic cues for the reader which facilitates the process of conceptualization or making sense of what is depicted. Using the schematic knowledge about academic programme exchange which requires a specific time limit (i.e. 6 months). The other aspect of this kind of academic exchange demand persons from different institutions to exchange experiences both socially and academically. Stylistically, the novel is narrated by Third-person omniscient narrator. Describing the enactors (the two professors of English literature) of the novels with the pronoun 'they'. The title of the novel reflects the fact they the two men are changing their workplaces, but this extends to their personal life. The title of the first chapter of the novel 'flying' is a key world-builder. The text-world starts with the actual process of traveling to exchange places with a specific time which is 'the first day of 1969'. Other world-builders in this extract include the rich descriptive wording used by the writer to create the discourse world. The use of noun phrases, for instance, " in an age of leisurely transportation" ," the pressurized cabin of two Boeing707s " and " the international air corridors" all these linguistic elements function as world–builders help to create the cognitive conceptualization of traveling by airplane in the mind of readers.

7. Conclusions

In this paper, the researcher shows how schema theory and Text World Theory used in cognitive stylistics to analyze literary texts, more specifically poetic language and literary fiction. This paper demonstrates how a particular reader may perceive the text world through the analysis of the poems and how readers can make connections between linguistic cues that exist in the different literary texts using their schemas (readers' social experiences). On the whole, schema as a trigger of meaning holds an important role in the interpretation of poetic language. Furthermore, Text-world theory works as an instrument that helps linguists figure out how readers can understand two important worlds the discourse world (authorial, personal) and the text-world (literary). Showing the interaction of these worlds is a crucial aim in this cognitive stylistic study.

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