

**LINGUISTIC REPRESENTATION OF
POSSIBLE TEXT WORLDS IN *A VISIT FROM
THE GOON SQUAD*: A COGNITIVE
NARRATOLOGICAL ANALYSIS**

BY

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ABSTRACT

Title: Linguistic Representation of Possible Text Worlds in *A Visit from the Goon Squad*: A Cognitive Narratological Analysis

The semantics of a narrative is known to be determined through text-world representation (Semino, 2014). Text world brings up the discussion of a context, actual text scenario and the realities, disseminated through diverse linguistic and narrative practices. This thesis focuses on world building in *A Visit from the Goon Squad*; first through linguistic means and deictics and second through focalization and viewpoint analysis. The study adopts a qualitative approach to explore how text-world building helps in dealing with spatial and temporal shift and viewpoint shifts of various characters in the novel. For this purpose, the researcher selected a sub-text, identified world-builders and function advancing propositions, sorted out modal worlds and qualitatively analyzed those worlds to explore viewpoints of diverse characters. The analysis indicated that integrated approach combining both cognitive-linguistic and narratological aspects prove expedient in dealing with narrative complexity. Moreover, the findings reveal that speech and thought representation (free direct speech, free indirect speech, free indirect thought, free direct thought), deixis, change in narrative voice, use of adjectives and noun phrases (value-based expressions), definite and indefinite referential elements and schema-oriented linguistic expressions point towards change in viewpoint of multiple characters. The narrative events presented by either discourse participants or enactors influence semantics of the text. The meaning varies upon change in the perspective of a character, context of the participants and our already existing schemata. This study is significant in the fields of linguistics, narratology and classroom teaching as it explores how Text-world approach and focalization technique could better be employed to comprehend a disoriented narrative such as *A Visit from the Goon Squad*. It contributes to the existing literature on language and world-building, particularly in the ways that a writer uses language to guide a reader through the story world, generally in terms of temporal, spatial deictic and subjective experiences.

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CHAPTER 1

INTRODUCTION

This chapter includes general introduction to the topic, problem statement, research objectives and questions for the better understanding of the forthcoming sections.

1.1 Introduction

Language is marked as an essential feature of any narrative. The language used in narratives is context-bound. Thus, the interpretation exclusively depends on the interaction between text's terms and the individual interpreter's previous knowledge (Rumelhart, 2017). The meaning cannot be extracted simply through analyzing grammatical patterns and links between sentences; rather, it also depends on our ability to construct meaningful text worlds based on cultural knowledge, experiences and other cognitive schemas. The approaches to narrative that are based on mental mapping take their theoretical and methodological influence from cognitive linguistics and psychology.

The process of text world construction is central to narrative comprehension; a text can be understood by those people only who can build “a scenario, a text world, a state of affairs, in which that text makes sense” (Enkvist, 1991, p. 7) through linguistic signs. We can rightfully imagine the text or story-worlds when we engage with the language of a text. The focus is on those linguistic features, including tense markers, definite articles and deictics, that are extremely crucial for the “reconstruction of situation” (Semino, 2014, p. 9). The situation means the situation of discourse that someone is likely to imagine. In other words, the imagination or creation of text worlds relies on the close reading of linguistic features of a narrative. The spatial and temporal deixis, in particular, might help us in construction of situation (context) in a text. It gives us hint about space and time of a narrative event and signals the formation of a new or extended world in a text.

Above all, from a linguistic point of view, we need to learn how we move from reading words on page to the story's context, or how we experience the changes in the story as the characters do. In narratological terms, it is defined as “deictic shift”, i.e., the ability of storytelling method to carry the reader into the story-world. In effect, the interpreters invest in the interpretation of the narrative both mentally and emotionally. Drawing upon the cognitive aspect of storytelling proposed by David Herman, it can be said that that

narrative practices require amalgamation of “cognitive and imaginative responses, encompassing sympathy, the drawing of causal inferences, identification, evaluation, suspense, and so on” (Herman, 2002, p. 5). Cognitive in a sense that we form mental maps of the narratives we perceive; we follow the course of characters and events through time and space. The maps that we draw about narratives during interpretation process are termed “frames” (Emmott, 1997, p. 3), “worlds” (Gerrig, 1993; Werth, 1999) and “mental spaces” (Fauconnier, 1994, p. 8). It also facilitates us to perceive focalized narration. Focalized means that a narrative event or situation is presented through the eyes of some character or a heterodiegetic narrator (a narrator who is not directly a part of story-world).

For narrative comprehension, we must deal with text on cognitive linguistic level as cognitive interpretation inclusively allows us to trace the trajectory of characters, narrators, and the story-world they inhabit. Our minds are equipped to calibrate the stream of information disseminated through different narrative methods and construct mental images of it. The information is extensively stored in the form of the mental images (schemas) for later recall. These existing schemas help us to interpret the incoming information when needed.

Noting that our cognitive schemata account for how we shift our perceptions from the “here and now” of everyday experience to the world of a story; they also explain how we follow major developments occurring in the story-world. In sum, the comprehension process is not simply restricted to the reconstruction of events that happen in the course of time and space; rather, it focuses on how we use our cognitive and language skills to follow the storyline and create fictional story-worlds (Tucan, 2013). It also concerns our imaginative faculties that could be used for understanding of prospective stories or worlds (based on the character’s version of an event). The primary story has the potential to combine all the prospective stories into one. This line of thought is in alignment with the overall subject of this research. Hence, there is a need to flesh out pertinent narratological concepts for comprehensive investigation of the prospective story-worlds.

By text world, theorists mean “mental models” (Ryan, 1991, p. 18) telling who did what to whom, when, why, where, and in what manner in the world. These models enable the language users to decipher the implicit events or happenings in the world of a story. Furthermore, the interpreters reconstruct text or story-worlds with the help of textual cues to comprehend a narrative (Herman, 2002). What Herman’s approach demonstrates is that

the interpreters gather textual signs and offer keen analysis and corresponding mapping actions for understanding of a narrative. Besides this, it is worth mentioning that these worlds have been called differently by different narratologists and philosophers, for instance, “narrative worlds”, “text worlds”, “story-worlds” and “possible worlds” (Gerrig, 1993, p, 8; Werth, 1999, p, 4; Herman, 2002, p, 14 & Ryan, 1991, p, 19 respectively).

The study of text worlds covers topics related to all major aspects of narratives, including how interpreters collect linguistic information and make inferences using their cognitive and language abilities. Nevertheless, this research is delimited to investigation of text worlds in Jennifer Egan’s novel *A Visit from the Goon Squad* with the help of focalization and spatial-temporal cues.

1.1.1. An overview of *A Visit from the Goon Squad*

Jennifer Egan’s book *A Visit from the Goon Squad* was initially published in 2010. It received the Pulitzer Prize for fiction in 2011. It features a collection of stories that span several decades and explores the themes of time, music, memory, and the passage of time in an unusual manner. This novel defies conventional narrative structure.

The book’s name comes from a term invented by one of the main characters in the novel, music executive Bennie Salazar, who calls time’s unrelenting march the “goon squad” (Egan, 2011 p. 259). Egan explores the lives and experiences of a wide range of characters, creating a complex and detailed picture of a connected universe.

This novel examines how time and technology have affected the lives of its characters. It is mostly set in the music industry. Using a variety of narrative techniques, such as first-person experiences, second-person narration, and even a chapter presented as a PowerPoint presentation, Egan deftly blends together diverse storylines and perspectives.

The story explores how the music business has evolved from the punk rock of the 1970s to the digital era of the twenty-first century. Egan highlights the impact of ageing, individual decisions, and the unpredictable nature of life itself by exploring the joys, regrets, and problems that come with the passage of time through the journey of each character.

The reason for selecting *A Visit from the Goon Squad* for my study is that it delivers a comprehensive understanding of the human experiences by fusing themes of nostalgia, ambition, and the tremendous influence of music on our lives. It does this through the use

of an innovative plot structure and fascinating characters. In brief, it intrigues us with its distinctive approach to storytelling (stories-within-stories narrative form) and treatment of time.

1.2 Statement of the Problem

In *A Visit from the Goon Squad* (Egan, 2011), a complicated network of interrelated characters and events results in overlapping narratives and uncertain connections between them. The post-modern narrative style blurs the difference between reality and fiction. It becomes challenging to discern what is real or unreal within the text. Moreover, the fluctuation between different temporal and spatial dimensions further complicates the construction of mental worlds for each character. Though the novel includes linguistic and narrative elements that help us to imagine characters' worlds and carry the story forward, it is difficult to establish clear connections and relationships among the characters and their respective storylines. Therefore, it would be interesting to explore how these elements contribute to meaning-making process — eventually resulting in better comprehension of a text. This study aims to investigate the linguistic resources used by Egan to navigate these overlapping stories (multiple perspectives), explore the role of one's cognitive-linguistic schemata in narrative comprehension, and analyze the concept of reality within the novel's narrative framework. By examining these aspects, the study seeks to enhance our understanding of the intricate narrative structure employed in post-modern fiction and shed light on the challenges readers encounter when engaging with such texts.

1.3 Objectives of the Study

1. To explore the linguistic resources manipulated by Jennifer Egan to create possible fictional worlds around the text scenario.
2. To explore the significance of spatiotemporal schemata in dealing with the frequent time and space shifts in *A Visit from the Goon Squad* by Egan (2011).
3. To investigate how different linguistic items contribute to the understanding of characters' viewpoints in the text.

1.4 Research Questions

This study investigates the following questions:

1. What linguistic means does Jennifer Egan employ in *A Visit from the Goon Squad* to create possible fictional worlds around the text scenario?
2. What is the significance of spatiotemporal (linguistic) schemata in dealing with the frequent time and space shifts in *A Visit from the Goon Squad* (Egan, 2011)?
3. How do different linguistic items contribute to the understanding of characters' viewpoints in the text?

1.5 Significance of Study

This study may guide the learners about linguistic and narratological means that writers usually use to form the text-world. It would help readers in general and students in particular to comprehend various characters' mental worlds and other sub-worlds (beliefs, wishes, fantasy, dreams) in *A Visit from the Goon Squad*. Moreover, they will know how multiple viewpoints are presented in the text through different linguistic items. The students will develop deeper understanding of the self-projection (such as the role of deictic center) involved in the course of reading.

1.6 Delimitation of the Study

Postclassical narratology encompasses linguistic, sociological, psychological and cognitive perspective to study the visual, dramatic and literary narratives. The literary inquiry covers the multiple aspect of storytelling to formulate the semantics of fictionality such as characterization, plot, focalization, etc. However, the researcher has delimited this research to the knowledge and creation of possible text worlds through the study of linguistic and narratological elements. The data is also delimited to analyzing extracts from the novel *A Visit from the Goon Squad* by Egan (2011).

CHAPTER 2

LITERATURE REVIEW

To create a theoretical framework for examining how our cognitive schemata aid to comprehend postmodern fiction, the researcher has given a review of the relevant literature and a summary of the existing research in this chapter. The research studies that have been conducted on language processing, world building and focalization have also been discussed here.

2.1 Cognitive Narratology

Many linguistic and literature departments recognized the cognitive turn that narratology took in the early to mid-1990s. George Lakoff's work in conceptual metaphor being the most known cognitive linguistic methodology in the United States that opened the path for more integrated linguistic research. Analytical methods from schema theory and artificial intelligence were adopted to the subfields of linguistics such as stylistics and rhetorical studies to explore how language affects a reader's interpretation of narrative. Such methods grew to combine literary theorists, educators and media studies' students.

Several renowned researchers have worked along the lines of human cognition and mental mapping to provide substantial evidence for how language users recognize and formulate stories in any narrative medium. From the stories, here I mean both everyday narratives that we unconsciously disregard and literary works that we use nearly the same cognitive tools to make sense of them. Mark Turner (1996), a cognitive scientist, extends this thought process and claims, "If we want to study everyday mind, we can begin by turning to the literary mind exactly because the everyday mind is essentially literary" (p. 7). Turner intends to say that stories are present in our lives, yet we are so engrossed in our surroundings that we prefer not to notice them. Likely for this reason, studying the mental mechanisms, comparatively similar in both common and literary narratives, may facilitate the researchers to probe deeper into this field.

In the field of cognitive narratology, the researchers have devised different methods to reconsider literary interpretation in terms of narrative being a tool of comprehension. This is conducive to making sense of our experiences and how the brain functions. One of the paramount achievements of cognitive narratologists is that they have generated neoteric

means to produce well-grounded research studies through combined efforts of cognitivists and narratologists who have great interest in studying narratives (Tucan, 2013).

As the point of narratology being a sub-branch of cognitive sciences has been established by earlier researchers (Herman, 2002; Tucan, 2013), stories can be used as mental instrument for imagining story-worlds (or text worlds in Gavin's terms). Concerning the same, David Herman (2002) claims, "both language generally and narrative specifically can be viewed as tool-systems for building mental models of the world" (p. 1). So, it basically infers the construction of story-worlds with the help of our cognitive linguistic abilities. The literary interpretation may seem a simple process; however, it involves complicated cognitive operations for formulating meaning.

Coste and Pier (2009) studied narrative levels in various texts and came up with the suggestion that probing into the what, when and where through narrative levels would help in the construction of story-worlds (Coste & Pier, 2009). Similar research work has been undertaken in world building domain by Werth (1999), on deictic shifts by Duchan *et al.* (1995), and on contextual frames by Emmott (1997). Though all these three concepts stand separately on theoretical grounds, they share some common features, too.

Emmott (1997) discusses how a reader can manage copious information given in a text by sorting them out in the form of "contextual frames" (p. 9). These frames comprise component elements, namely enactors, objects and events, et cetera. While reading a text, a reader creates frames to store the knowledge for a later recall. The knowledge that a person is currently processing devises "primed frame", whereas the frames that he has already encountered fully or partly become a part of his memory for revisiting purpose. These elements have to be classified in frames and afterwards tagged as primed/unprimed, or covertly/overtly made into a text, depending on their prominence and placement in the story. Emmott (*ibid*) also holds a view that information a reader gains in this process is either "episodic" (given in any particular section in a text) or "non-episodic" (information conceived from broad storyline). For instance, we can interpret through a series of events (in a same chapter) that a character has frantic behavior due to some childhood trauma. This is episodic because it was conferred in a single chapter. On the contrary, the example for "non-episodic" kind could be of more general nature like a character's nationality is Pakistani or Indian. Emmott (1997) takes on the concept of mental representation of

knowledge provided in a text in the form of “contextual frames”, whereas others call it “mental spaces” (Fauconnier, 1994, p. 8) and “worlds” (Gerrig, 1993; Werth, 1999).

Later, Deictic Shift Theory was proposed by Stockwell (2002) to study how readers make their way through the text by shifting from one deictic field to another. This process depends on their cognitive abilities. All the deictic fields set apart due to their own distinct deictic coordinates; nevertheless, these deictic coordinates are designed around a common midpoint (Deictics are actually “pointing words” such as I, he, here, there, now and then coordinates (Bühler, 1990)). A reader gets transported from the “real world” to a separate deictic field constructed by a narrator, and from there into a deictic field formed by a character and if desired, would channel back up to the “real world”. According to this paradigm, “plays within plays”, “stories told by the characters” and “unacknowledged possibilities inside the minds of characters”, all descend into a deictic field (Stockwell, 2002, p. 47). The upward and descending movement into these deictic field is hierarchically determined as an author is placed above a narrator and the narrator above a character (Stockwell, 2002).

As the aforementioned theories allow the reader to explore the cognitive facet of text interpretation phenomena, Gavins’s TWT theory enables the reader to specifically map the places visited by a character or a narrator. It focuses on the mental representation of text worlds. Now these worlds are meant to be in different kinds and sequences and a reader can switch between them for uninhibited comprehension of the storyline. The idiosyncrasy of this approach stems from the opinion that text world construction relies heavily on the filtered consciousness of a reader. Thus, one cannot study text worlds without taking in the cognitive aspect because they are foremost “products of the perceiving mind” (p. 10). Building on Gavins’ idea, I opine that text is arbitrarily designed and later configured by a reader. All the hierarchical roles are, in this sense, individually organized by the reader in the text and are definitely not in-built structures.

In conclusion, the objective criteria for a linguistic study remains the same for every reader; however, pertaining to mental representation of readers, it is challenging for a reason that it caters to subjective nature of language. Every reader’s interpretation depends on his/her mental models, cognitive context and affective response to the text. In other words, though the grammar and syntax rules we apply to comprehend the text facilitate us to reach the same conclusion, the discourse and context makes it subjective and ambiguous.

In other words, linguistics, a scientific study of language becomes subjective when using cognitive linguistics concepts to analyze the text.

2.2 World-building

Text worlds are mental representations that allow us to produce knowledge about the characters, discourse situations, and events which are either explicitly described in the narrative or implied by certain cues disseminated through the text. On the same terms, one could argue that texts and story-worlds serve as mental representations of the events being remembered; for instance, a reader thinks on these terms who did what to whom, when, where, and the reason for doing it. Commonly, narratives (whether it be texts, or visual art) give “blueprints” for creating and modifying such fantastical worlds (Herman, 2009, p. 107).

He further adds that storytellers deploy semiotic cues available in any particular narrative genre or medium to design blueprints (as mentioned before) for constructing and advancing story-worlds. Taking example of print texts, it includes cues in the form of words, phrases, clauses, sentences, or for that matter typographical features namely space between different sections, paragraph marks, diagrams and illustrations (Herman, 2009).

The principal aspect of all world-based approaches commonly relies on the real world of humans and characters in the narrative. It is called “the actual world” in Ryan’s (1999) terms. It is basically the primal story or the world which leads us to imagine other possible realities and alternatives. The truth of these alternative worlds is assessed through this “actual world”. It is a parameter for assessing the ontological reality of the possible worlds. In recent linguistic approaches, for instance Text world Theory, the language exchange that we have in our everyday experiences is known as the discourse-world (Werth, 1999). The new terminology employed here reflects that the text-world theoretical framework is language-based, whereas Possible Worlds Theory (PWT) is chiefly limited to examination of the ontological patterns any language generates. Building on Text World Theory (TWT), the discourse world can be viewed as socially and culturally formed structure as the discourse participants produce language based on their accumulated knowledge and shared experiences (cognitive schemas). According to Gavins (2007), “Text World Theory is thus as much grounded in the experiential principles of cognitive

linguistics and cognitive psychology as it is in the ontology of possible-worlds semantics” (p. 23).

Furthermore, the narratologists and cognitive linguists have drawn distinctions between socially and conventionally developed worlds and private worlds of characters. Ryan (1991) calls them “private worlds”, whereas Werth (1999) “sub-worlds” (p. 12). They consist of character’s intentions, dreams, memories, beliefs, desires and other imaginations. The other characters in the narrative may not know about these sub-worlds, but the writer consciously makes use of typeface to hint at the different turns or sequences in the story. This method generally assists in narrative comprehension and interpretation.

Goodman (1978) names five procedures which could be used for “construction of worlds out of other worlds” (p. 7), i.e., weighting, supplementation, decomposition, ordering, composition, deletion and deformation. Nevertheless, the argument established by him excludes the mention of story-worlds in regard of narrative interpretation. Hence, to assess these methods on narrative grounds, Herman (2009) applies them to various narratives. For instance, in *Moby Dick* the literal and symbolic meaning complement each other and enable us to confer the allegorical implications of different worlds. The fictional world comprises characters outwardly fighting the dangerous whale Moby Dick and on a symbolic level, it could be taken for human beings waging a war against nature. This fusion of literal and symbolic worlds is said to be a procedure of composition (p. 125).

Herman (2009) further enunciates that decomposition procedure can be observed in texts such as *The Canterbury Tales*. This text ramifies into two frames -- one comprises the main diegetic level (framed the main story) and hypodiegetic level (framed stories that the pilgrims shared). Furthermore, weighting can also be a productive factor. There are some postmodern novels which produce new story-worlds by using precursor narratives as a metric for shaping these worlds. Similarly, the time sequence can be altered and manipulated for the creation of narrative worlds, as slowing the speed of narration, or speeding up the narration by reducing the average scene length. The creation of story-worlds also involves *elision* and *supplementation*. There is a difference in a narrative told to a friend and an interviewer in a formal setting. While narrating an incident to our friend, we tend to augment our personal stories with vivid details which are otherwise avoided in formal talk. Additionally, deformation is another process that accounts for adaptation of one form of narrative (film version) to another form of storytelling (graphic novel)

(Herman, 2009, p. 125). What Herman proves was that Goodman's generic account of the story-world construction is practical enough to operate in both narrative and non-narrative frameworks.

The "text-as-world" metaphor offers a broad application of cognitive concepts. It somewhat facilitates the readers to understand and analyze any literary or non-literary discourse. Many researchers working on fiction use this metaphor in terms of ontological variances between the real world experiences and the attempts we make to build an image of the fictional reality presented in any literary piece of writing. Nevertheless, there is another dimension to the usage of this term. Cognitive linguists use it in a sense to elaborate primarily on the relationship between any linguistic term and its subsequent conceptual model.

2.3 Language and Text Worlds Creation

The analytical models that look at language as a resource for world-building are grounded in the Possible World Theory of modal logic (a framework representing statements on truth and value and necessity and possibility) put forth by Saul Kripke (1972) and later adapted by David Lewis (1986) to diverse contexts. They viewed language such as an "ontological system" to evaluate accessibility equation between the notion of plurality and the worlds which further enabled the other researchers to determine the imaginative ontologies in narrative discourse. It then became prevalent in this field, especially in the late 1980s and early 1990s (for instance, Pavel, 1986; Ronen, 1994; Ryan, 1991; Semino, 1997, Tucan, 2013). Later, the ontological configuration and terminology of possible-worlds, logic was adapted to neoteric cognitive linguistics and narratological models. The researchers came up with more advance theoretical models to widen their approach, such as TWT (Gavins, 2007; Werth, 1999), and world-based approaches in postclassical narratology (Herman, 2002). Some of the researchers even applied it to non-literary discourse to determine its limitation in dealing with unreliable narration (Vogt, 2015).

While reading a text, we endeavor to imaginably construct a text world "behind" the text (Semino, 2014, p. 1). By text world, Semino (2014) means the context, or the scenario around which the whole text is formulated. It constructs an imagery in our mind which is true for us and is, thus, referred to as the text world. For this reason, researchers have been exploring diverse categories and definitions of text worlds, and also how we

create a text world of our own while reading and processing a narrative or a text. Additionally, they have grounded their research studies in theories and methods developed in the field of literary semantics, text linguistics, cognitive psychology which coherently help them to complement the linguistic analysis by concepts and methods established outside the range of language studies (Semino, 2014).

This aspect of meaning-making, involving various disciplinary studies, is further elaborated by Dancygier (2012). She argues that though meanings are constructed by multimodal means (linguistic signs, visual or artistic symbols, et cetera.), it is more of a cognitive practice which involves various faculties of mind. This viewpoint unequivocally commends a holistic approach to meaning formation bringing together the linguistic concepts and cognitive practices.

Dancygier (2012) further posits that narrative comprehension relies on the processes of “emergence, construction, and negotiation of meaning through specific language choices” (p. 5). The crucial point to mention here is that these choices can be traced at the basic level of a linguistic structure (for instance, first or second person narrative voice) or to a broader level depending on narrative structure (if the narrative is written linearly or in a fragmented manner). Nevertheless, the definite thing readers rely on are linguistic choices for the construction of meaning (Dancygier, 2012).

Furthermore, text worlds or story-worlds are constructed when a reader interacts with the language of a text (Semino, 2014). Hence, there is a need to appreciate the importance of linguistic strategies and patterns in the interpretation of a text. According to Herman (2009), “Mapping words (or other kinds of semiotic cues) onto worlds is a fundamental – perhaps the fundamental – requirement for narrative sense-making” (p. 105). By mapping, here he means studying words or for that matter textual cues to investigate the story-world formation as it cogently is the basic way of making sense of narrative.

On the similar grounds, Gavins and Lahey (2016) put forth the idea of language as “a blueprint for imagination” (p. 2). Language, in fact, provides textual stimuli that facilitates humans to shape conceptual framework for their individual and alternative realities. Many research studies have been conducted to investigate the relationship between the text, our real world and mental representation of it and also to study the strengths of world-based approaches to discourse.

2.4 Text World Approach

The pivotal aim of TWT is to examine the aspect of world-building through linguistic cues. Keeping this view in mind, text worlds are projected through deictic markers in a text which we call “world-building elements”. This helps define spatial-temporal boundaries of what we picturize in our mind, and also characters present in the world (called enactors in Text-world terminology). More details are added to the state of affairs by “function-advancing propositions” which expands the storyline, describing actions, events or states. All the relevant information can be extracted from the background knowledge of discourse participants. The readers feel immersed in the discourse world and try to understand the production and reception of the environment.

2.4.1. Werth’s Text World Theory

Werth (1995) presented TWT and clearly defined it in his posthumous publication, *Text Worlds: Representing Conceptual Space in Discourse* (Werth, 1999). On the basis of cognitivist philosophy, Werth (1999) proposed “all of semantics and pragmatics operate within a set of stacked cognitive spaces, termed “mental worlds”” (p. 17). He found human experiential knowledge, situational effect, discourse-driven aspect of the various processes important for this approach. Additionally, the essentiality of metaphor to express whole gamut of experiences for which we do not have a direct linguistic expression is unequivocally evident.

Werth (1999) describes three kinds of mental worlds in this theory: the discourse world (terminology was borrowed from Van Dijk (1977), the text world, and the sub-world. According to his perception, discourse world accounts for the place in which direct communication occurs (for instance, people talking face-to face with each other or on phone, or when a person reads an email or a letter written by the other person). In this context, the reader and writer are both discourse-world participants present at a greater physical distance. As they are different entities, they occupy completely distinct and distant position in this space.

As discussed earlier, the discourse world is a “construct ... which we may suppose is founded on real circumstances” (Werth, 1999, p. 17), while text world distinctly relies on our mental capability for its creation. Initially we map the text world with the help of different intrinsic features of discourse world, specifically the deictic and referential

elements. For instance, “I send an email to notify you”, “I presented my research paper in an academic conference last weekend”. Now, you are likely to construct a text world in which you may imagine me presenting a paper in your own creatively imagined conference hall (time relative to the time when this email was sent). The mention of time “last weekend” allows us to go back in time to when you had written the email.

Therefore, text worlds, built through “world-building material” (deictic elements), are constructed and interpreted at the level of discourse world (Hallam, 2013). We procure all the requisite instructions, determining time, space, entities involved in the action and objects, through these elements. Function advancing propositions, on the other hand, help in progression of discourse. It is supposed to move forward the person, scene, routine, theme, plot, or an argument by opting for “further modification on elements already nominated as present in the text world” (Werth, 1999, p. 198). So, when someone reads this sentence “I hiked the trail 5 to Monal”, the deictic ‘I’ and the noun phrases “Trail 5” and “Monal” outline a text world. While the verb phrase “hiked” advances the plot as an object ‘I’ ((Langacker (1987) used the word “trajector” to define it) physically moves up the path of “Trail 5” to reach the target or destination “Monal”.

Sub-worlds are actually variations to the primal text world. Werth (1999) proposed various sorts of sub-worlds, named as attitudinal, epistemic and deictic, and all these sub-worlds could either be accessed by any discourse participant or a character (non-participant accessible). About accessibility, Werth further enunciates that any information directly conveyed by him (as writer/ discourse-world participant) is believed to be true by us (as reader/ discourse-world participant) because we rely on the direct source for information. Therefore, it could be regarded as “reliable”. Whereas, the sub-worlds, created on the basis of received information, are regarded as participant-accessible. If the speaker or writer does not communicate anything to us in a direct manner, it means the world created in such circumstances is less dependable because the creator has not verified it. In other words, the worlds that we construct on these terms are thus regarded as character-accessible (i.e., non-participant accessible) (pp. 214-215).

In Werth’s viewpoint, deictic sub-worlds, as the name suggests, are constructed when we bring variation in the space, time or other entities. For instance, if you read a statement that says, I visited Lahore in the past week. In this scenario, it is more likely for you to build a deictic sub-world that retains my presence in the world but has altered

spatiotemporal parameters (that is Lahore at a later time relative to when you were reading the text). This sub-world is as 'real' to you as the primal text world because I directly informed you about it. Hence, it is regarded reliable and participant-accessible. However, if I told you a story related to me by someone I met on the train (i.e., a character in my story), the truth-value of the sub-world you created on the basis of this would not be provable by you or I as discourse-world participant and would thus be classified as character-accessible.

Attitudinal sub-worlds, (predominantly "want-worlds", "believe-worlds" and "intend-worlds") are created through mental processes of a participant or an enactor (p. 227). Thus, one has to employ modals, hypotheticals and conditionals to get access to attitudinal sub-worlds akin to epistemic sub-worlds. Despite similarity in accessibility pattern, there is a difference in the treatment and nature of these two sub-worlds; however, Werth failed to mark clear distinction between them. He is of the view that aforementioned world types, irrespective of their distinct "function", are "essentially similar" (p. 69). For this matter, Gavins (2005) pointed that Werth's model lacks "some degree of probability" which is otherwise delineated in epistemic modality. She presents three different kinds of modalities which will be discussed later in this section.

As it is already known that TWT deals with cognitive and narrative discourse, there arise various problems of context for which Werth (1999) lastly introduced the idea of "common ground". Common ground is described as "the totality of information which the speaker(s) and hearer(s) have agreed to accept as relevant for their discourse" (p. 119). Now the point is who brings in the information and how to judge the relevancy of knowledge produced, or how to integrate new knowledge in the common ground. Werth proposes the notion of discourse participants adding to the contextual information on the basis of relevancy. It is essential to know that what is pertinent is decided by the text itself. This elucidates how readers are capable of managing a large bulk of contextual information available given by any discourse type.

It is crucial to remember the theoretical underpinnings of Werth's TWT since it is the cornerstone for more contemporary models and interpretations.

2.4.2. Gavins' modifying Text World Theory

First of all, Gavins re-contextualizes world-building model of Werth in respect of Halliday's (1994) *Systemic Functional Linguistics*. World building elements could be identified by relational processes (circumstantial, intensive or possessive) and function-advancing propositions in the pattern of material processes (intention). Mental processes are treated under epistemic modality which will be discussed later.

Gavins critiques the horizontal structure of Werth's model and revises the concept of sub-worlds. She levelled out the hierarchical (vertical) cataloguing of worlds presented by Werth to favour even (horizontal) conceptualization where "deictic alternations that are initiated by discourse-world participants trigger a world switch to a new text world (rather than creating a participant accessible deictic sub-world)" (Hallam, 2013, p. 14). The term "world-switch" used here has the same intentional meaning as "frame-shift" (Emmott, 1997). Gavins refuted the undue importance given to Initial text world by Werth on the grounds of frequent deictic alternations taking place in a fictional narrative. She posits, "once departed from, the initial text world is often never returned to again and may figure little in the overall reader's interpretation of the text" (Gavins, 2005, p. 82). Nevertheless, it is argued before that Gavins accepts that text worlds may adopt hierarchical structure in a reader's mind.

This brings forth the discussion of attitudinal and epistemic sub-worlds which come under the umbrella term of modality. Building on Simpson's modal grammar (Simpson, 1993), Gavins (2005) presents three kinds of modal worlds that are boulomaic, deontic and epistemic. Boulomaic modal worlds resemble with want-worlds (Werth's model) and are constructed when a person expresses his wishes or desires either through modal auxiliaries and verbs such as "want", "hope" or through participle constructions. For instance, "I hope we become good team members in this match". Deontic modal worlds are produced by any linguistic utterance of duty or responsibility (may, must, should, etc.). The last type, epistemic modal worlds, are consequently made depending on how strong a speaker believes in the proposed notion. This is expressed through "perhaps", "could", "maybe", "I wonder" or "I think" and also through perception modality such as "apparently", "obviously", "certainly", "surely" or "it is clear that" (Gavins, 2005, p. 86).

Gavins further elaborates on the notion of construction of epistemic modal worlds through examples of indirect speech and thought, conditionals (if/whether... then) and

hypotheticals. Furthermore, when an enactor takes a deictic shift, he eventually changes the present discourse parameters. He/she sifts through the time or place credentials as a flashback and in result epistemic modal world is created. To put it in another way, an epistemic modal world is thought to be anything that has been filtered through the lens of a character. Moreover, it is noted that if the text is written in past tense and there are examples of direct speech, it can be taken as world-forming constituent as it cues up a deictic adjustment to the speech time and perspective of the speaker.

The distinction between participant-accessible and enactor-accessible worlds remain the same in both TWT models. Gavins reiterates that reader creates participant-accessible worlds based on the knowledge granted to them by the discourse world participant (as these participants are more aware of the discourse situation and truth of it). Hence, these worlds are comprehensible and completely reliable. Enactor-accessible worlds, on the other hand, are created with the help of the information provided by enactors and therefore cannot be verifiable in terms of their truth value.

Readers instinctively give narrator the status of discourse world participant. Despite narrators and enactors regarded as text world entities, narrator is bestowed with greater level of trust akin to a common real world discourse participant. Most importantly, it implies that narrators can influence the text world construction. Enactors, conversely, have the ability to construct epistemic modal worlds only which are taken as less reliable (reason stated in previous paragraph) and which are present at a greater distance from the reader.

2.5 Possible Worlds and their Ontological Reality

Possible-worlds theory (PWT) was introduced by Marie-Laure Ryan (1991) out of the analytic school of literary semantics and cognitive poetics under the influence of Leibniz's (1969 & 1971) theory of philosophical (logic) semantics (Doreen, 1983; Kripke, 1963; Lewis, 1978; Palmer, 2004; Pavel, 1986; Rescher, 1979) and aided by other theorists (Dolezel, 1998; Herman, 2002; Swartz, 1979). Leibniz (1969) postulates that there exist "an infinity of possible worlds ... as thoughts in the mind of God" and among these worlds, only one is the actual world. In the later twentieth century, some philosophers and logicians adapted Leibnizian concept of possible worlds for fictional narratives as Ryan (1991) calls it a "convenient tool in building a semantic model for the modal operators of necessity and of possibility" (p. 12).

Ryan's theory (2014) of possible worlds, in essence, break free from logical semantics and judge the possibility or truth of propositions based on the reality of fictional and not the real world. It offers "a framework within which it is possible to determine the truth-values of propositions beyond the constraints of the actual world, and particularly to define the concepts of possibility and necessity" (Semino, 1997, p. 10). For that reason, the truth of a proposition is assessed on the basis of its validity in one of the possible worlds. It is most likely improbable when it is false in any universe, and it is potentially true when it is true in at least one of the worlds.

It is claimed that this approach may potentially allow the readers to interpret the plural story-worlds by relying on their cognitive schemas. The concept of "recentring" attempts to elucidate how readers relate to fictitious settings in general. Vogt (2005) suggests that readers, viewers, or participants envision anything they read or see in a story by entering the hypothetical fictional world through their act of make-believe. Although it is a virtual reality, individuals mistakenly believe it to be genuine when enter a text or game world.

Ryan asserts that fictional texts construct their own system of reality made up of numerous parallel worlds. The center of any fictional universe is the textual actual world (TAW). The inner worlds of various characters surround this one in return. One can further categorize the mental world of a character into distinct propositional attitudes, such as knowledge world, duty world (which includes the character's moral principles), wish world, intention world, and fantasy universe (Ryan, 1991).

Pavel was the first scholar who adapted PW concept to address literary issues in his article "Possible Worlds in Literary Semantics" (1975) and worked further on this concept in his book *Fictional Worlds* (1986). He claims that literary worlds have autonomous status. From which he means that fictional worlds do not depend on the reality and truth of our world. A literary text applies its own laws to the fictional world; the readers' ontological perspective with respect to existence and possibility of fictional worlds depends on the internal reality of a text world. Despite the distinction between actual and fictional world (on ontological grounds), Pavel (1986) discards a clear division between AW and fictional world as a reader might interpret a text taking insights from his own world (AW).

In 1977, Vania wrote a well-grounded short article *Les Mondes possibles du texte* that left a strong impression on the work of Umberto Eco and Marie-Laure Ryan. Around

this time, narratology took a cognitive turn and many scholars endeavored to determine the applicability of PW theory to cognitive ideas. In this precise sense, Vania proposes a “self-embedding property of textual worlds” (p. 14). The semantic field of such embedded narratives encompasses numerous sub-worlds formulated by cognitive and psychological activities of a narrator or the characters.

Another work that is worth mentioning here is *Literature and Possible Worlds* written by Doreen Maitre (1983). In her work, Maitre differentiates between four types of fictional world based on their factual distance from our real world. This laid the foundation for “Genre Theory” afterwards. In simple words, the distinction she drew between the fictional worlds is on the basis of the genre they fall into.

She gives account of four kinds of works described as following:

a) Historical Fiction: Works that give accounts of actual historical occasions such as biographies or stories based on historical events (also called “true fiction”).

b) Realistic Fiction: works that state events which could be real in some sense such as *Great Expectations* and *Pride and Prejudice*.

c) In such works, a fluctuation between “could-be-actual and never-could-be-actual worlds” (p. 14) occurs. For instance, *The Castle of Otranto* written by Horace Walpole maintains obscurity between naturalistic and supernatural events. So, it is somewhat difficult for the reader to unravel the truth.

d) Works that deal with unreal state of affairs. To simply put it, it deals with events which could never happen in real life such as fables and fairy tales, etc. Invincible bridges, moving buildings, magic wands and broom can only exist in the world of Harry Potter. In reality, the fantastic world of Harry Potter and Lord of the Rings do not exist and never can be.

Eco (1984) continues the discussion and defines literary text as a universe made of multiple imaginable worlds. According to him, a literary narrative is “a machine for producing possible worlds” (p. 14). However, the worlds (imagined, wished or believed by the characters) created by the writer differ from the possible worlds imagined by the readers while reading a text. A literary narrative narrates diverse stories: a) the story of actual happenings (what happens to character in text actual world), b) the story of a common

reader (how he interprets the story), c) the actual story which a text itself tells with all its intricacy (a narrative that the critical reader analyzes). The second and third types of stories frequently overlap, but they can be distinguished when texts lead readers to believe things that are not true.

Later, Ronen (1994) clarifies the notion of truth and plausibility with respect to literary narratives. She posits that logical analysis of possible worlds disregards fictional aspects of truth and validity. The logicians evaluate the actuality of any possible world on the ground of truth parameters of real world. The semantic theory, on the other hand, renders possible story-worlds as true and coherent in relation to TAW. It was the first time that any theorist traced and marked the differences between the logical use of the term “possible world” and the way literary scholars adapted the concept in literary semantics (p. 30).

Furthermore, Ronen also theorized the concept of possible worlds with respect to fictionality and addressed the issue of actuality and no actuality. Possible worlds are known not to be actualized but actualizable; the propensity of a possible world to become true in a given scenario. Whereas, fictional worlds are by definition “non-actualizable” (p. 45). This concludes that the concept of hypothetical or imaginative worlds cannot be employed for the study of fiction. Yet, Ronen (1994) argues that this conclusion further opens “a domain of interdisciplinary exchange” (p. 45) and that her discussion establishes “the relevance of possible worlds and related terms to the problem of fiction” (p. 46).

In 1998, Dolezel authored a book *Heterocosmica* in which he makes a distinction between an “intensional” and “extensional” narrative world (Dolezel, 1998, p. 34). The former type constitutes the elements that convey meanings such as *Macbeth* and *Thane of Cawdor* disseminating different intensional meaning. However, when it comes to the second kind, it refers to the beings or entities that exist objectively in the fictional world. The person referred to as “Macbeth” and “Thane of Cawdor” is the same person in fictional world. In addition, he also proposed four modal systems; alethic plots (such as fairy tales), deontic plots (like tragedies), epistemic plots (like mystery stories) and axiological plots (like quest narratives). The model structure of narrative worlds, proposed by Dolezel (1998) and later modified by Ryan (2008), allow us to study the “the internal description of the semantic universe projected by the text” (p. 89). The inward structure of the text basically reveals the plurality of TAW and different types of alternate possible worlds.

Ryan (1991) and other narratologists (Dolezel & Pavel) extended the Possible-world theory to offer solutions for issues related to literary semantics. They recommended that the universe projected through a literary text can be identified as an independent alternative possible world (APW) which later came to be known as the text actual world (TAW). Ryan (1991) calls the imaginative investment of readers in the fictional world “recentering” because the reader disentangles from the real world and immerses in a new universe. In this case, TAW of the fictional world that the narrator presents become the actual world in the reader’s perception. Following this principle, every proposition within the fictional world attains possibility and truth value. In other words, the truth value of the propositions is judged based on the fictional realities of any narrative discourse not the real-world parameters.

Thomas Martin’s (2004) *Poiesis and Possible Worlds: A Study in Modality and Literary Theory* is also one of the recent studies which discusses Jaakko Hintikka’s distinction between language as a universal medium and language as calculus and its long-term implications in literary field. Martin uses the metaphor as litmus test to evaluate the possibility of “creative language play” (p. 16). He posits that words give meaning when we string them in a meaningful combination. If it depends on the sequence of words under the impression of language as universal medium, there may not be any distinction between figurative and literal language.

Many scholars favor the fundamental metaphoricity of language in literary texts, but then they fail to define metaphoricity in figurative terms. For instance, “if we are spoken by language, rather than speaking it, there is no room for distance and for play” (p. 16). The role of language becomes limited if there is no diversity in expression and interpretation of language. In similar terms, Hintikka conceptualizes language as calculus. It allows the language users to differentiate between multiple meanings of a word and to vary their orientation and interpretation. A user has the capability to expand the applicability of an expression, for instance, by calling life a bed of roses, he draws what Hintikka calls “world lines” between previously unrelated ideas.

Possible-worlds theory helps to identify the ontological status and reality of these text worlds. Through the application of this theory to literary language, narratologists have attempted to generate comprehensive account of the ontological structures as the cornerstone for a variety of fictional texts. Building on these approaches, it is allegedly

thought that a literary work constructs a “textual universe”, in which the text actual world (TAW) disseminates the root-level reality of the characters in the narrative and all the other “textual possible worlds” branch out from it. This approach is not only conducive to understanding of the structural layout of novels or other interactive fictions, but they also help in appraisal of the accessibility relations meaning the varying level of proximity or detachment present between multiple possible worlds (Proudfoot, 2006).

Chrzanowska-Kluczevska (2017) wrote a research paper titled “Possible Worlds —Text Worlds — Discourse Worlds and the Semiosphere”. She initially gives a detailed account of how and when possible world approach adapted to literary linguistic (text world approach) in order to analyze the construction of new fictional realities. Later, some researchers felt the need to expand on this approach, so they introduced the discourse world. The discourse world distinction prompted the readers to reconstruct text world on their own through their understanding of the context. The discourse world includes both the reader and the writer; the one who perceives a text and the other who produces it. As this process is dialogical in nature, Chrzanowska-Kluczevska argues that the construction of text world could be analyzed within the framework of “game-theory”. She formulates a very interesting typology to discuss the actual role of different participants in the discourse world like “the semantic games of the author, pragmatic games of the reader, games of the text itself, games of critics, games of translators in order to show how the creation and re-creation of text/discourse worlds is a gamesome enterprise” (p. 1). Moreover, she also discusses that the discourse worlds are entrenched in *semiosphere*, i.e., a cultural space at large. This is how she attempts to fill the gap left wide open by Western researchers and the semiotic models proposed by Boris Uspenskij and other semioticians.

2.5.1 Viewpoint

Viewpoint does not essentially depend on the seeing subject as it is not ordinarily someone’s stance that needs to be recognized. It rather demands the selection of a particular aspect of space grid as it may facilitate us to filter the narrative events. Viewpoint can be spatial or temporal, howsoever the storyline, to do the alignment of a narration along the given spatiotemporal dimension of any narrative space. Nevertheless, it can also be epistemic (judging the validation and access to facts on the basis of gamut of narrative voices, from first person to unreliable narrators), or ideological as presenting the facts through certain lens. The narrative spaces, distinctly important than mental spaces, are

required to contour possible viewpoint choices to devise a topology for narrative processing.

Viewpoint and perspective are more general terms, applied in broad contexts apropos of micro-level phenomena, studied in terms of Genette's (1983) view of "focalization," or "who sees", or macro-level phenomena (narrator ship, temporal and spatial dimensions of the narrative to name a few occurrences). These terminologies have visual insinuations; for instance, it largely implies that one can have visual access to narrative events. Nonetheless, focalization includes many other ways to look at the situation from subjective lens, whether that be narrator's or character's perspective. Toolan (2001) proposes to discuss this aspect in terms of "orientation" which stimulates spatial alignment of some sort. In short, all three terms "focalization", "orientation", and "viewpoint" largely point to the same phenomena but with focus on different dimensions of space topology such as spatial, temporal, ideological, and others.

2.5.2 Focalization, possible worlds and accessibility relations

Previously, different metaphors have been used to discuss how an enactor or a narrator articulate a course of events. It could be a filtered version (seen through someone's eyes) or simply offered up to advance the storyline. This is evident from earlier discussion that focalization and world creation greatly impacts the narrative comprehension and, therefore, there is a need to study the creation of different text world types through focalization. It may help us, the readers, to explore the private worlds of the characters and judge the validation of the knowledge disseminated through this model.

Genette (1983) distinguished between two fundamental narrative questions as of "who speaks?" and "who sees?". Speaking relates to narrator of the story, whereas seeing implies visual insight into the narrated events as how the seeing agent perceives the situation through some subjective lens. This broad question "who sees?" brought about the issue of focalization.

Werth's theoretical framework does not take into account the aspect of focalization though the term "viewpoint" is sometimes employed to describe orientation of the scene (as from which angle the scene is shown). Werth does not acknowledge the difference between "who speaks?" and "who sees?". Gavins (2005), on the other hand, builds upon Genette's concept of focalization to show distinction between internal and external

focalization with the help of textual examples. It is worth stating that Genette's (1972 & 1983) primal model presented three types: zero, internal and external focalization. However, theorists later discarded the zero or non-focalized kind because they thought it is challenging to produce a text in which there is no nominated entity doing the focalizing. Similarly, Gavins adopted the concept of internal and external focalization and found that while external focalization does not provide access to a character's personal thoughts and emotions, internal focalization does so by facilitating a reader in every way possible to gain access to a character's mind. In broader terms, external focalization is ascribed to the narrator (could be homodiegetic or heterodiegetic) and he or she has the prerogative to construct, occupy and switch between possible text worlds.

2.6 World-creation and Post-modernism

The concept of world-creation might be considered more pertinent to post-modernism because it focuses on the deconstruction and reconstruction of narrative structures, the blending of truth and fiction, and the investigation of various viewpoints and interpretations. The mid-20th century saw the emergence of post-modernism, a cultural and intellectual movement that dismantled conventional narrative form, put an emphasis on subjectivity, and exhibited interest in the meaning formation.

In fictional narratives, authors construct fictional worlds keeping in mind their own laws, histories and civilizations. They employ introspective storytelling strategies to create these text-worlds while challenging conventional narrative frameworks. This notion of text-world creation adheres to post-modernist idea of subverting the standard narrative modes. It basically encourages the writers, living in post-modern era, to dismantle the accepted norms and recreate tales in novel ways (McHale, 2003). Egan's novel is a classic example of it. It challenges the established standards and adopts a completely new style of storytelling. It is stories-within-stories kind of novel. The subject of world-building in this text needs consideration as it provides scope for understanding multiple viewpoints and mental processes of characters.

To restate, post-modernism defies the idea of a single, objective truth by highlighting the relativity of meaning and the diversity of viewpoints. Text-world building accounts for construction of many alternate universes, and subjective points of view inside a single work. It supports the idea of subjectivity and multiplicity (Genette, 1988). Generally, with subjectivity, the discussion of world-building and discourse makes its way.

Nayar (2013) wrote an essay *Kubla Khan and its Narratives of Possible Worlds* to discuss narrative constitution of possible worlds, or even utopian worlds. He identifies two pairs of narratives in this poem. First pair accounts for the utopian world where monarch orders to construct a space of pure pleasure. On the contrary, the second pair of narrative interprets the completely opposite world prophesizing the war. To add, the Abyssinian maid's lyric is challenged by the narrative of amnesia where the speaker is unable to recollect the lyric. The essay actually proposes the idea that a possible world can be formed only if we can remember the narrative fundamentals of this world. It is relatable because our understanding of the world formation banks on how narratives are constituted in the first place.

Vogt (2015) devised a new framework for investigation of possible worlds as a result of unreliable narration and focalization. He posits that unreliable narrator points out towards many potential stories and hence allows the reader to evaluate the possibility of a world. Secondly, unreliability can be viewed as a characteristic of the narrative discourse which shows whether or not a narrator or a focalizer depicts or assesses the narrative world in an adequate way.

Amani *et.al.* (2017) conducted a narratological study to discuss Sam Shepard's treatment of American family in *Buried Child* concentrating on "world construction" (p. 1). In order to study the process of world formation in the play, the scholars drew on the works of Marie-Laure Ryan, a key theorist in possible worlds theory. This theory is a part of cognitive poetics. In view of Shepard's highlighting the bonds among the family members, the communication of characters with TWT is significant and contribute to what Ryan calls "tellability". The research also explores the private worlds' interactions and their intra-familial and extra-familial conflicts. The analysis shows that the writer of *Buried Child* is centrally concerned with American culture and its underlying myths. Also, the characters' wish worlds help in exploring the theme of the play. He, thus, concludes that "wish worlds" in terms of PWT could be engaging.

Al-Jasim (2014) dwells on the discussion as to how actual and virtual realities can be defined in Shakespearean dramas. To him, the counter factuality brings out psychological, historical, philosophical and literary dimension of a drama. The ontological structure of drama depends not on the truth of our real world but virtual reality.

Text World theory is an extension of possible worlds framework. It brings in cognitive aspect of language processing to produce meaning. Earlier, several studies were conducted to appraise the limitation and applicability of TWT to various contexts and discourses. In an article, Lahey (2004) attempted to analyze a poetic text “After” written by Norman MacCaig using TWT framework. Her focus was on sub-world formation (term introduced by Werth in his theory) with the employment of direct speech (DS). She found that the first person imperative “let’s” opens the poem for several interpretations. One way it could be that MacCaig uses it intentionally to reveal the subconscious thoughts of the poetic persona, or using it to depict the character verbalizing the monologue through DS. Another possibility is that the person is having a one-sided conversation with other enactors in his/her own text world. Lastly, it could also be the reader he/she is addressing in the poem.

Lahey (2006) conducted another study to assess the practicability and analytical nature of TWT by applying it to Canadian poetry. The results revealed that the function of noun phrases in text world construction is inconsistent. After locating text-worlds in poetic text, she noticed that there is not much difference between world building and function advancing which make it incongruous with the fundamental principles of Werth’s theory. There are many instances in which function-advancing propositions complete the assigned role of world-building. This blurs the division between the two, undermining the scope of TWT. According to her, the limitations to TWT may be investigated further by applying it to different kinds of discourses. This puts to question the notion of accessibility. For construction of text worlds, the deictic words play an important role. Had they been omitted from the text, the interpretation could not be regarded authenticated. The “deictically empty” is a major issue for theorists working in this direction.

2.7 Previous Studies

David Cowart (2015) wrote an article to discuss the postmodernist features in Egan’s novel. He conforms that Egan follows the footstep of postmodernists and expands her way into conventional deconstruction of stunted metanarratives. These postmodern writers challenge the vestigial norms, yet continue to take refuge under the banner of modernism. Cowart reasons that Egan is an unconventional writer. She dissents the moderns as much as she venerates them. Taking the inspiration from the author of *Mrs. Dalloway* and *To the Lighthouse*, Egan tactfully deals with strange overlapping of time and

characters' consciousness (one form leading to another and then reverting to the first). Taking insight from Proust's and Eliot's works, she reconsiders the phenomena of time lost and how it recaptures the movement of the characters. What Cowart says is appropriate, as in *A Visit from the Goon Squad*, we struggle to find meaning in disoriented narrative structure. The main literary world is incoherent, encompassing diverse spatial and temporal dimensions- all in dispersed form. To depict the characters' dilemma and their chaotic lives, she successfully experiments with the chronological sequence of the events.

Several studies, including Katherine D. Johnston (2017) have shed light on recurrent trend of metadata collection and its relevance to surveillance. In a postmodern world, metadata is crucial for efficient data management, search and retrieval. The metafiction prioritizes metadata to focus on being watched and watching itself watch. It is specifically more suitable to deal with metadata and data surveillance. Johnston (2017) argues that Egan's *A Visit from the Goon Squad* (2011) critically addresses the power dynamics of surveillance in the typically male-centered canon of US metafiction. The 9/11 events, along with the release of the iPod, are both in the novel's backdrop and at its chronological center. These two incidents serve as a kind of framework for the novel's investments in data surveillance. The way Egan portrayed various characters in different frames of time and captured their journey shows her adeptness as a writer to stock and retrieve data whenever needed.

Azadanipour et.al. (2022) wrote an article and studied *A Visit from the Goon Squad* (2011) from meta-modernist perspective. *Meta-modernism* is a neoteric approach. Today, theorists and critics feel the need to investigate particular features of recent artworks through this approach due to its advanced outlook. The features of these current literary works are not radically changed; they are somewhat altered to find common ground for modern and postmodern artwork. *Metafiction* is primarily concerned with life, art and fictional realities. Now, the writers use language to construct new realities rather than using it to reflect the existing ones. They create a world that is new to the reader and diverge from conventional and already trodden way. They believe that reality is a construct and not an objective truth. The meta-modern writers focus on how human beings conceptualize their own experience of the world and depict it through language. Egan is one of those writers who experiments with the narrative structure and style of the novel to create a world of her own. There are several meta-modern features in her novel; many parts of the novel define

the success and failure of characters in terms of incline and decline of irony and unbiased realities of their own world (Azadanipour *et al.*, 2022).

Some other studies have been conducted by Daniel Fladager (2020), Emily Horton (2021), James P. Zappen (2016), Martin Moling (2016) and S. Solwitz (2014) to study the concept of humanism and digital experience, digital technology and affective identification, time and punk rock and pauses, aberration, or literary hijinks with the notion of time respectively. All the above mentioned studies fall in the domain of literary studies and interpretation. On the other hand, this study focuses on cognitive narratological aspect of world formation to deal with frequent time and space shifts. This study falls in the domain of linguistics.

2.8 Finding and Filling the Gap through this Research Study

As mentioned earlier, all the previous studies carried out in this area are primarily focused on literary or digital aspects of this novel. The linguistic and narratological aspect has been left unidentified. This study fills the gap by combining cognitive-linguistic and narratological concepts to investigate if this integrated approach can be conducive to comprehension of focal ambiguity, frequent shift of time, space and narrative voices that a postmodernist novel like *A Visit from the Goon Squad* poses to a reader.

CHAPTER 3

RESEARCH METHODOLOGY

The data collection and analysis techniques that are relevant to the study are outlined in this chapter. Moreover, the research method as well as how the information and data gathered have been utilized to further the investigation are also discussed here. It describes the study technique, methodology, data collection, and analytical processes with the aim of establishing the research's emphasis and outcomes.

Keeping in mind the research objectives, the researcher has conceived the whole research in such a way that she should be able to answer the research questions once the data is collected and analyzed systematically in line with the theoretical framework selected for the study. This research intends to explain the role of theoretical framework in shaping the study. It intends to analyze the data in a manner that the researcher may get benefit not only in reading the chosen novel but also understanding it fully.

3.1 Research Approach and Method

The present study is qualitative in nature as it mainly focuses on the narratological aspects of a literary narrative. The researcher aims at applying PWT and Text World theory for the analysis of selected work. The adoption of this framework opens up a variety of stimulating possibilities in the semantics of fictionality, but it also requires significant readjustments as far as the central concepts are concerned. The construction of alternative realities (parallel worlds) by verbal means is an accepted phenomenon. However, it is worth exploring if the aforementioned cognitive theories would help the readers to do a systematic analysis of inconclusive and loosely-structured narrative such as Egan's *A Visit from the Goon Squad*.

This research follows the exploratory method to analyze mental processes of the characters through framework of PWT and TWT. The researcher employs PWT and TWT to investigate linguistic constitution of text worlds with reference to diverse events taking place in the narrative. These theories were selected in order to reveal the conceptual worlds that underlie the discourse elements. The identification of different worlds aids in creating an objective assessment of the novel's linguistic elements. *A Visit from the Goon Squad*

(2011) is a novel written by Jennifer Egan. She received a Pulitzer Prize for this novel in 2011. This book has been chosen for this research because it has multiple layers of meaning that are well reflected in the worlds it depicts. A record label executive Bennie Salazar and his aide Sasha are central to all thirteen interconnected stories in the book. The protagonists of the story are self-destructive persons of different ages who embark on unexpected and occasionally strange routes. The stories alternate between the 1970s, the present and the not-too-distant future.

The novel is downloaded and saved in a separate file. After that, it is examined manually and carefully in the light of TWT. Analysis is explained with reference to discourse worlds, text worlds and sub-worlds. Explanation is followed by figures, clarifying accurately the worlds represented. The following part explains in detail the cornerstones of TWT. In terms of text analysis, Cognitive Linguistics (CL) is interested in text-world building and the reader's immersion into this text-world.

3.2 Data Collection Method

In order to collect data from the selected novel, the researcher has followed the following steps.

1. First, the novel was thoroughly read and re-read to understand the content of the text.
2. Second, various excerpts including Direct Speech (DS), Indirect Speech (IS), Direct Thought (DT), Indirect Thought (IT), spatial and temporal deixis were selected in line with research objectives. According to Liebllich *et al.* (1998), "On the basis of a research question or hypothesis, all the relevant sections of a text are marked and assembled to form a new file or subtext" (p. 112). Therefore, different sections of the text that aid in finding answers to the research questions are selected. Since the aim of the research is to explore the world representation with the help of linguistic and narratological means, the researcher selects apposite excerpts as a sub-text.
3. Third, second reading of the subtext was done to separate linguistic data (mentioned in point 2) according to the selection criteria.

3.2.1. Rationale for selecting the specific data

It is essential to focus on linguistic and narratological elements for investigation of various mental worlds of the characters in the novel. The chosen excerpts feature linguistic components such as noun phrases, verb tenses, unusual punctuation marks and syntactic constructions that hint at speech and thought presentation and deictic words, which are linguistic markers used to denote changes in time or space. Examples include “here,” “there,” and “now.” These language characteristics are essential for expressing and signaling the characters’ individual experiences, perceptions and thought processes. We may learn more about the characters’ mental states, and how their unique realities are created by analyzing the linguistic choices of the writer.

3.3 Data Analysis Procedure

I analyzed the data keeping in mind the theoretical framework presented by Gavins (2007), Ryan (1991), and Gibbons and Whiteley (2018). After collecting the data, I followed the ensuing steps in order to analyze data.

1. I identified the world-building elements and function advancing propositions in the selected extracts.
2. Next, I determined the accessibility of different worlds, i.e. whether it is enactor-accessible or participant-accessible world.
3. Then, I Identified the type of worlds formed based on the attitude of characters or discourse participants towards the proposed information or beliefs. Drawing on Gavins’ (2007) model, all the worlds formed are categorized into epistemic, deontic and boulomaic modal worlds.
4. Later, I probed further into these virtual worlds (term introduced by Ryan (1991, 2014)) based on characters’ perception of the given events.
5. Furthermore, I illustrated these virtual worlds and spatial and temporal shift in the form of figures and related the whole discussion to subject matter of the research.

3.4 Theoretical Framework

The study uses PWT and TWT which are a part of Cognitive Linguistics (CL) as theoretical framework. These theories focus on the mental images that enable us to comprehend the intended meaning. Cognitive Linguistics views discourse processing as a turning point in response to theories that focus solely on linguistic aspects of syntax. A linguist who ignores meaningful interpretation in favour of purely linguistic forms “severely impoverishes the natural and necessary subject matter of the discipline and ultimately distorts the character of the phenomena described” (p.12). It is according to Langacker (1987), who believes that meaning is the essence of language. In CL, the cognitive skills that create the mental structures connected to discourse comprehension provide meaning.

Many theorists such as Dolezel (2000), Herman (2002), Ronen (1994), Semino (1997), Werth (1999), Gavins (2007), Ryan (1991), Vogt (2015), and Gibbons and Whiteley (2018) have discussed the fundamental tenets of PW model and TWT to study the textual and possible fictional world for narrative comprehension. This research banks upon the representational model of Ryan (1991) and Gavins (2007) to study the linguistic structures for understanding the semantics of world formation in *A Visit from the Goon Squad*.

3.4.1. Possible World Theory

The theory of Possible-worlds throws light on the formation of fictional universe and also the representation of mental world of the narrator and other characters. It offers a strong potential to integrate cognitive and linguistic approaches that can be applied to literary fiction, comic and graphic fiction, popular fiction, video games, print and electronic media (Vogt, 2015). It extends its approach to explore multiple storylines and perspectives in the story. Novels and other forms of storytelling consist of language which shall be processed mentally as the complexity and difficulty in comprehension emanates not from its syntax simply, but also because of organization of different structural elements in the story and thus involves cognition.

By modifying Lubomir Dolezel’s system of modalities, i.e. Alethic modality, Deontic modality, Axiological and Epistemic Modality, Ryan (1991) proposes some

alternative possible worlds (APWs) that constitute the narrative universe, and the conflicts within them, which bring about plot development and its tellability. Additionally, Norris observes that Ryan modified the fictional modalities by restricting them to “the private worlds in the minds of characters rather than by treating them as operatives of world-construction” (2007, p. 9).

The private worlds or virtual worlds are as follows:

1. **Textual Actual World (TAW):** it is based on true events (reality) of the story.
2. **Knowledge World (K-World):** it is created on the basis of characters’ knowledge of TAW.
3. **Prospective Extension of K-World:** it is an addendum to existing knowledge of the characters; it accounts for prospective events in TAW.
4. **Obligation World (O-World):** it is based on regulations (duties and prohibitions) and moral maxims established by society. The characters are obliged to follow the rules.
5. **Wish World (W-World):** it is based on the wishes and desires of the characters.
6. **Intention World (I-World):** it is based on the future plans and intents of the characters.
7. **Fantasy Universes (F-Universes):** it is based on the dreams and fantasies of the characters and the fictions they create (Ryan, 1991, p. 10).

The aforementioned framework has been used to identify private worlds of different characters in *A Visit from the Goon Squad*. This model aptly deals with ontological realities of different worlds. By ontological reality, the researcher here means if the worlds created are possible on fictional ground. Fiction blurs the dividing line between worldly realities and fictional truths. Moreover, it provides adequate information about the categorization of these worlds which helped the researcher to sort out the textual data and to identify different virtual worlds of the characters with the help of linguistic cues.

3.4.2. Text World Theory

TWT elaborates on discourse processing and investigate how language is produced and further received through mental processing. This concept is grounded in the concept of cognitive psychology. The question here is how we can comprehend and analyze texts of different sorts and difficulty levels. As the texts are context bound, there is a need to work on the notion of context effecting the production of any written or spoken text. The researcher has used this framework in combination with PWT as it aids in thorough investigation of linguistic thematic aspects in relation to text world construction. This could be done by knowing any text's complexity and devising "an appropriate analytical structure to the particular text" (Gavins, 2007, p. 8).

Gavins (2007) and Gibbons and Whiteley (2018) provide examples of the two forms of linguistic indicators that essentially produce the text-worlds.

1. World-building elements

World-builders are the initial cues which include objects, setting of the events (space), time and enactors. The world-building propositions facilitate in the creation of scenes, set a backdrop and the boundary of text world. Features of world-builders are either identifying or attributive (Gavins, 2007).

Table 1

World-builders Elements demonstrated by Gavins (2007)

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

Note: Reprinted from “Text-World Theory in Nicole Disney’s “Beneath the Cracks”: A Stylistic/Cognitive Analysis”, by M Hamed, D., 2020, *Journal of Scientific Research in Arts, 1*, p. 123.

2. *Function-advancing propositions*

The other linguistic resource required to shape the text world is “Function advancer propositions”. They tell the story and “propel a discourse forward in some way” (Gavins, 2007, p. 56). Text world theory is “fundamentally a spatial model of mental representation” (Gibbons and Whiteley, 2018, p. 229). It is interesting to note that the term “enactors” is preferably used to refer to characters on the text-world level because they are participants in the story and responsible for carrying out the action. Enactors are able to switch to different worlds which is called “world-switch” in Gavins’ terms.

The enactors can switch from one world to another and this switch is shown linguistically through a variety of tenses such as present, past and future. The tense shifts allow the readers to travel time and to make spatial adjustments within the 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. Flashbacks or flash-forwards are part of the characteristics of World-switches” (Cushing & Giovanelli, 2019, p. 206). Text world theory has helped the researcher to operationalize possible worlds in the novel.

Table 2

Gavins’ model (2007) of Text World: Function advancers

Text Categories	Predicate Type	Function	Speech Acts
Narrative	sequence, action	develops the plot	account, recount
Descriptive: scene (act)	state	progresses the scene	elucidate the scene
Descriptive: person	state, property	adds details about the enactors	describe enactors
Descriptive: routine	habitual	adds information regarding some routine work	describe routine
Discursive	relational	argument-advancing	suggest, conclude
Instructive	imperative	goal-advancing	application, command

Note: Reprinted from “Text-World Theory in Nicole Disney’s “Beneath the Cracks”: A Stylistic/Cognitive Analysis”, by M Hamed, D., 2020, *Journal of Scientific Research in Arts, 1*, p. 124.

Ryan’s distinction of virtual worlds outlines different kinds of private world of characters. The virtual world means that there is a possibility of their construction in narrative scenario. They are present in the mind of characters and may not come into existence. This model discusses ontological groundings of these virtual worlds. It is interesting to know their ontological status and how these private or virtual worlds

contribute to the meaning of overall narrative. Gavins' (2007) model classifies world-builders and function-advancers which help in construction of text-worlds. World-builders actually lay foundation for these worlds and function-advancers further fortify them by adding material to carry forward the construction process. In Table 2, the text types are based on predicate types (processes they perform). This classification further helps us in identification and labeling of text worlds. Function advancers take the action or story forward. The above categorization clarifies that advancers are not always action propellers; they could account for description of a scene, a person, routine, or proposing an argument depending on the requirement of a text world composition. It basically takes on the descriptive expressions of transitivity system and use it to distinguish different types of predicates, i.e., verb processes.

To conclude, the research methodology chapter helped guide the researcher through the research process. It lays out the details for research method and approach, data collection method, data analysis procedures and the fundamental theoretical framework that guided the formulation of research questions.

CHAPTER 4

DATA ANALYSIS AND FINDINGS

In this chapter, a thorough examination of the data is covered, followed by a discussion of the findings. It is divided into three sections. First section primarily deals with linguistic and contextual data in terms of text world formation. It focuses on different aspects of focalization (viewpoint shifts) along with the world-building components illustrated in TWT framework. To investigate communicative meaning of the text, the private worlds of characters have been explored through shared point of views. This practice accentuated the need of amalgamated linguistic and cognitive approach for producing meaning. Furthermore, it also deals with ontological realities created within *A Visit from the Goon Squad* (2011) to bring into focus the blurred division between actual reality and fictional reality, determining the plausibility of text worlds.

It is important to notice that fictional worlds, created through various linguistic and narratological techniques in *A Visit from the Goon Squad* (2011), are somewhat difficult to unfold for the reason that it does not follow the regular time and space sequence. The writer deals with time as “a goon”; she affirmed it in the text too by manipulating the standard course of time to depict how time changed the characters’ lives (Egan, 2011, p. 109). As IvyPanda (2020) reviews it, “There is no certain connection to the past, present, or future. The stories are constantly traveling in time, just like their heroes and heroines are” (p. 1). There is a sudden shift in the setting and time of an act and this usually goes unnoticed. If a reader skips through these incomprehensible sequences, it affects the overall comprehension of the novel as the text worlds portrayed in them are an inseparable part of actual storyline.

The novel under discussion cannot fully be comprehended by analyzing the language only. Literary works are discourse bound, so change in context and participants of the discourse world impact the meaning, too. In such a situation, a reader can use his/her cognitive faculties to figure out the shift in time and space with reference to discourse participants. Gibbons and Whiteley (2018) posit, “the production and comprehension of language involves processes of conceptualization, including the creation of mental representations” (p. 242). What they say is that language users tend to conceptualize the input they get in form of words, build schemata which later aid them in comprehending similar written or spoken utterances.

This thesis explores how fictional worlds are created in this uniquely structured narrative. It is said to be “something between a novel and a series of short stories” (IvyPanda, 2020); it does not follow the usual structure parameters. Therefore, the researcher analyzes the linguistic choices and narratological features and explore how our cognitive faculties might help in comprehending the switch to a different spatial or temporal dimension within the same passage.

4.1 Linguistic choices, context and world formation

Opening of the first paragraph:

It began the usual way, in the bathroom of the Lassimo Hotel... (for reference go to Appendix A, para 1).

The novel opens up with “it”, a third person pronoun. This infers that the narrator is not directly a character in the narrative (a heterodiegetic narrator in Genette’s terms) but well-informed about the story. The story begins in a bathroom of Lassimo Hotel. The independent clause in the first line, articulating about the usual routine of the character, is modified by a prepositional phrase “in the bathroom” to decide spatial orientation of the act. We may not have seen this particular hotel but can definitely picturize a hotel having the exact structure. Additionally, the spatio-temporal deixis encodes Sasha’s perspective. The use of prepositional phrases like “on the floor”, “beside the sink” and “through the vault” allow us to imagine the immediate setting from Sasha’s angle. The verb phrase “barely visible” unequivocally supports this idea as the bag was far enough from her standing position that is why she could not clearly see through the bag.

Further, the subordinate clause nominates a female character ‘Sasha’ and allows us to know about her keenness for minute details. The way she spots the bag, lying at a distance while applying eye shadow and the leather bag inside it “barely visible” from there, contour her character. It is important to note that though the wallet could not be clearly seen, Sasha had an eye for details. She even noticed that the wallet was of pale green colour and made of leather. The usage of colour and quality adjectives shows that the narrator knows fairly well about Sasha’s personality.

Then, in the developing scene, it becomes more clear why she was “provoked” to steal the bag. The provocation comes from the fact that the woman left open her bag,

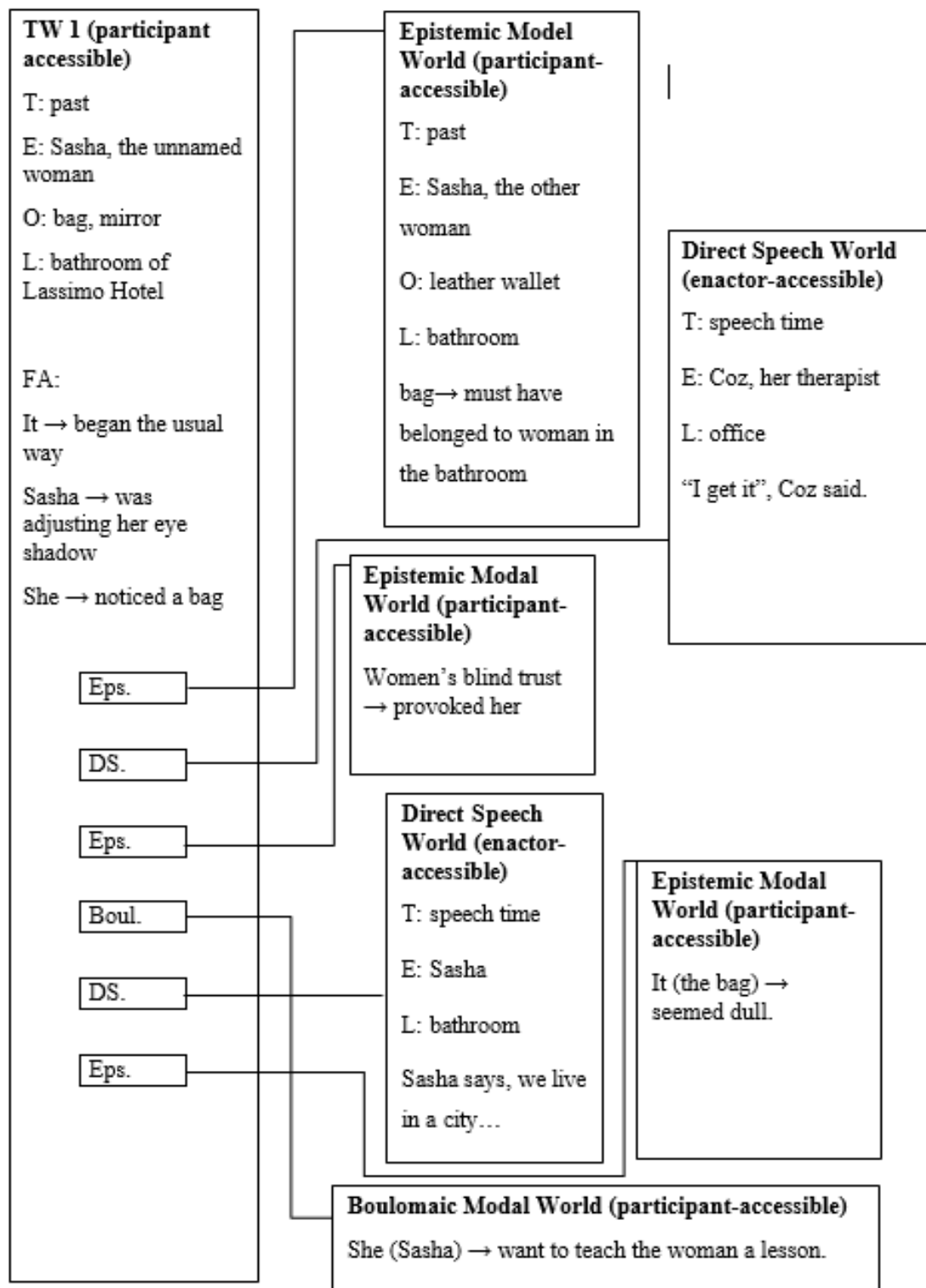
tempting Sasha or to say other people to pick it. The word “provoke” has a significant meaning here. It is used to tell us that the woman shall be blamed for this stealing as much as Sasha. The noun phrase “looking back” shows that the narrator is introspecting about the whole incident in indirect manner.

Furthermore, the clause “that must have belonged to the woman...” renders how sure Sasha is about the owner of the bag, setting out an epistemic modal world. This world is participant-accessible because the information disseminated in the opening of this chapter is not passed on by some character but by the narrator. It is initially filtered through the perspective of heterodiegetic narrator and later through Sasha’s eyes (FDT); the readers need not to rely on some character for essential representation of the world.

The whole incident is narrated in third person and past tense; however, the narrator switches to first person in order to let Sasha speak her mind. The internal focalization persists, nevertheless, with more directness. Though there are no quotation marks and reporting verb, the colon (:) and italic lettering augments that it is free direct discourse (FDT). It happens to line up the discourse with Sasha’s viewpoint. With this example, the writer might want to establish that people should be careful in public places. If one tries to behave naïve and open ways to get betrayed, no one can save him/her.

Figure 1

Modal worlds emerging from Text World 1, i.e. Sasha's world



Note. Multiple worlds emerging from the text actual world (TAW)

It made her want to teach the woman a lesson... (refer to Appendix A, para 2).

The scene continues. In the given statement, “It” has a different pattern of use. It does not function as an expletive pronoun; rather, it refers to the ongoing topic of Sasha stealing the bag of the woman and is used in relation to the previous statement. It shows that the new world formed is a part of the text actual world (TAW) of Sasha and the woman. The definite referential element “the” shows that this woman mentioned here is the same woman who lost her bag. The verb “made” is the main action verb of the sentence and expresses causation. It indicates that “it”, i.e. the woman leaving her bag wide open forced the subsequent action. The pronoun “her” as a direct object refers to Sasha. This brings Sasha to the receiving end and abates her responsibility as a sole accomplice. To illustrate this, the circumstances under which this incident took place tempted Sasha to teach the bag owner a lesson for which the woman is to be equally blamed. Her consciousness reveals that she disguised her true self and her instinctive impulse as something normal. She portrays as if the woman was guilty enough to get robbed. This is unequivocally not the right way to make things right.

Furthermore, “This wish” makes the scenario relevant to the present time. This deictic shift from past to present directs change in focalized voice. Here, we see Sasha’s dilemma through narrator’s viewpoint. The narrator successfully conveys how impulsive her character is; her desire to grab the bag make her defenseless in her own hands. The verb phrase “camouflaged her deeper feeling” enunciates that she is hiding her true feelings and making it look like the woman deserved the treatment. Nevertheless, it seems like she is fascinated to the idea of pilfering. In fact, she “always had” this desire hidden in her. In the given statement, the demonstrative pronoun “this” is not only used to point to Sasha’s hidden desire but it underscores the new focus in the current topic. The focus is shifted from the incident itself to Sasha’s inner consciousness.

Then, in the subsequent clause, there is a sudden deictic shift to “that”, pointing towards wallet. Here, “That” and “there” show the distal distance between the wallet and Sasha. Now, physically there may not be much distance between them, but through specific deictic words the narrator wants to argue about the mental state of Sasha; the wallet was in her reach, yet she was struggling with her inner self. Additionally, the appositive noun phrase “fat, tender wallet” followed by a colon (:) describes the wallet. The colon is used to introduce an explanation of why she wished to pick the wallet up. She could not resist

her inward desire. The participial phrase “offering itself to her hand” here acts as an adjective and further explains the state of wallet as if the wallet has to share the blame, too. The wallet cannot be tender in literal terms; nevertheless, the use of adjectives such as “fat and tender” show us the wallet from the perspective of Sasha. The dash (—) serves as a punctuation mark to set off the participial phrase, drawing attention to it.

Moreover, it is significant to note that En dash (—) though continues the same storyline, points towards the formation of another epistemic modal world. The word “seemed” signifies the amount of trust the narrator allots to the given proposition. The modal worlds are actually sub-worlds created by the narrators or enactors to dig deeper into mental states of the characters and to feature their attitude towards a certain proposition. In addition, it is quite probable that the descriptive information following En dash (—) is represented through FID (Free Indirect Discourse), and thus an illustration of internal focalization. Direct quotation enclosed in parenthesis supports the idea that Sasha voices her viewpoint in this passage and expresses it in front of Coz, her therapist, who affirms it. The therapist’s conclusion at the end of this conversation reveals Sasha’s mental state. FDS (Free direct speech) “You mean to steal it.” (p. 2) makes it easy to understand the whole scenario.

Similarly, later in the chapter the narrator tells us more about her shoplifting habit. As it is a matter of past, the narrator uses past perfect tense to lay ground for additional information. In the previous line, there is direct narration of Sasha. She willingly tells Rob about her past. The present participle forms “hiding”, “seeing”, “counting” make it relevant to Sasha’s temporal locative *now*. She still yearns for the old days because she never found it something unusual or worrisome. The text world created here contains Sasha and her girlfriends as enactors. They had some sort of competition to judge who could steal more things. “Get away” here significantly portrays that the competition was more about escaping the punishment (reference given in Appendix A, para 1).

Cara-Ann zoomed in on different parts of the lion... Lulu T’d: *Nvr met my dad. Dyd b4 I ws brn* (Egan, 2011, p. 243).

In this extract, the initial sentence matches up with the writing style of the writer—but then the reported verb “T’d” written in contracted form indicates the direct speech of Lulu. The context shows that she was texting Cara-Ann, so “T’d” is an abbreviated form of text, and not told. Lulu is a young enthusiastic event organizer. She is the daughter of

Dolly, a publicist. The direct speech style complements her personality as the native Americans speak in contracted format and brisk manner. The numerals are, nonetheless, used in typing format. The narrator has used this particular language style to justify her worldview. Bennie and the event crew was organizing a live concert of Scotty Hausmann. Alex and Lulu were also given a task to make the concert a big hit. The third-person narrator gives us the whole information but when there is time to let Alex and Lulu have a personal talk with each other, she gives them a leverage to use their own style. The distorted and informal speech style vindicates this very important point. For the same reason, the personal pronoun “I” is omitted in the first independent clause of the direct speech. Moreover, placing Lulu as reporting subject and “my dad” at the object position tell us that Lulu is talking about her dad. She never got to meet him in his life because he died before she was born.

It is significant to note that Alex and Lulu’s world exist because they became acquainted with each other when they started working together on the same project for Bennie Salazar. The worldview, the narrator creates, surrounds Cara-Ann who is the daughter of Alex, Alex himself and Lulu. This world is possible on ontological grounds because the propositions proposed here are true in text actual world (TAW). Alex is the ex-boyfriend of Sasha (Bennie’s assistant) and Lulu is the daughter of Dolly (boss of Stephanie, Bennie’s ex-wife). If we consider the aforementioned propositions true in any of the worldview created by Egan, the subsequent propositions are also true because any world possibly exist if the projected trajectory is true and is based on text actual world (Bell & Ryan, 2019).

The sky was electric blue above the trees, but the yard felt dark. Stephanie went to the edge of the lawn. The grass and soil were still warm from the day (Egan, 2011, p. 116).

In this excerpt, the predicate adjective “electric blue” points out that it was day time. The definite reference to the sky using definite article “the” makes it obvious that the narrator here refers to the identified thing, i.e. the sun. This helps us to think in corroborative terms and invoke our weather and time schemas to understand what time it is. The sky was clear and bright as it usually is on normal days. There were no signs of white clouds or fog, etc.; the colour schemas linked to sky’s appearance support this idea. To reiterate, we have images of different weathers and time stored in our mind. A reader

can discern different weather schemas and sky colours based on their observance. The narrator has drawn a contrast between brightness of the day (actual time) and Stephanie's mood. It was a bright day but Stephanie was feeling dejected because she came to know about her husband's extramarital affair with Kathy (her tennis partner) the previous night. The darkness of the yard implies her inner sadness. The spatial location shows the position of Stephanie, i.e. the edge of yard. This suggests that the spatiotemporal deictic words make the scene very much alive. Furthermore, the definite references to "the trees" and "the yard" mark the specificity of the scene. The heterodiegetic third person narrator is not talking about some random place but the lawn where Stephanie is sitting alone to deal with her emotions. The two independent clauses, joined by coordinating conjunctions "but", lay out the details for world-building. The language used by the writer draws distinction between the actual world of Stephanie where in reality the sky looks bright and her inner world in which the atmosphere is gloomy and remorseful. The coordinating conjunction "but" draws contrast between the two different worldviews.

In everyday communication, the past tense generally talks about an event happened in the past. It vindicates remoteness of an event, but then, the prepositional phrases such as "above the trees, to the edge of lawn" bring it closer to us. The deictic center in this situation is imaginary position of the narrator. In the last line, "from" indicates the source of warmth of grass and soil. The adverb "still" is usually used for present structures. Here, it implies that not much time has passed and everything has absorbed the warmth of sun. This world is accessible to enactor because temporal dimension and the whole scenario is laid out based on Stephanie's here-and-now. Initially, the descriptive scene makes it look more participant-accessible. The relational intentional process (one of the transitivity processes) is believed to point out the relationship between two things. There are two participants in the process, one is "carrier" and the other one is its "attribute". These processes carry forward the action similar to function-advancers. So, many researchers have accommodated them in text world analysis. It helps to categorize different function advancing propositions that take the story forward (Gibbons & Whiteley, 2018).

Furthermore, it is important to note here that the initial world of Bennie has branched out into several other worlds, containing different enactors. Stephanie's world is linked to Bennie's world because they are life partners. In some of the text worlds, they share the same spatiotemporal location, and are thus part of the same text world. We get to know about their lives in this way. Though their worlds are interlinked initially, they have

separate status in the narrative afterwards because in some worlds they are not together like the one discussed under. However, this world possibly exists on the ontological grounds because it directly extends from the fundamental text world, i.e. Bennie's world.

Figure 2

Linguistic schemata, context and Text world representation in the given extract (Egan, 2011, p.116)

<p>Text World (enactor-accessible)</p> <p>T: past</p> <p>E: Stephanie</p> <p>L: yard</p> <p>sky → electric blue (relational intentional process)</p> <p>yard → dark (relational intentional process)</p> <p>Stephanie → went (material process) to the edge of lawn</p> <p>Grass and soil → were warm</p>
--

Note. Text world illustration using Gavin's model (2007)

Later, in the same chapter, the story shifts to a dream sequence. In this sequence, La Doll is the main character. She is Stephanie's boss in the real world of novel. She imagines to invite a large number of guests. This dream sequence is purely La Doll's imagination and does not come true throughout the story. The horrendous scenery disgusts us because we have somewhat images for these words in our mind. The verbs such as "pour", "watch", "constructed", "collapse", "melt", "gaped", etc. and adjectives such as "burned", "scarred", "maimed" and "scalding" help us to imagine the scene even when it does not happen in the actual text world. The probability of a world formation can be judged on the basis of fictional realities of the novel because what might be improbable in the real world can be possible in the fictional world. The parameters by which we can judge any

world's possibility is "logical semantics" (Bell & Ryan, 2019). As it is La Doll's vision, its authenticity from story's perspective is questionable (Appendix A, para 5).

4.1.1. Structure building – text, context and world-building

Structural Incompatibility: A powerful twice-divorced male will be unable to acknowledge... the ambitions of a much younger female mate (remaining part is provided in Appendix A, para 6).

The given statement is declarative in nature and contains two independent clauses connected by the transition phrase "by definition". The concrete noun phrases "powerful twice-divorced male" and "much younger female mate" comprise adjectives such as "powerful" and "much younger" to contour the character of Lou and Mindy. These adjectives are used by the narrator to build a broad structure. It might fit anyone who share the same personality traits.

Egan has experimented with the structure and style of this novel. One sight at the above extract tells us that it includes definitions of some sort. Following through the storyline, it is clear that the narrator-cum-writer intends to talk about the relationship of Lou and Mindy. By nature, definitions give us the meaning of words or phrases to help us understand it. The definitions given here fall in the category of ostensive definitions. According to Wittgenstein, "the ostensive definition explains the use—the meaning—of the word when the overall role of the word in language is clear...One has already to know (or be able to do) something in order to be capable of asking about a thing." (sec 30). Here too, we as readers know the backdrop of story. Mindy is a young girl doing Ph.D. in Anthropology at Berkeley. She is an ambitious and well learned person who has strong opinions on various topics such as social structures and emotional responses. She is in a relationship with Lou. The main character is Lou who is an affluent musician. He owns a record studio and is divorced with two kids, Charlene and Ralph. They have travelled all the way to Africa for vacation—to explore the region. Albert is the tour guide. The narrator-cum-writer knows well about the psychological state of the characters. Such as Lou enjoys power and wealth and Mindy is attracted to him for this same reason in the writer's stance.

Comparing both the characters and the circumstances they are in, it is not hard to notice that Mindy finds no other option than staying with Lou and enjoying luxurious

lifestyle (Egan, 2011, p. 58). Lou, on the other hand, is simply following his desire to be with her. When he got to know about Albert and Mindy's affair, he was unable to get over the point that they could be together. The narrator believes that because of obvious difference of age, and no factor of true love involved, they would get separated soon. Egan portrays women's oppression in terms of manipulative exploitation from men. Through different illustrations like this one, Egan depicts that women have to face mental and physical distress. This is one kind of oppression. According to a critic, "Women, in this novel, encounter both mental and physical torture from males due to gender stigmatization that has existed for centuries" (<https://top-papers.com/essays/literature/feminism-in-the-jennifer-egan-s-novel-a-visit/>).

4.1.2. Slide format, linguistic data and world representation

Egan has used a neoteric method to tell Alison's story in this part of the novel. Alison is the daughter of Sasha, the character discussed at length in the first few chapters. Her character gets a central role in the novel. It seems as if the whole story would revolve around her character but it does not happen this way. In Egan's novel, not only does the character in lead role change but the narrator also gets replaced. Egan meticulously describes her characters, gives importance to details and builds a whole text-world scenario around her characters. She herself thinks the way her characters would perform based on the profession they belong to, the life they are living, and definitely the age group they fit into.

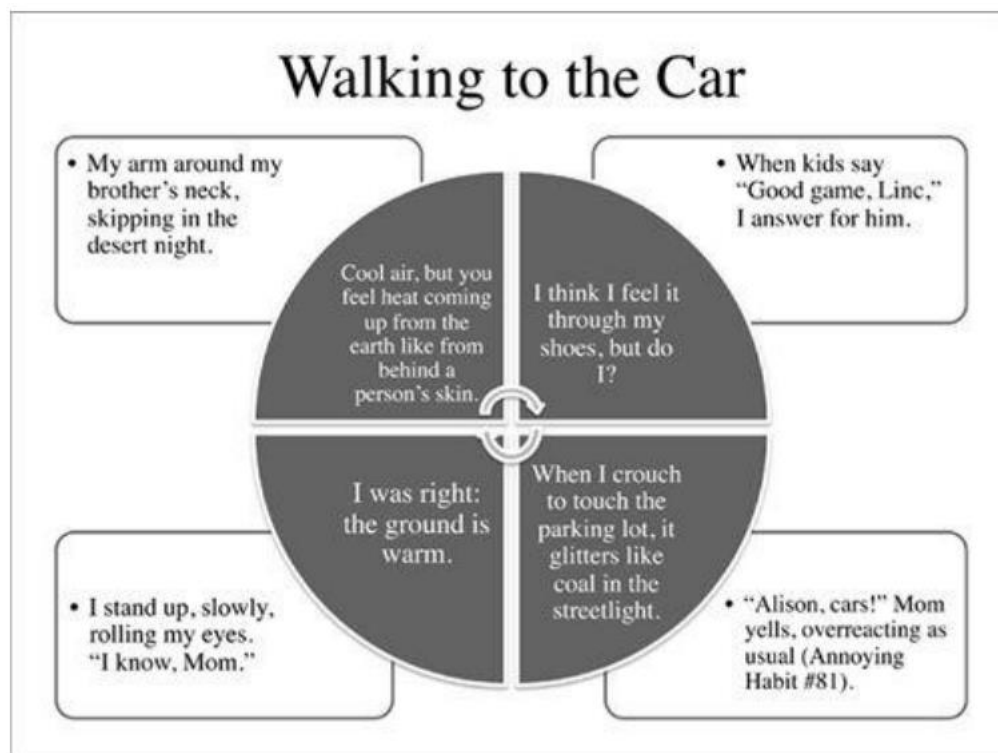
As Alison is the narrator and a young writer here in this chapter, she devises a new way to tell her life story. She is a teenage girl and like many teenage people she loves to use technology. Teenagers typically see technology favourably, appreciate it for its features of connectivity, information accessibility and amusement. They view it as a tool for productivity, education and self-expression (Rose *et al.*, 2022). Alison feels the same way. This is one of the many reasons that she presents her story in the form of slides. She shows her exasperation and displeasure towards older generations and their antics. When her mother asks her to write on a piece of paper, she straightaway refutes it and says "Ugh! Who even uses that word (paper)?" (Egan, 2011, p. 205). This implies that Alison detests the idea of writing in pen and paper. Moreover, she feels that her mother overreacts on petty things. We can see their differences as generation and communication gap. Sasha, her mother, belongs to 20th Century and Alison is a young girl in her early teens. She keeps a

track of her mother's annoying habits and tells us what she feels about it (see in fig 3). Another reason for this could be the less space available to accommodate abundant information of Alison's world. Furthermore, the slide format is more conspicuous and requires less reading time.

In the given slide, the setting is not mentioned explicitly. The three characters who are part of this world are Alison, her brother Lincoln and her mom Sasha. The noun and verb phrases modified by prepositional phrases lay out details for world formation. The conventional definitions given by Werth (1992) and Gavins (2007) affirm that the world-builders actually give us knowledge about location, time, objects and enactors, whereas the function advancers take the story forward. The transitivity processes (such as verbal, material, relational, behavioral, material, mental) are imported to Text world theory in order to define different sorts of function advancers.

Figure 3

Image of Alison's slide journal (Egan, 2011, p. 198)



Note. Adapted from Egan's novel (Egan, 2011, p. 198)

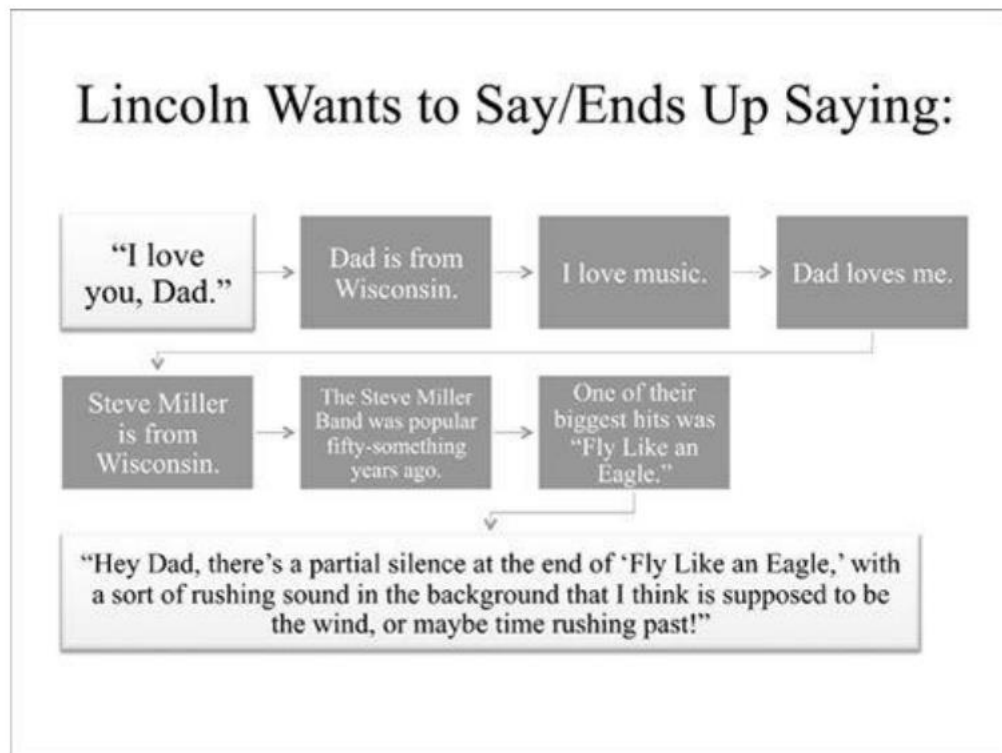
In Figure 3, the phrase "my arm around my brother's neck" and "skipping in the desert night" can interestingly work both as world-builder and function-advancer. The noun

phrase *my arm* is expanded by prepositional phrase *around my brother's neck*. It gives information about the enactor who is Alison. The second phrase contains the word “skipping” which could be regarded as function-advancing proposition because it tells us about the action they are performing. The essence of word does not match its syntactic placement. The reason is that there is a comma before *skipping* which makes it unclear. Thus, “skipping in the desert night” could be noun phrase in general expanded by prepositional phrase. In this case, the noun phrase fulfills the role of world-building. It tells us that the backdrop of scene is desert and it is night time.

Different sorts of symbols, shapes and lines are drawn to present the story in this segment. The visual data could be helpful in understanding viewpoint of these characters but it is out of the scope of this thesis. Thus, the researcher has focused on the linguistic data only. The narrator adds some more details about the weather. In deserts, the weather is usually cool at night. Alison feels that though the air is cool, heat comes up from the earth. She could feel the warmth of the earth. This information actually adds on to our spatial and temporal schemata. How does the weather turn up in the desert at night? The inner circle has all the information regarding it. The other boxes at the corners give overview of the actual scene. They are walking to the car after the match ends. The interesting point to note is that the direct speech of both Alison and her mom enlightens us about their personality clash. Alison believes she is mature enough to sense danger and is fully aware of her surroundings. The phrase *yells and overreacting* affirms her viewpoint. Her mom thinks opposite to her. Alison feels annoyed because of her mom's overprotective nature.

Figure 4

Image of Alison's slide journal (Egan, 2011, p. 203)



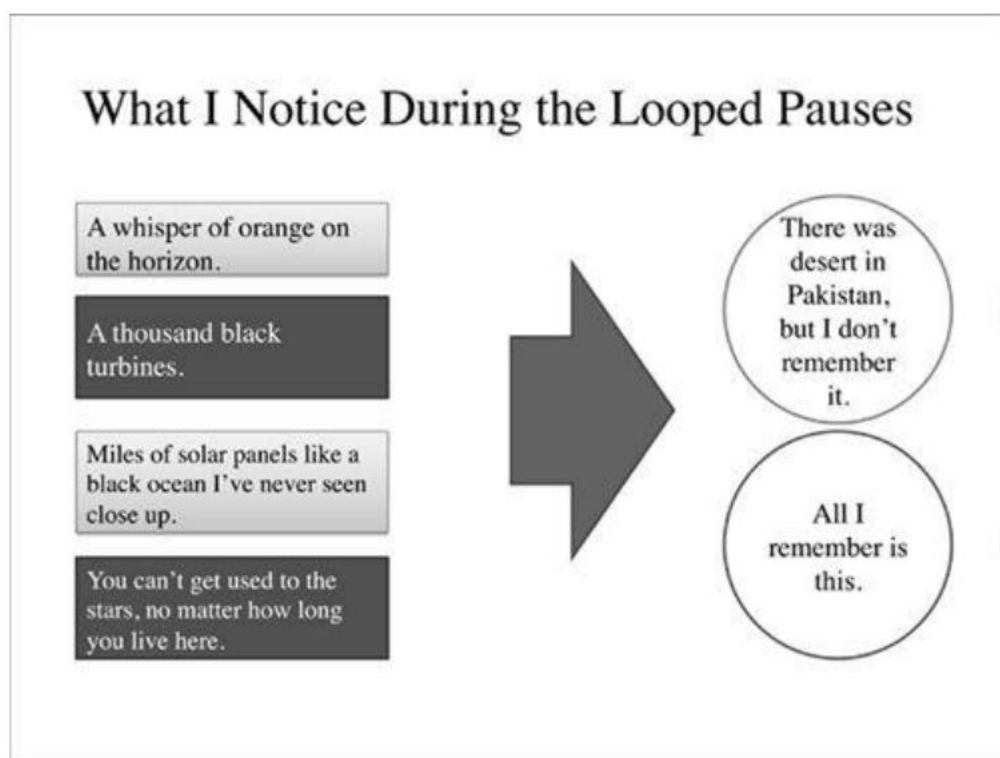
Note. Adapted from Egan's novel (Egan, 2011, p. 203)

Since Lincoln adopts a direct speech style to express his love for his dad, there is a greater possibility that he and his dad are sitting together. However, there is no coherence in the conversation as you may see in the picture. The title also suggests the same. Lincoln is the son of Drew and Sasha Blake. He is a teenage boy and an enthusiastic music lover. He has his mind on music all the time. Here, he is having a conversation with his dad but his mind is busy analyzing some song named "Fly Like an Eagle". The narrator has used the direct speech to give us clear idea of his intentions. The first box is unshaded, and the rest of the boxes are shaded in grey. The grey colour actually represents his mental process. The change in colour suggests change in the perspective of character. His thoughts go awry as soon as he starts thinking about some music album. Through indirect speech, the narrator throws light on how Lincoln connects his dad's birthplace to a famous musician. This also informs us about working of the mind like how the mind shifts from one thought to another. Lincoln has knowledge of Miller's band which was founded some fifty years ago. He was not born at that time but he has developed good sense for music and is able to appreciate Miller's music in story-here-and-now. This shows that our cognitive schemata help us in

comprehension whether that be music or some narrative. The narrator has used very simple and basic sentence structure to give account of the conversation between Lincoln and his dad. The written expression and narrative style accord with the linguistic competency and mental level of thirteen-year-old boy (i.e., Lincoln). He lives in a different city but knows that his dad originally comes from Wisconsin. He connects the dots and links his previous knowledge to the latest information that he gathered.

Figure 5

Image of Alison's slide journal (Egan, 2011, p. 204)



Note. Adapted from Egan's novel (Egan, 2011, p. 204)

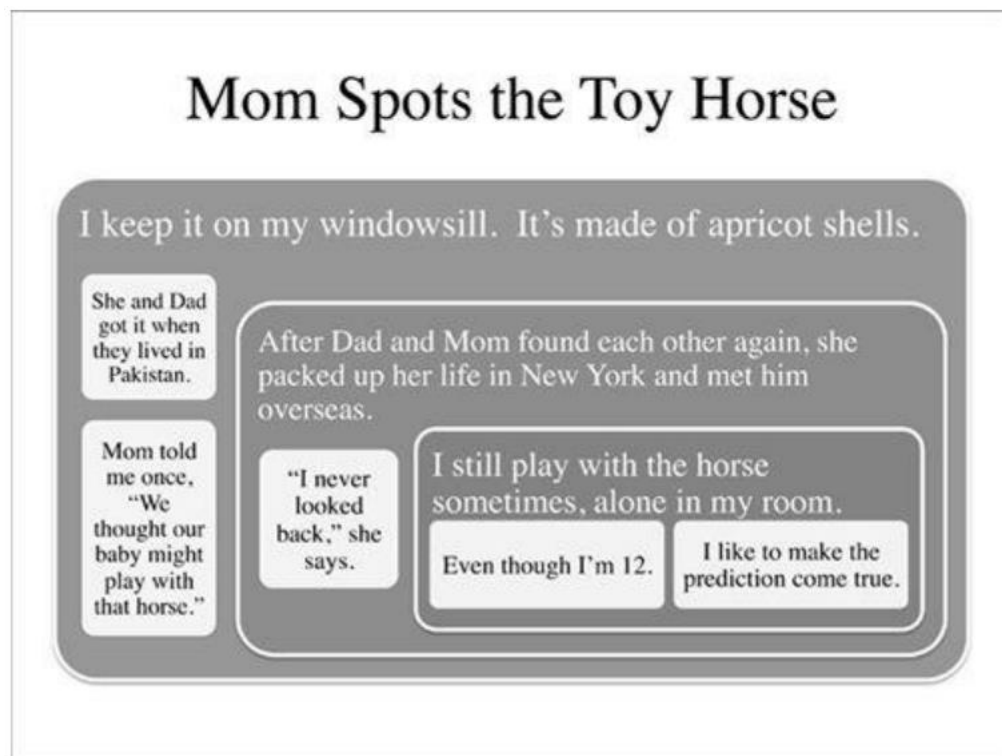
In the slide above, the noun phrase "whisper of orange" gives us a hint about the weather. If there is an orange lining in the sky, it means it is a sunny day. It also tells us that it is dawn time. The second phrase "thousand black turbines" portrays an open area, most probably a desert because wind turbines are usually installed in deserts to generate electricity. The use of simile by the narrator is significant because it creates an image in our mind. Furthermore, we are told that large number of solar panels are installed in the prescribed area. These panels are designed in black colour and flat shape, so they directly absorb sunlight and produce electricity from solar energy. The narrator has used a suitable

image “black ocean” to give us an idea of the number of solar panels and the setting. “Here” mentioned in the last box shows that Alison talks about a place that is different from her current here-and-now. It seems the information mentioned in the boxes on the left side was gathered by her when she was in Pakistan. Lastly, the stars refer to the night time and we know the night is too frigid in a desert. According to her perspective, it is very difficult to adapt to extreme cold weather regardless of how longer one stays at such place. Thus, her discomfort is justified.

The arrow then signals a shift to her present world. “There” points to a distant past, to the time and place when she used to live in Pakistan. The past tense also supports the idea of distantness. In her present time, she only remembers some information about a desert in Pakistan. Those who belong to Pakistan know that wind turbine projects were initiated in Thar desert, Gharo corridor, Bunder, and Jhimpir region to generate electricity. Alison originally comes from the US. She came to Pakistan with her family for a short period of time; that is why she knows little about Pakistan. In contrast, being Pakistani we are in a better position to link the given linguistic cues (noun and verb phrases) and create a complete mental picture of it. This illustration aligns with David Herman’s concept of possible worlds and the context of a reader. The context plays an important role in interpreting the challenging elements of a text. Every text is different and the text worlds that it creates and are quite different. The difficulty arises when a character in a novel does not provide proper and complete information to build a text world. We know that the world could possibly exist and flourish depending on a reader’s background knowledge and context. So, the world created by the reader might be different from the one built by the narrator or any other character in the novel (Herman & Vervaeck, 2005). In the example above, Alison fails to give us complete information about a desert in Pakistan and the possible world she creates for herself is based on some images and descriptions. The researcher, on the other hand, has good knowledge about the windmill power projects installed in the deserts in Sindh and Punjab. Therefore, the possible world created by the researcher is based on more accurate information and takes a solid grounding.

Figure 6

Image of Alison's slide journal (Egan, 2011, p. 206)



Note. Adapted from Egan's novel (Egan, 2011, p. 206)

As the story progresses, we get to know more about Alison and her family. The information given in this slide accounts both for the past and present. Her parents bought the horse because they thought their child would play with it. Through the previous sequence, we have understood that Alison has a strong bond with her parents and brother. Her perspective on music and technology is exceedingly different than her mom. That is why she does not comply to her mother's instruction regarding the use of PowerPoint for her journal writing.

The given slide is about a toy horse. The present simple tense used in the title of the slide shows that Sasha, her mom, spots a toy horse in story here-and-now. The outer large grey box sets out the outline for a possible text world that has Alison as the narrator and her mom and dad as other characters in the novel. The narrator herself is a part of the text world. She informs the reader about the toy horse lying on her windowsill in her room and gives a background check for it. She puts forth enough information about her parents' personal life, their lovely wish for her to play with the toy horse someday, their living

experience in Pakistan and her present situation in a small space. However, it is difficult to make sense of it all. The subordinating conjunction “when” links the buying of the horse with Pakistan and deviate from the existing text world. The primal text world containing Alison and her parents is supposedly ATW (Alison’s text world). The spatiotemporal deictic words employed by Alison to define her own immediate location sets out the backdrop of the scene. In her present-now, she has a room where she sometimes plays with her horse. She is twelve years old now. The sub-world that emerges from ATW surrounds her mom and dad. This second text world (TW2) tells us that her mom reunites with her dad overseas. She does not explicitly tell us where exactly they met but we know that it is Pakistan where they reunited because we are following through the story. The world building elements signal a shift in the world here. The location of TW2 changes to Pakistan and the time is “past tense”. As this world is present at a distance from ATW, the usage of past tense to narrate the event is suitable for it. The direct speech representation of her mom gives authenticity to her voice, too. Being a narrator, Alison is well-acquainted with her characters’ present and past.

4.2 Spatial and Temporal Deixis and modal-world building

Deixis refers to “a subset of words that are dependent on their contexts of usage for meaning. Our understanding of deictic words is underpinned by our embodied cognition. This is an important idea in cognitive linguistics, highlighting that our cognition of language is grounded in our bodily experiences within the world” (Gibbons & Whiteley, 2018, p. 184).

The couch where she lay in his office was blue leather... (for remaining part see Appendix B, para 3).

The spatiotemporal schemata shift the focus from a hotel bathroom to a different deictic space “in the office” that belongs to Coz (p. 8). The couch answers the question of “where” and lays out the structure of the office. The succeeding clause edifies us as how much both the characters liked the couch. The intricacy arises when it is only Coz who the narrator talks about in the beginning of the clause as he has shared his thoughts regarding the couch. Yet, it becomes a shared point of view as the sentence ends. “Coz”, “her” and then suddenly “them” makes the subject ambiguous. Nonetheless, the presence of the object

pronoun “them” unfolds that the omniscient, all-knowing narrator shares their views on the topic (Genette, 1972).

In this extract, the dialogue between Sasha and Coz is accounted as direct speech. This is indicated through various linguistic items. First of all, there are reporting clauses such as “he’d said or Sasha had asked” and reported clauses (representing the spoken utterances) in inverted commas. Additionally, these are instances of direct speech because they quote the exact words a character has uttered. In this particular example, two clauses are separated by a reporting clause: *“I find it tiring,” he’d said. “This way, we can both look where we want.”*. Also, to register a conversational turn, the strategy of adding reporting clauses in the beginning or middle (split clauses) is employed. However, this distinct style of speech representation is used for Coz only. Sasha’s speech is understood by semantic logic. For instance, in the given excerpt, primarily Sasha poses questions to Coz and Coz answers them. So, even if reporting verb is elided, the remaining sequence is quite understandable.

Sasha and Alex left the hotel... it (Lassimo hotel) was near Sow’s Ear Records, where she’d worked for twelve years (for better understanding see full paragraph in Appendix B, para 3).

This is a typical example of external focalization. The narrator narrates the whole situation with FID, giving authentic information of Sasha’s past. The spatial field, established through linguistic means, not only help us encode the perspective of characters but the immediate world of the characters, too. For instance, Sasha worked in Sow’s Ear Records for twelve years. At that time, World Trade Centre was there. Now we find ourselves redirecting our deictic center to the times we are in because we know when this world trade incident happened, i.e. 9/11. So, we can link it to our already established schemata. In this regard, the ‘now’ of narrative deals with Sasha being in Lassimo hotel, whereas the past tells about Sasha’s previous job and duration of that job, i.e. twelve years. Hence, the “temporal NOW” of the narrative is any time after 2001 (Genette, 1983).

The shame memories began early that day for Bennie, during the morning meeting... (see Appendix B, para 5).

Temporal deixis actually helps us to cognize the multiple text worlds woven together in the form of narrative. It enriches our imaginative involvement in the discourse world; hence, it helps us in configuration of various possible text worlds. In the above extract, two set of worlds are presented simultaneously. Had it not been for temporal representation, it would have been nearly improbable to distinguish the two worlds comprising the same characters. In the extract above, one world portrays corresponding Story-here-and-now, i.e. Bennie doing a meeting in his office early morning. The other one is a retrospective world which existed “couple of years back” from the current scenario. The adverb “then” pulls the reader back to golden days when Bennie’s record company had produced hit music albums. Now the Stop/Go sisters lack the vigor and talent to blow off the mind of people. Back at that time, they were young and had incredible tonal quality to impress the listeners. Hence, as presented there are two distinct worlds -- current world sprouting from the retrospective one.

This whole paragraph can be attributed either as narratorial statement or an instance of FID. The issue with it being statement issued by the narrator is that the details put forth are somehow related to the distant past. The past memory is recalled by Bennie (an internal focalizer) as he is the one involved in it. How may we say it? Actually, Bennie has already met the sisters a few years back and had signed a deal with them. Now as he is rethinking about hiring them, he has better idea of how they might sound today. Being a music producer, he doubts if they would sing the same after so many years.

Given the business advice in the end, it can only be the character who knows so much about the punk rock music. He advises the general audience and guides them how to make hit music albums. Another point to note here is that switching from one text world to another disturbs the regular sequence of the events; thus, it makes it difficult to comprehend the narrative. In narratological terms, it is called subjective anachronism (Rimmon-Kenan, 1983).

But the sisters were pushing thirty... Collette, informed Bennie now (for remaining part see Appendix B, para 6).

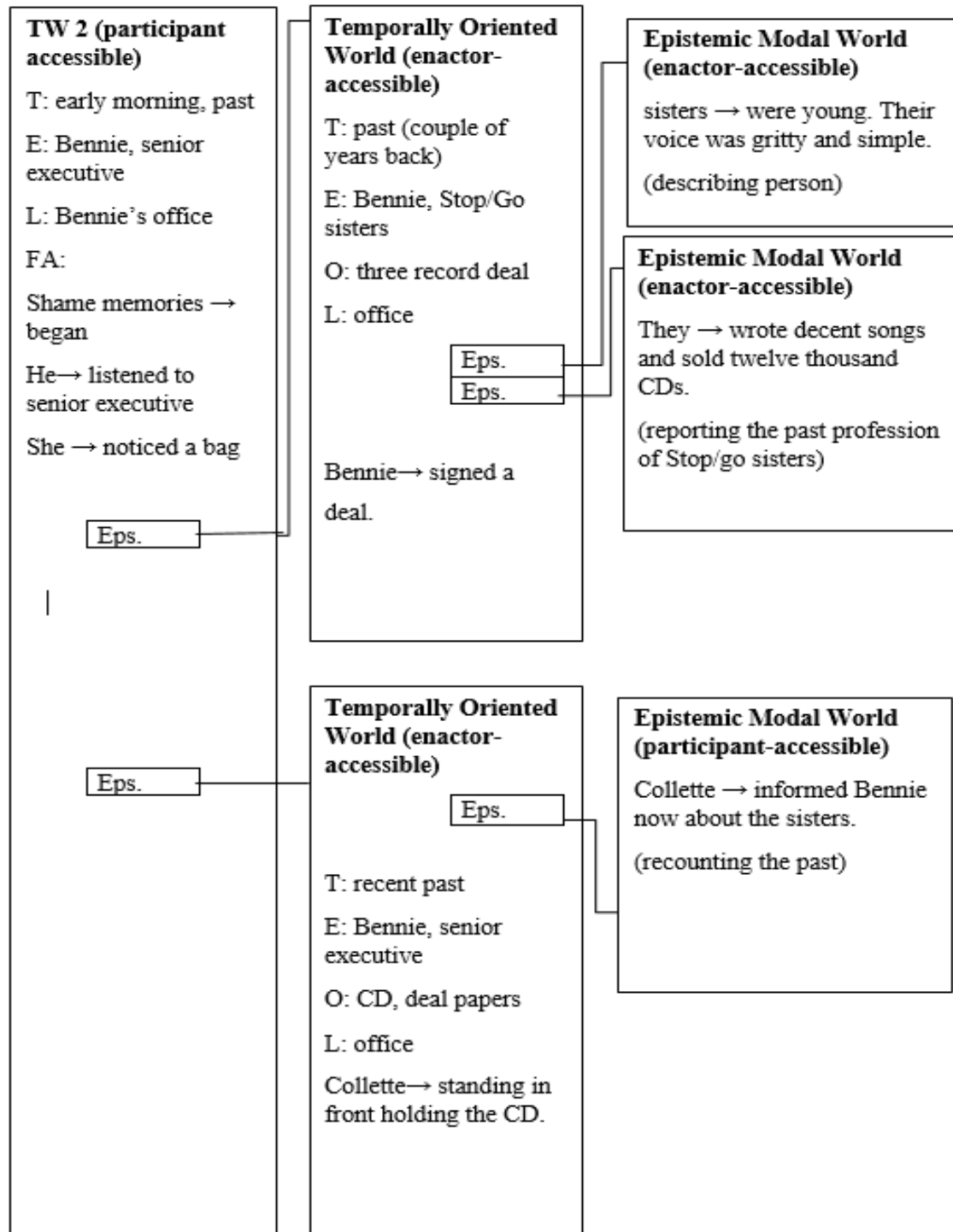
Considering the deictic expressions in the aforementioned sentence, Bennie is not accommodating the narrator’s I-here-and-now. His space is different than that of the narrator and the past tense has “the deictic import of not now as I, the narrator, am speaking” (Jahn, 2021, p. 47). Nevertheless, the deictic now mentioned in the sentence links

I-here-and-now to the point of origin of third person character and his insight. This is also co-temporal with story-now. As defined by Jahn, “story-now is the current point in time in the story time; usually, a character’s NOW” (p. 61).

Striking a balance between these deictic spaces, we find that the narratorial deixis primarily focuses on keeping third-person/ past tense structure. The material process is naturally linked to Bennie’s I-here-now. In this context, the presence of narrator is not essential as the readers might not have a concern with it. Regarding this issue Jahn claims, “the past tense actually loses its past meaning in this context – a good idea, actually, because it explains why *now* can co-occur with a past tense verb” (Jahn, 2021, p. 47).

Figure 7

Text World 2 is based on Bennie's world (This world is extension of actual text world, i.e. TW 1).



Note: One world is based on story here-and-now and the other world is based on distant past

The first time we went to Sea Cliff, where Alice lives, she pointed up a hill ... said her old school was up there (complete paragraph is given in Appendix B, para 7).

The narrative voice has just shifted to a first person plural pronoun 'we'. 'We' accounts for more than two persons and we very well know that one person is the speaker and with him there may be other people. In narratologist's view, it is a form of "homodiegetic narrative in which the narrator's experiencing self belongs to a group of collective internal focalizers" (Jahn, 2017, p. 55). Sea Cliff is a "village situated in the town of Oyster Bay, on Long Island, in New York" (information extracted from Google). Being in the Pakistani context, it is difficult to recognize the particular places. Some of the towns and world-famous states in America are recognized by the Pakistani people for we come across the information regarding those cities through internet, newspaper or social media. The villages are located at a remote distance from the main cities, so as a stranger to this place it is difficult to create a mental picture of it. Nonetheless, we can imagine students wearing jumpers strolling towards school. This shows how our cognitive schemas enliven our reading experience. These schemas could be called memory structures because they pre-exist in our consciousness (Jahn, 2017). They allow people to augment text with information from memory.

Naturally, it must be kept in mind that adverbial part of a clause frequently consists of one or more noun phrases. In an adverbial clause "when the parents meet their kids", there are two noun phrases, each of which has a determiner and a head. The noun phrase held within that clause element, serves as a subject or an object element, and gives us information about *what or who*. On the other hand, the adverb (such as a prepositional phrase or clause) tells us about the *where* factor. In other words, noun phrases, and particularly concrete noun phrases, identify what makes up the text world and paint a detailed picture of it. The place names referencing real-world counterpart locales are a clear example of how noun phrases with "locative meaning" aid in the building of a text-world location.

Alice, a new character, in the story lives in Sea Cliff. There are two narrative voices in the excerpt. The speaker starts the narration using 'we' and then shifts the angle to Alice who then informs them and the readers about the school. The school is described in third person-character's (Alice) perspective. 'You' here addresses the people present in the

actual world of the narrative because the information is relevant to them, not the real audience. Moreover, the noun phrase “where Alice lives” does not have a specific standing in TWT. This shows that function-advancing phrase could accommodate the role and position of world-building too which might impede comprehension process.

Then there is a dialogue between Alice and Scotty in an unconventional style. The capital lettering somewhat makes it possible to understand that “goes” means says and turn by turn they speak. Their talking style is inspired from Punk culture. This could only be known after having prior knowledge about it. Hence, if we lack the information about the text world created and the designated entities, we will not be able to comprehend the narrative fully. According to a music website, punk is “not just a music genre, but punk is more of an attitude, a philosophy, and a whole way of being. Punk music is loud, aggressive, a bit distorted, and stripped to its essence” (<https://promusicianhub.com>). Now, this disorientation in their speaking style makes sense. The narrator here complies with the demand of the narrative.

Right after, the narrative voice shifts to third-person singular pronoun. Here, ‘she’ can most probably be Alice as she is the one linked to two referred characters. Had the writer mentioned carrier of the action explicitly, it would have been easy to interpret this excerpt. However, the perplexity stirs up when the antecedent and anaphora are swapped for no obvious reasons. Until this paragraph, it is not clear who the narrator is because the story begins with “we”, then shift to Alice’s point of view and lastly to unnamed “She”. Nonetheless, the sensitive response shown by the enactor attests that the vocal style of this text belongs to the character. The narrator’s voice is almost absent here because he manages to hide himself behind the one narrating the story, or else he could mask his voice by copying the pertinent character’s voice.

The texts present data that is bound to a particular event and therefore need readers to build “text-specific cognitive representation” (Emmott, 1997, p. 23). For instance, save information about certain characters. It is difficult to keep track of events and characters in extensive stories because we switch from one text world to another, one specific time to another time in present, past or future. We, as readers, are supposed to save this knowledge and apprise our cognitive representations accordingly.

It's a bad day. The sun hurts my head (Egan, 2011, p. 80).

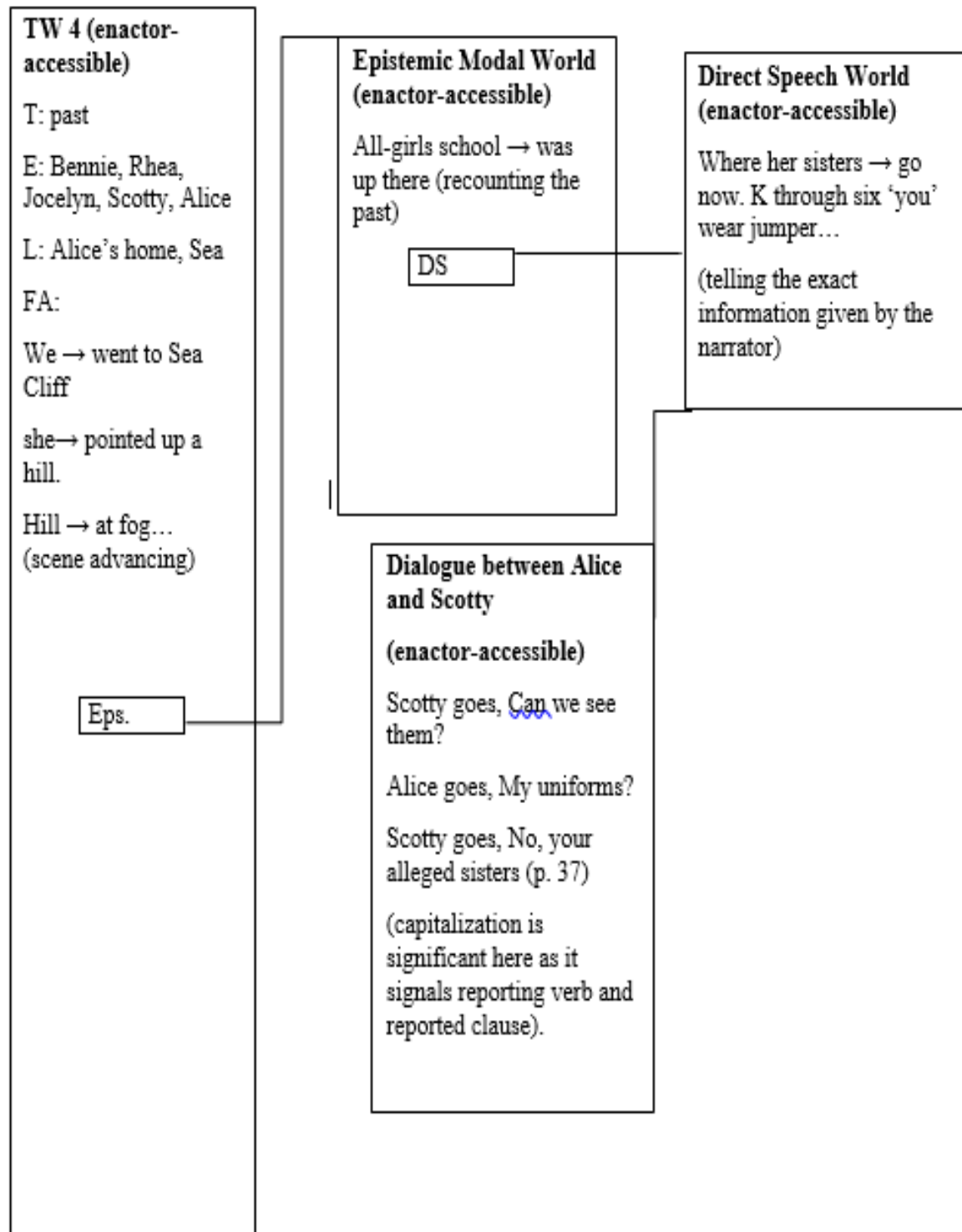
This statement could excellently be interpreted with the help of our cognitive knowledge. We already know that sun only rises in the day time and keep shining till evening. So, it is clear that it is day time. As the sun hurts him, it means that it is noon time when the sun is at its horizon giving maximum heat and light.

If Alice comes with us, Bennie will...share a pork bun in the Chinese bakery next door (see Appendix B, para 8).

From this example later in the chapter, it becomes clear that Alice could not be the narrator here. The objective pronoun "us" makes it clear that the narrator is a part of the action and could afford "I" position only. So, it is some other character who narrates the whole event of visiting Bennie's office. According to Gavins' model, it is epistemic modal world in formation. Using conditional structure, the narrator expresses his attitude regarding the given proposition. As Bennie is in love with Alice (already revealed by narrator), he will take time out for her. Love angle has been explored here. The kinds of function-advancers proposed by Werth (1999) and Gavins (2007) lack extensive explanation for the conditional structure. Conditional sentences actually express that one proposition is contingent on another proposed idea.

Figure 8

Text World 4 comprising new characters. Bennie, a character from the previous chapter, further meets other people (probably his friends) creating a new world for himself.



Note. Multiple worlds stemming from the actual world of Bennie

He drained a vodka at the minibar...another credit card from his room safe. He had to find Sasha now (see Appendix B, para 9).

Deictic words encode our position in a real or fictional world. Language users both speakers and listeners take position in a language event. They define their position in the immediate situation. Gibbons & Whiteley (2018) suggest, “the origo or deictic centre is the conceptual position from which the speaker cognizes the world. The deictic expressions ‘I’, ‘here’, and ‘now’ encode a central point from which we imagine the whole situation” (p. 184). In other words, this central position is defined in connection with perceptual and spatiotemporal fields. For instance, here he refers to “Ted” who is Sasha’s uncle. He is looking for Sasha who abandoned her family and escaped from home. It is also focalized because the spatio-temporal deixis encodes the character’s perspective. This is evident from spatial deictic words which represent the space of the suite from the character’s standpoint. His viewpoint is also clear in the prepositional phrase “at the minibar” and “from his room safe”.

4.3 Focalization and Viewpoint Analysis

The abrupt shift from past to present tense and other indexical (this, that, there) without clear mention of time confuses the matter of focalization. It is difficult to understand from whose eyes we get to see Sasha’s inner conflict. Sasha battles with her desire to steal the bag (“ego” in Freudian terms); however, she gives herself an excuse that the woman deserves this punishment and what she is doing is right. Furthermore, had we seen the situation through Sasha’s eyes, the nominative case pronoun “she” would have been used instead of her name directly in the opening of the novel. Hence, this enlightens us that as the narrator informs us about Sasha’s predicament, the world created is participant accessible. The reader surely has immediate information from the discourse-world participant, and the writer, who is playing the role of narrator here.

The perception of these worlds, projected through a text, comes from the knowledge (existing schemata) we procure over a period of time. It could be reinforced or changed while interpreting something. Our schemas are formed based on our understanding of the context and culture.

4.3.1 External focalization and viewpoint analysis

Sasha and Coz had dubbed that feeling she got the “personal challenge,” as in: taking the wallet was a way for Sasha to assert her toughness, her individuality.

What they needed to do was switch things around in her head (Egan, 2011, p. 8).

4.3.1.1 Linguistic indicators of viewpoint

As we are following through the story, we know that Sasha has a mental health disorder, i.e. Kleptomania. She visits her therapist, Coz, occasionally to find a solution to her problem. In the first independent clause, the main subject is Sasha and Coz. The whole description of Sasha’s dilemma is narrated in past tense. The past tense stands for remoteness in time and the past perfect tense is generally used to show sequence in the events. Here, the heterodiegetic narrator has used “had dubbed” to link the previous discussion and her dilemma to the current scenario. Before the realization of this scene, Sasha and Coz had already decided to call it the “personal challenge”. The narrator uses definite article “the” before the noun phrase “personal challenge” to tell us about it in specific terms. Moreover, the use of “that” is manipulated to refer to her urge to steal things. The anaphoric reference is not recognized explicitly, but the narrator assumes that the reader will know “what feeling” he/she is referring to “that feeling”. The noun phrase “taking the wallet” in subject position discloses the topic of argument. The narrator could have said that Sasha took the wallet to assert her individuality... But she preferred to present her perspective as an omniscient narrator. She knows Sasha’s character exhaustively; thus, she describes her predicament in relational attributive form.

Furthermore, the possessive pronoun “her” before each abstract noun, i.e. “toughness” and “individuality” in two consecutive noun phrases shows that the narrator wants to highlight the attributes of Sasha’s character. We see her character is developed the same way through the course of novel.

With the help of indirect thought sharing (third person narration), the narrator asserts that Sasha found the stealing job challenging. By stealing things from people, she wants to assure herself that she is in control, and can decide for herself. Following the colon (:), the reason for Sasha’s erratic behavior is stated. This whole story revolves around Sasha. Sasha and Coz had a conversation regarding the incident afterwards in the office. In

simple words, the narrator has used this method to discuss the topic objectively and to give us more information about Sasha's character.

Dean...will meet for an espresso with Louise (now a chubby twelve-year-old from the Phoenix Faction), who will Google him after her divorce (full paragraph is given in Appendix B, para 1).

4.3.1.2 Linguistic indicators of viewpoint

In this extract, Dean's character is introduced in a new light. He is an actor and we already know this fact. However, here the narrator uses full-length clauses to tell us about his future acting life. The clauses are appositive in nature and informs us about his character. The first dependent (or subordinate) clause that starts with the relative pronoun "whose" acts as an adjective clause, providing additional information about the person whose success is being discussed. The use of future tense and verbs like elude, land (a role), meet and google shows that this passage is externally focalized. The narrator does not focus on the feelings of some character rather predicts the future of characters in plausible terms using modal verb "will". The other dependent clause starts with subordinating conjunction "when" takes us forward to the time Dean would play the role of a plumber. It functions as an adverbial clause and thus situates the scene in indefinite time in future. The use of adjectives such as paunchy, outspoken and multiple nouns, adverbials and adjectives in consecutive paragraphs shows that this sequence is focalized through the eyes of some external narrator who sees the whole situation from outside. The narrator enlightens us how they are going to feel years from now, reminiscing the old memories. Only a person who has experienced the same situation can pass such an objective statement.

In this extract, the narrator conceives future plans of safari members. In Ryan's terms, it is intention world (IW) of the members of safari. The club includes name of Chronos, Dean, Lou, Charlie, Rolph, Cora, Mindy and Louise. All of them had been on some forest expedition when they met an accident. Chronos got attacked by a lion but he survived a fatal injury. Though Chronos, Louise and Dean have a minor presence in the story, they intend to build a world of their own. The usage of future tense by the narrator makes it clear to us. In the here-now of the narrator, Louise is in her early age (twelve years). Dean's age is not mentioned straight, but as he would be middle aged when they meet again. It also somewhat reveals his age. In story-time, the characters will meet again

to recall their old memories. Dean wants to seize an opportunity as an actor and play the role of plumber. All this information is given by the narrator himself. We see this through the narrator's eyes. Thus, we can see that it is the example of external focalization.

4.3.2 Internal focalization and viewpoint analysis

Sasha felt herself contract around the object in a single yawn of appetite; she needed to hold the screwdriver, just for a minute. She bent her knees and plucked it noiselessly from the belt. Not a bangle jangled; her bony hands were spastic at most things, but she was good at this—*made for it*, she often thought, in the first drifty moments after lifting something (Egan, 2011, p. 8).

4.3.2.1 Linguistic indicators of viewpoint

Here, the narrative perspective is closely aligned with Sasha's thoughts, feelings and sensory experiences. We are allowed to experience the scene through her perspective. The language used in the paragraph reflects Sasha's inner world, and how she perceives the actions and sensations. For instance, the use of "herself" and the description of the sensation of contraction provide insight into Sasha's bodily experience and her emotional state ("a single yawn of appetite"). The verb phrase "needed to hold the screwdriver" emphasizes her desire and the importance she gives it. This stance is further supported by the adverbial phrase "just for a minute". It shows that her urge was so strong that she could not evade it. We have discussed it in some other examples, too that she took stealing as a challenge. Thus, she wants to fulfil that challenge by getting the screwdriver even if that is for a shorter period of time. She feels a sense of achievement in this way. The words such as bent, pluck, noiselessly, not a bangle jangled create an imagery in our mind. We are able to see how meticulously she does her work, leaving no sign of the crime. So, it is an example of free direct thought (FDT).

Furthermore, the En dash and italic lettering signify the shift to Sasha's exact thought when she is inquired about her mental issue, i.e., kleptomania. How is this different from other examples? The main difference is elision of inverted commas. It is the free form of thought representation because it is "less anchored or grounded in the narration by inverted commas. The characters' words are represented verbatim, and the presence of the

narrator (or the distinction between the narrator and characters' voices) is diminished" (Gibbons & Whiteley, 2018). We build schemata regarding the text world scenario and add new information to the present data while reading more about it. The initial text world was created of Sasha and this thought process of Sasha is adding information to her former story world. She is a kleptomaniac, and we have already established schemata about it that how she steals trivial things from people around her. The narrator has told us multiple stories about it, for example, pilfering screwdriver of a plumber, wallet of her boyfriend, Alex and leather wallet of a woman. Now Sasha tells us what she feels about her disease. She shows this to us in positive light.

Later, in chapter five we find a different pattern of internal focalization. The narrator does not use explicit markers to show that it is the perspective of some character. Through Stephanie's internal thought process, it becomes obvious that she feels betrayed after knowing about her husband extramarital affair with her tennis partner, Kathy. It comes as a shock to her. The spatial deixis "here" following past tense structure makes it immediate to her present location. It also marks demarcation between Kathy and Bennie's world and Stephanie's own personal space. Bennie is Stephanie's husband. In the world, where Kathy and Bennie are together, it is located somewhere "there". We as a reader locate ourselves in this context. As we see this whole scene through Stephanie's lens, we are present in "here" and "now" of the story and feel sympathetic towards her. We are precisely capable of understanding her dilemma. On the one hand, she being the narrator states many reasons that could be true for the pin lying in her bedroom. On the other hand, she knew deep down that her husband is cheating on her because they had strained relationship lately. We bring our previous knowledge of Stephanie's world to the fore and conclude that she had good knowledge of the local culture. As she is new to Crandale, she minutely observes Crandale's household and women to find the commonalities between them. She wanted to become a part of the society. So, her point of view is deeply rooted in her understanding of the culture (Appendix A, para 1).

4.3.3 Ambiguous focalization and rethinking point of view

But Charlie *does* know her father. He'll marry Mindy because that's what winning means.

(complete paragraph given in Appendix B, para 2).

4.3.3.1 Linguistic indicators of viewpoint

The passage revolves around the actions and thoughts of the characters, primarily focusing on Mindy. The subject of the sentences is often implied to be "Mindy" or "she." The prepositional phrase "through Africa" and "in weeks of" gives context to the timeframe in which the action took place. In this case, it's referring to the weeks during which Mindy was lugging her books through Africa without being able to read them. The passage predominantly uses future tense to describe events that are yet to happen. Though the preliminary statement nominates Charlie as a 'subject', the discourse elements hint at the omniscient narrator being a focalizer here. The mention of Mindy's Berkeley apartment, simmering lentils, cheap stews, and swaybacked couch they found on sidewalk and the social context of Mindy reveal that the narrator is indicating at something bound to happen. Charlie is a teenage girl. She has a limited vision. She may be shown mature enough to predict the future of her father's relation with Mindy but is oblivious to Mindy's personal and academic life. The use of deictic element "this" in the noun phrase "this odd episode" brings us closer to the present event in the story, i.e. Mindy's quandary to choose between Lou (Charlie's father) and Albert (Mindy's prospective partner). Overall, the passage is a descriptive segment of a story.

Apparently, it seems that we get insight into Mindy's character through Charlie's lens but there are some obscurities in this version. Charlie being a teen has a limited experience and understanding of the people around her, so this version cannot be attributed to her. For this matter, I have used "FID test", originally devised by Michael Toolan (2001, P. 132) to understand this version better. FID is an abbreviation for free indirect discourse. It is a method for delivering character's speech or thought in an indirect manner in a way that it changes tenses and pronouns (objective and subjective case) into tense system of the narrative. To name, it helps to shift first person to a third person narration). However, there

are no inverted commas and usually no mention of speaker or recipient (he said/thought/noticed, etc.). Consequently, there is no formal difference between FID and a simple narratorial account. FID test somewhat helps us to determine whether the given statement is issued by the narrator or the character. In this particular example, Charlie is believed to understand her father. However, can we assign the statement about Mindy to Charlie? She is a child and may know her father well, but her version of other characters' dilemma could not be regarded credible.

What we can do is to create two unambiguous and obvious forms. One version could be linked to the point of the view (POV) of character and other to the narrator as advised by Toolan. Then, assessing the content and context, we see which version is the better "fit".

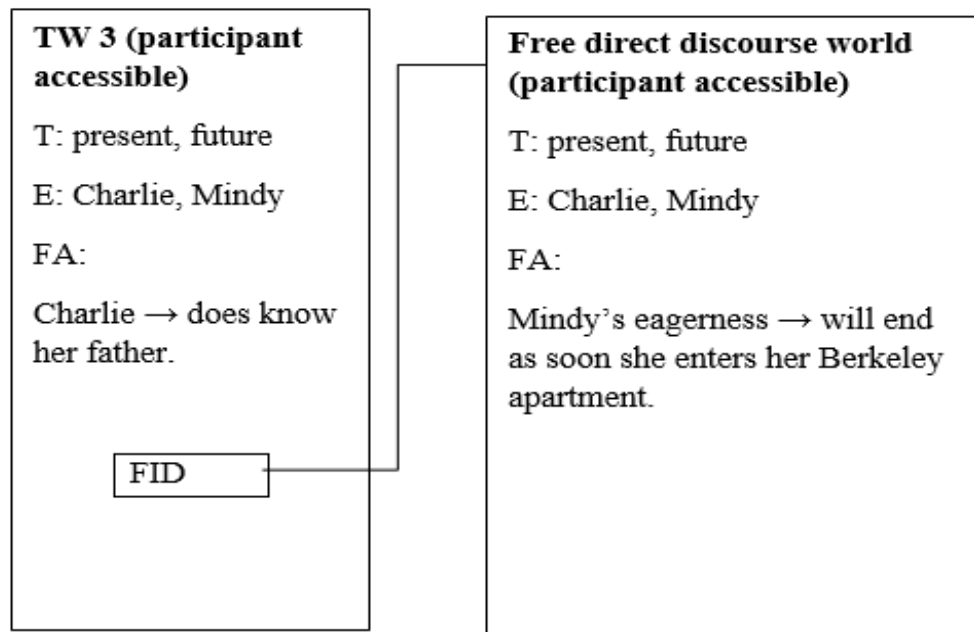
I, the narrator, can tell you, the reader that *Mindy's eagerness to conclude this odd episode and return to her studies will last.*

Mindy's eagerness to conclude this odd episode and return to her studies will last, Charlie thought.

Comparing both the versions, the narrator's version seems plausible because the future could be foreseen by him/her only. All the upcoming events are known to the narrator. Moreover, the objective tone also supports the idea of narrator being the focalizer here. The last line "we are getting off the topic" shows that it is a digression. The narrator wants to get back to the main storyline.

Figure 9

Text world representation of an “intention world”.



Note. The intention world is based on future prediction of the narrator. The future tense shows that it is probable that the events might take place in future.

You can tell the hash is getting him (Drew) horny...In high school you'd get in fights when you felt like this, but no one will fight with you now (refer to Appendix B, para 3).

In conventional form, you-narratives are of two kinds, you-homediegetic and you-heterodiegetic narrative, terms introduced by Stanzel (1984) and later discussed by Bonheim (1990), Fludernik (1993b) and other narratologists. Jahn (2017) explains, “*you* may refer (a) to the narrator’s experiencing Self, (b) to some other character in a homodiegetic world, or (c) to a character in a heterodiegetic world” (p. 55). In homodiegetic ‘you’ narration, the protagonist holds primary position in the story. In this extract, Rob is the protagonist and through his eyes we see the whole scene. He shares his life experience through the last statement and tells us how it may end up if you smoke hashish in high school. Rob falls into (a) category. His own statement “you feel it too” vindicates it.

Rob and Drew both smoke hashish and get exhilarated. Drew is a partner to Sasha and Rob is single. The initial clauses tell us how Drew behaves when he is high, whereas after Em Dash (—) the narrator You-Rob shares his school experience and compares it to a story-present situation. In school, it would not go well and they would end up fighting with other people. Today, he has no one to fight with. He is actually feeling aloof in this scenario. The narrative voice shifts in every chapter of this novel. Here, it is Rob who is the narrator. He is in love with Sasha but cannot muster up courage to tell her about his feelings. Therefore, he feels he is left alone. The narratorial context is quite prevalent. Hashish smoking is becoming a big social issue. People get into fight when they lose their balance. In school and college life, students fall into this trap. It is a curse, yet in today's world it is presented as the only solution to students.

4.4 Findings

Keeping in mind the theoretical framework, the researcher has carefully read the whole novel and created a sub-text in order to determine how our cognitive schemata help us in interpreting a novel or how our experience of a narrative event changes if we consciously use our cognitive abilities to comprehend it. All the excerpts were analyzed using Possible Worlds and Text World theory framework to make sense of the frequent space and time shifts, narrative voice variation and focalization issues in *A Visit from the Goon Squad*.

The purpose of this part is to focus on the major developments made through a comprehensive investigation into the narrative world of Bennie, Sasha and other characters. First, it was found that Egan has recurrently used capitalization technique and an unusual reporting verb like “go” or “goes” depending on quantity or number of subject in free direct discourse (FDD). In the initial reading, it was difficult to comprehend it because of the omission of punctuation marks and no proper indication of speech or thought representation; however, the data analysis grounded in Possible and Text world frameworks proved to be robust in investigating such instances. The world-builders' elements help in linguistic construction of these text worlds. The analysis reveals that the central text worlds are participant-accessible. We as a reader can gain direct access to it. Direct speech worlds, on the other hand, are enactor-accessible. They stem from the central text-world and only the characters in the novel can get access to them. Furthermore, in the examples discussed in the data analysis part, it was found that the writer has capitalized certain common nouns,

verbs and that too in the middle of sentences in the direct speech world to throw light on the thinking process of the characters. Characters like Scotty and Alice's life is characterized by a haphazard trajectory. This carefree style of writing actually complements their life. Furthermore, unusual capitalization is done in places where the young characters such as Lulu converse with her fellow people. As it usually accounts for spoken conversation among these characters, the writer prefers colloquial speech and ignores the basic punctuation and language rules.

Moreover, the analysis shows that in instances where present spatial-temporal coordinates such as "here" and "now" are used despite the whole sentence being in past tense and it helps the reader to see things through the character's perspective. It, most of the time, signals the shift in perspective. When we read a story, we relocate ourselves and get shifted to the character's immediate setting. Now, we visualize and comprehend actions and sequences through the specified character's eyes. Ryan (2007) endorses this phenomenon and calls it "immersion". She suggests that a reader gets involved in the world-creation process and becomes an active part of it. Furthermore, the deictic words also aid in imagining the situation from the story's point of view (through the character's eyes). In the novel, where the narrator has used adverbs such as "along", "over", "beside" or prepositional phrases "in the corner of", "inside the bathroom", it redefines the position of both the *enactor* and *us* as a reader. The spatial and temporal coordinates basically allow us to judge immediacy of the narrative event from the character's here-and-now. Bell & Ryan (2019) talk about how imagination helps readers to connect with fictional stories. Her research focuses on the cognitive and experiential elements of storytelling and how narratives give readers or viewers immersive experiences.

Second, being in the Pakistani context, it was difficult to fully comprehend a narrative event taking place in some remote suburban area in New York because our mental schemas do not have any existing information about it. Taking example of World Trade Center and Sea Cliff from the novel, it may become clear that the former place is known to almost everyone in Pakistan because Taliban, living in our neighbours, were accused of the crime. Terrorism in Pakistan was at its peak at that time and through newspaper, media and magazine everyone got to know about World Trade Center that got blown away in New York city. The latter is a small village around Oyster Bay in New York. Only a person living there may know better about the place. It may be said that our narrative experience depends primarily on our cognitive schemata and the context we live in (Gavins & Lahey,

2016b). In other words, the possibility of text world formation depends directly on our understanding of the context. If the character in the novel and the reader belong to different contexts, the possible world they create may differ from one another. It complicates the comprehension of the narrative. However, the imagination of possible worlds through world-building (enactors, location, time) and function advancing propositions (that advances the action) propels the story forward.

Third, the modal world formation could be done better with Text world framework because it allows us to label the worlds based on speaker's attitude towards different propositions (Gavins, 2007). The first kind, i.e., *epistemic modal worlds* are based on the character's attitude towards a certain truth or proposition. The character shows how certain or sure he/she is about some development in any character's life or overall story by using words such as *believe, seem, probable* and *think* etc. The second kind, i.e., *deontic modal worlds* are based on obligations and duties assigned to characters, or permission granted to characters. The third and the last kind, i.e., *boulomaic modal worlds* are built keeping in view the desires of various characters. Ryan's model provides further distinction between different virtual worlds of the characters. It helped in further categorization of the modal worlds such as *intention world, wish world, obligation world* and *knowledge world*, etc. However, it was found that Gavins' characterization actually encapsulates all the virtual worlds of the characters in the form of three major categories.

Last but not least, some of the noun phrases or adverbial clauses are locative and descriptive in nature and could be used both as world building and function advancers. According to TWT's proponents, world-building elements lay out the setting of a narrative event and function advancers move the story forward. In the data analysis part, the researcher found that a noun phrase such as "skipping in the desert night" (see fig 3) not only helps in the construction of text-world, but also moves the storyline forward. The concrete and abstract noun phrases are typically world-builders; however, here it can be seen as advancing an action, too. This makes it incongruous with the fundamental principles of Werth's theory. Thus, there is a need to investigate the subject further.

CHAPTER 5

CONCLUSION, RECOMMENDATIONS AND IMPLICATIONS

Conclusion, recommendations and implications are covered in this chapter. The conclusion of this study has been presented in the beginning; it includes the study's overall conclusion. The researcher has made a few recommendations for upcoming researchers. At the end of this chapter, the researcher has provided readers with a few implications of the study.

5.1 Conclusion

The focus of this thesis has been on linguistic representation of possible text worlds in *A Visit from the Goon Squad* written by Jennifer Egan. The first research question of this study was to explore different linguistic means used by Jennifer Egan to create possible fictional worlds around the given text-world scenario. To this, it was found that the writer has used capitalization technique to point towards the formation of direct speech world in a text. The analysis revealed that the direct speech world is typically a construct of a character's mental process or perspective. It could be a knowledge world, intention world, obligation or wish world, etc. of a character. Only the characters have direct access to them. The reporting verb "go" or "goes" depending on the singularity or plurality of nouns is used to indicate directly spoken speech or thoughts of characters. The inverted commas were intentionally omitted in the speech representation. However, the reported speech was presented in the present form and there was comma (,) in between the speech and the addresser. For instance, "Jocelyn goes, Watch, Rhea. (p. 37)". It helped the researcher to discern that speech discourse was intentionally written in an unconventional style to throw light on chaotic and unsettled life of these punk rock artists.

Second, in some chapters the usual technique of FID (free indirect discourse) is used. However, ambiguity lies in the fact that narrative voice changes without any obvious sign. In this case, the linguistic means were helpful in identifying this shift. For instance, the use of adverbs "along", "beside", "over", "on", "under", "into" and prepositional phrases "through the vault", "across the sill", "near the glass", "In the last row", "into his seat" and "from the open roof", etc. point towards the world formation from the character's

immediate space. Gavins (2007) treats free indirect discourse (FID) as something that causes a change between “the text-world occupied by the narrator” and “an epistemic modal world containing (the enactor’s) thoughts” (p. 131). It is primarily identifiable by the presence of a given enactor’s speech style without direct imitation or quotation marks (Cobley, 2013). The idea is that free indirect discourse provides glimpses of an enactor’s inner world in the midst of external focalization, and like all enactor focalizations, these glances can be seen creating epistemic modal worlds. The representation of these worlds helped in investigation of narratological aspect, too. For example, the gamut of narrative voices, i.e. first-person I or we, second person *you* (singular) or *you* (plural) in this novel, expand the scope for exploration of focalization issues with respect to world formation. Within a single passage, there was a shift from external to internal focalization. In this scenario, the researcher found that TWT framework was essentially practical to outline the represented worlds. Then, the world-builders and function advancers drew distinction between who the enactors are, who advances the action, what action is being carried on, and the outcome of that action.

The second research question of this study was to find out how much important role our spatiotemporal schemata play in dealing with frequent time and space shift in the novel. The novel does not have any physical violent element to it. The title is metaphorical in essence. Egan treats time as a goon (said by Bosco, a character, in chapter 7). Time has snatched happiness, youth and friends of these punk rock artists. Interestingly, the story does not mention time particularly the “year” of different events happening in the lives of the character. It was found that although there is a to-and-fro shift from present to past, past to near future or vice versa, time is not clearly mentioned in the novel. Thus, there is a great scope for analyzing temporal cues, exhausting our already existing schemata, to comprehend the story progression. Bennie, a music producer and protagonist of the story, narrates account of his professional progress. Time and again, he gets flashbacks and flash-forwards of his personal life through which we get to process the storyline through time. Bennie is the main character in the story and all the other characters, his ex-wife Stephanie, Sasha, Rhea, Jocelyn and Scotty are present at different place and time. All these characters’ stories intertwine with Bennie at some point in the novel. The data analysis made it evident that temporal deixis, i.e. *now*, *then*, *that day*, *late in the evening that day and afterwards*, etc. help us imagine different text worlds. Furthermore, our spatial schemas are built based on our knowledge of context and the world. The novel’s setting keeps on

changing with the characters. All the thirteen chapters have distinguished characters settled in distinct spaces. However, these spaces could be divided in different formats. There are some common spaces such as rooms, offices, bathrooms, hotel lobbies, suites, bars and streets, etc., some specific locations such as *New York*, *Sea Cliff*, *Oyster Bay*, *World Trade Centre*, etc., and demonstratives, prepositional phrases and adverbs signifying the spatial position of the characters or things. The researcher found that these spatiotemporal cues aided in the comprehension of this narrative because we could make a mental picture of any narrative event with the help of similar existing schemas in our mind.

The third research question of the study was to find out how different private worlds of the characters such as knowledge world, fantasy world, desire world and intention world help us probe into the pertinent world of the characters and analyze any event or character from their perspective. Rimmon-Kenan (2003) refers to it as mind style. He suggests that a character's or a narrator's specific thought processes, beliefs, attitudes and perspectives are characterized by his or her language and cognitive patterns. Moreover, there is frequently a change in the deictic centre of the story when an enactor (a character or a narrator) exhibits his/her mind style. This indicates that the narrative's language and point of view are more in line with the enactor's perspective, ideas and experiences. This modification may appear in the form of variations in pronouns, adverbs or demonstratives, which indicate the enactor's individual perspective on reality.

In the novel, the researcher found that every character has a different way of looking at events. The death scene of Rob was depicted through various angles in the story. We witnessed it first through Rob's lens, then Drew's perspective and at last through Sasha's eyes. The perspectives were not delineated all at the same time, but at different points in the story-time. When the researcher analyzed the private worlds of these characters, it revealed that the incident was captured through different point of views. Even these characters' epistemic knowledge of the unforeseen hinted at the upcoming death of Rob in unnoticeable manner. This elucidates that the varied point of views of these characters shape the event and vindicates the formation of different text-worlds comprising the same characters. Furthermore, the linguistic items like personal pronouns, demonstratives, articles (definite or indefinite reference), value-based expressions (use of adjectives, noun phrases to define characters, events), space and time deixis, schema oriented language and speech and thought representation are some of the linguistic indicators used by Egan to present the multiple conceptualizations.

According to the findings, different cognitive-linguistic and narratological aspects would help in thorough investigation of the possible text worlds in a novel such as *A Visit from the Goon Squad*. In more specific terms, the spatiotemporal schemata help us to figure out the time and space details regarding different text worlds which, in turn, lay the foundation for a fictional world. The noun, prepositional and verb phrases and clauses augment the world formation process by telling more about the characters and the actions they perform. The narratological concepts such as focalization and viewpoint representation make it feasible for us to track and evaluate different characters' perspective.

5.2 Recommendations

The researcher has made a few recommendations for upcoming researchers that are listed below. Text World Theory brings into consideration cognitive-linguistic perspective in the study of poetic and literary narratives. It extends its discussion to narratological concepts such as narrative voice and focalization. However, there is still a scope of amalgamated approach to deal extensively with both cognitive and narratological aspect.

- The researchers can further apply Text World approach to different contexts such as advertisements or law discourse. Actually, different language style is used in legal and media discourse, so it would be interesting to explore the phenomenon of world-building in a new context.
- This approach could be tested in real classrooms as how students make sense of the novel through their cognitive schemata. The present study focuses on the exploration of world-building phenomenon in a post-modern novel and provides explanation for numerous obscurities stemming from an unconventional narrative style. Nevertheless, there is a need to take responses of real readers who are a part of some classroom and investigate how their cognitive schemata help them through the comprehension process. It might suggest variation in their reading experiences too because every reader's stack of knowledge develops differently. Every person has distinctive experiences and interests that influence how they learn about and comprehend the world. A reader's interpretation and comprehension of what he reads is influenced by his prior knowledge and personal viewpoints as he connects with diverse texts and build up his knowledge through time.

- The use of the Text World Theory approach to examine the narrative and visual components of graphic novels, such as panel layout, framing, and use of colour and imagery, is a promising area for future research. It would be interesting to explore to what extent this theoretical approach facilitates researchers to explore multiple perspectives, examining how these components interact to create meaning and influence readers' comprehension.

5.3 IMPLICATIONS FOR THE TEACHERS

There are a few implications that the researcher has given for teachers and they are listed below.

- This study suggests that our cognitive schemata play a pivotal role in narrative comprehension. There is a need to emphasize building and refreshing our cognitive schemata to gain rich reading experience. Text World framework could be helpful in this regard to make teachers cognizant of reading experiences of the real readers.
- The insight has pedagogical outcomes and stresses upon the need for both cognitive and narratological perspectives to fully comprehend a narrative. Teachers could employ this technique at higher levels to deal with complex texts such as Egan's novel. This would help students to dig deeper into the text actual world and explore how different text worlds sprout from the primary text actual world (TAW).

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APPENDIX A

(Paragraph 1)

It began the usual way, in the bathroom of the Lassimo Hotel. Sasha was adjusting her yellow eye shadow in the mirror when she noticed a bag on the floor beside the sink that must have belonged to the woman whose peeing she could faintly hear through the vaultlike door of a toilet stall. Inside the rim of the bag, barely visible, was a wallet made of pale green leather. It was easy for Sasha to recognize, looking back, that the peeing woman's blind trust had provoked her: We live in a city where people will steal the hair off your head if you give them half a chance, but you leave your stuff lying in plain sight and expect it to be waiting for you when you come back?

(Paragraph 2)

It made her want to teach the woman a lesson. But this wish only camouflaged the deeper feeling Sasha always had: that fat, tender wallet, offering itself to her hand—it seemed so dull, so life-as-usual to just leave it there rather than seize the moment, accept the challenge, take the leap, fly the coop, throw caution to the wind, live dangerously (“I get it,” Coz, her therapist, said), and take the fucking thing. “You mean steal it.”

(Paragraph 3)

Litl grl, U hav a nyc dad, Alex dutifully read aloud, a blush promptly staking a claim on his own face. Cara-Ann pounded keys with the hectic fervor of a starving dog unleashed in a meat locker. Now a blooper appeared, one of the stock images people sent to kids: a lion under a sparkling sun. Cara-Ann zoomed in on different parts of the lion as if she'd been doing this since birth. Lulu T'd: Nvr met my dad. Dyd b4 I ws brn. Alex read this one in silence. “Wow. I'm sorry,” he said, looking up at Lulu, but his voice seemed too loud—a coarse intrusion. He dropped his eyes, and through the blender whirl of Cara-Ann's pointing fingers, he managed to T: Sad. Ancnt hstry, Lulu T'd back.

(Paragraph 4)

The sky was electric blue above the trees, but the yard felt dark. Stephanie went to the edge of the lawn and sat, her forehead on her knees. The grass and soil were still warm from the day. She wanted to cry but she couldn't. The feeling was too deep. She lay down, curled on her side in the grass, as if she were shielding the damaged part of herself, or trying to

contain the pain that issued from it. Every turn of her thoughts increased her sense of horror, her belief that she couldn't recover, had no more resources to draw on.

(Paragraph 5)

She'd imagined people craning their necks to look up, spellbound by the shifting liquid shapes. And they did look up. They marveled at the lit trays; La Doll saw them do it from a small booth she'd had constructed high up and to one side so she could view the panorama of her achievement. From there, she was the first to notice, as midnight approached, that something was awry with the translucent trays that held the water and oil: they were sagging a little—were they? They were slumping like sacks from their chains and melting, in other words. And then they began to collapse, flop and drape and fall away, sending scalding oil onto the heads of every glamorous person in the country and some other countries, too. They were burned, scarred, maimed in the sense that tearshaped droplets of scar tissue on the forehead of a movie star or small bald patches on the head of an art dealer or a model or generally fabulous person constitute maiming. But something shut down in La Doll as she stood there, away from the burning oil: she didn't call 911. She gaped in frozen disbelief as her guests shrieked and staggered and covered their heads, tore hot, soaked garments from their flesh and crawled over the floor like people in medieval altar paintings whose earthly luxuries have consigned them to hell.

(Paragraph 6 and subparagraphs)

Structural Incompatibility: A powerful twice-divorced male will be unable to acknowledge, much less sanction, the ambitions of a much younger female mate. By definition, their relationship will be temporary.

Structural Desire: The much younger temporary female mate of a powerful male will be inexorably drawn to the single male within range who disdains her mate's power.

Albert drives with one elbow out the window. He's been a largely silent presence on this safari, eating quickly in the meal tent, providing terse answers to people's questions. ("Where do you live?" "Mombasa." "How long have you been in Africa?" "Eight years." "What brought you here?" "This and that.") He rarely joins the group around the fire after dinner. On a trip to the outhouse one night Mindy glimpsed Albert at the other fire near the staff tents, drinking a beer and laughing with the Kikuyu drivers. With the tour group, he rarely smiles. Whenever his eyes happen to graze Mindy's, she senses shame on her behalf:

because of her prettiness; because she sleeps with Lou; because she keeps telling herself this trip constitutes anthropological research into group dynamics and ethnographic enclaves, when really what she's after is luxury, adventure, and a break from her four insomniac roommates.

Structural Resentment: The adolescent daughter of a twice-divorced male will be unable to tolerate the presence of his new girlfriend, and will do everything in her limited power to distract him from said girlfriend's presence, her own nascent sexuality being her chief weapon.

Structural Affection: A twice-divorced male's preadolescent son (and favorite child) will embrace and accept his father's new girlfriend because he hasn't yet learned to separate his father's loves and desires from his own. In a sense, he, too, will love and desire her, and she will feel maternal toward him, though she isn't old enough to be his mother.

APPENDIX B

(Paragraph 1)

The members of Ramsey's safari have gained a story they'll tell for the rest of their lives. It will prompt some of them, years from now, to search for each other on Google and Facebook, unable to resist the wishfulfillment fantasy these portals offer: What ever happened to...? In a few cases, they'll meet again to reminisce and marvel at one another's physical transformations, which will seem to melt away with the minutes. Dean, whose success will elude him until middle age, when he'll land the role of a paunchy, outspoken plumber in a popular sitcom, will meet for an espresso with Louise (now a chubby twelve-year-old from the Phoenix Faction), who will Google him after her divorce. Postcoffee, they'll repair to a Days Inn off San Vicente for some unexpectedly moving sex, then to Palm Springs for a golf weekend, and finally to the altar, accompanied by Dean's four adult children and Louise's three teenagers. But this outcome will be the stark exception—mostly, the reunions will lead to a mutual discovery that having been on safari thirty-five years before doesn't qualify as having much in common, and they'll part ways wondering what, exactly, they'd hoped for.

(Paragraph 2)

But Charlie does know her father. He'll marry Mindy because that's what winning means, and because Mindy's eagerness to conclude this odd episode and return to her studies will last until precisely the moment she opens the door to her Berkeley apartment and walks into the smell of simmering lentils: one of the cheap stews she and her roommates survive on. She'll collapse on a swaybacked couch they found on the sidewalk and unpack her many books, realizing that in weeks of lugging them through Africa, she's read virtually nothing. And when the phone rings her heart will flip.

(Paragraph 3)

The couch where she lay in his office was blue leather.

"You don't like eye contact?" Sasha had asked. It seemed like a weird thing for a therapist to admit.

"I find it tiring," he'd said. "This way, we can both look where we want."

"Where will you look?"

He smiled. “You can see my options.”

“Where do you usually look? When people are on the couch.”

“Around the room,” Coz said. “At the ceiling. Into space.” (Egan, 2011, p. 9

(Paragraph 4)

Sasha and Alex left the hotel and stepped into desolate, windy Tribeca. She’d suggested the Lassimo out of habit; it was near Sow’s Ear Records, where she’d worked for twelve years as Bennie Salazar’s assistant. But she hated the neighborhood at night without the World Trade Center, whose blazing freeways of light had always filled her with hope. She was tired of Alex. In a mere twenty minutes, they’d blown past the desired point of meaningful-connection-through-shared-experience into the less appealing state of knowing-each-other-too-well. Alex wore a knit cap pulled over his forehead. His eyelashes were long and black. “That was weird,” he said finally.

(Paragraph 5)

The shame memories began early that day for Bennie, during the morning meeting, awhile he listened to one of his senior executives make a case for pulling the plug on Stop/Go, a sister band Bennie had signed to a three-record deal a couple of years back. Then, Stop/Go had seemed like an excellent bet; the sisters were young and adorable, their sound was gritty and simple and catchy (“Cyndi Lauper meets Chrissie Hynde” had been Bennie’s line early on), with a big gulping bass and some fun percussion— he recalled a cowbell. Plus they’d written decent songs; hell, they’d sold twelve thousand CDs off the stage before Bennie ever heard them play. A little time to develop potential singles, some clever marketing, and a decent video could put them over the top.

(Paragraph 6)

But the sisters were pushing thirty, his executive producer, Collette, informed Bennie now, and no longer credible as recent high school grads, especially since one of them had a nine-year-old daughter. Their band members were in law school. They’d fired two producers, and a third had quit. Still no album.

(Paragraph 7)

The first time we went to Sea Cliff, where Alice lives, she pointed up a hill at fog sneaking through the eucalyptus trees and said her old school was up there: an all-girls school where her little sisters go now. K through six you wear a green plaid jumper and brown shoes, after that a blue skirt and white sailor top, and you can pick your own shoes. Scotty goes, Can we see them? and Alice goes, My uniforms? but Scotty goes, No, your alleged sisters.

(Paragraph 8)

If Alice comes with us, Bennie will take his break and share a pork bun in the Chinese bakery next door, while the fog gallops past the windows. Bennie has light brown skin and excellent eyes, and he irons his hair in a Mohawk as shiny black as a virgin record. He's usually looking at Alice, so I can watch him as much as I want.

(Paragraph 9)

Now Ted rose from bed with a throbbing head and rampaging heart. Phone messages littered the table: five from Beth, three from Susan, and two from Alfred (I lose, read one, in the broken English of the hotel clerk). Ted left them where he'd thrown them. He showered, dressed without shaving, drained a vodka at the minibar, and removed cash and another credit card from his room safe. He had to find Sasha now—today—and this imperative, which had seized him at no specific moment, assumed an immediacy that was the perfect inverse of his prior shirking. There were other things he needed to do—call Beth, call Susan, eat—but doing them now was out of the question. He had to find her.