

**REPRESENTATION OF THE COGNITIVE
SPACE IN DISCOURSE: A COGNITIVE-
POETIC STUDY OF TEXT-WORLDS IN H.M.
NAQVI'S NOVEL *THE SELECTED WORKS OF
ABDULLAH THE COSSACK***

BY

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**NATIONAL UNIVERSITY OF MODERN LANGUAGES
ISLAMABAD**

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By

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Thesis Representation of the Cognitive Space in Discourse: A Cognitive-Poetic

Title: Study of Text-Worlds in H.M. Naqvi's Novel *The Selected Works of Abdullah the Cossack*

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ABSTRACT

Title Representation of the Cognitive Space in Discourse: A Cognitive-Poetic Study of Text-Worlds in H.M. Naqvi's Novel *The Selected Works of Abdullah the Cossack*

This study analyzes the representation of cognitive space in H. M. Naqvi's *The Selected Works of Abdullah the Cossack*, investigating how language constructs mental representations of fictional worlds and characters' experiences. The research addresses how text-worlds develop and shift throughout the narrative and how these changes shape the reader's interpretation. Focusing on ten selected passages, the study applies a qualitative design grounded in cognitive poetics. It uses Text World Theory (TWT) and discourse analysis to examine the construction and transformation of cognitive space within the text. TWT offers a theoretical and methodological lens to explore how readers form mental models through linguistic cues, particularly world-switches, spatial and temporal boundaries, and epistemic, boulomaic, and deontic modalities. The analysis highlights that text-worlds in the novel are dynamic and layered, marked by temporal disjunctions, shifting spatial settings, and modal complexity. These features collectively engage the reader in reconstructing timelines, navigating cultural landscapes, and interpreting characters' internal states. The study concludes that TWT provides an effective framework for understanding cognitive engagement with literary texts. It recommends applying similar approaches to other culturally diverse literary works and exploring interdisciplinary methods—such as empirical reader-response studies—for further insight into the reading process.

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DEDICATION

This thesis is dedicated to my beloved mother, whose unconditional love, prayers and sacrifices have been my driving force.

CHAPTER 1

INTRODUCTION

1.1 Overview

This chapter introduces the key concepts related to the research, highlighting the significance of cognitive space in literary discourse through a cognitive poetic lens. It outlines the interdisciplinary nature of the study which is grounded in cognitive linguistics and literary theory, and establishes the relevance of the selected literary text. The chapter also clearly states the research problem, identifies the research questions and objectives, and provides a justification for the chosen theoretical framework and methodological approach. This foundational chapter sets the stage for the subsequent analysis by situating the study within its broader academic context.

Cognitive poetics is a new interdisciplinary field that integrates cognitive linguistics, psychology, and literary studies. It deals with how meaning is construed from literary texts and concentrates on the mental operations in reading and understanding a text (Herman, 2003). This has been used in all literary genres such as novels, poetry, and drama, offering new perspectives in the cognitive and emotional process of reading and writing. It creates a foundation for understanding how meaning is built up within a literary work, giving prominence to cognitive functions, such as attention, memory, and imagination, within interpretation and comprehension of texts. Cognitive poetics, for instance, brings in cognitive linguistics and psychology and literary studies together to understand the various strands that make up literature in producing its meaning (Gavins & Steens, 2003).

This interdisciplinary approach has offered new perspectives on the cognitive and emotional processes involved in reading and writing. It examines how readers create mental images of characters, settings, and events; the influence of metaphor and imagery on their emotions and perspectives; and how narrative techniques, such as point of view, affect their understanding of the text. This is especially clear in cognitive poetics, which pertains to novels, poems, and dramas, revealing deep connections between language, literature, and the human mind.

This study specifically focuses on H.M. Naqvi's novel *The Selected Works of Abdullah the Cossack*. The basic purpose is to analyze the use of language in the text and the way language provides access to the cognitive space that shapes readers' understanding of the fictional world and the characters' experiences. The representation of the cognitive space in the novel is an important aspect of the narrative as it shapes readers' understanding of the text. It refers to the mental representations of space, time, and causality that the readers construct while reading the text (Semino & Culpeper, 2002). Through the use of language strategies, writers create the fictional world that shapes readers' perception of the characters' experiences. In brief, cognitive poetics provides a valuable framework for exploring the cognitive and affective dimensions of literature and offering new perspectives on how literature informs our perception of reality. However, this study focuses only on the cognitive aspect of the literary text. Finally, it looks for a deeper understanding about the mental representations of the fictional world and the characters' experiences in the readers' mind through the in depth analysis of the text worlds, including world-switches and modal worlds.

A text-world is negotiated by participants in discourse through the medium of the discourse, backed up by relevant knowledge and dependent on resources of memory and imagination (Gavins, 2007). According to him, word-building elements play a significant role in creating text- worlds. The writers make use of deictic and referential terms which provide the spatial and temporal boundaries of the text-world. These boundaries, according to Gavins, include spatial and temporal locatives, adverbs.

The text-world contains two sub-categories: world-switches and modal worlds. World- switches occur whenever the spatio-temporal boundaries of a text shift (Gavins, 2007). Gavins states that both direct speech and direct thought also cause world-switches, because they both can bring about change in the basic time frame of the text. Modal-worlds, on the other hand, express a speaker's or writer's attitudes to a particular object. The use of modal term cues the construction of a modal world, according to Gavins, and it refers to some unrealized situation in the text. He presents three basic categories of modal-worlds:

- a. Boulomaic modality (it indicates wishes and desires of a speaker or writer)

- b. Deontic modality (it expresses degree of obligation)
- c. Epistemic modality (it is concerned with a speaker's level of confidence)

This research work entails the in-depth analysis of the afore-mentioned world-switches and modal-worlds that play a pivotal role in providing access to the cognitive space or the mental representation of the text. The cognitive space is the mental space that gets constructed as we think or talk (Imre, 2012). So, the linguistic cues in general and world-switches and modal worlds in particular, are of utmost significance in this regard as they guide the readers and assist them in constructing mental representations of the text.

H. M. Naqvi's novel *The Selected Works of Abdullah the Cossack* (2019) is a complex narrative that explores the themes of identity and belonging. This study aims at analyzing the representation of the cognitive space which is an important aspect of the narrative that shapes the readers' understanding of the fictional world and the characters' experiences.

H.M. Naqvi (2019) is a famous Pakistani writer, essayist, and lecturer, born in Karachi. He has made significant contributions to contemporary literature. He received his early education from Karachi Grammar School and later went to the U.S for higher studies. His writings are famous for their lyric quality, rich imagery and keen observation. Renowned for an authentic voice and an ability to craft rich human experiences, the Pakistani author H.M. Naqvi has left marks on the literature of modern times. His works revolve around the themes of identity and immigration.

The selected novel is set in Pakistan and revolves around the major character Abdullah, a retired British colonial army servant. Through his experiences, the story proceeds further and explores individual cultural identity. Abdullah, known as Cossack, struggles with the intricacies of aging and his family machinations who are eagerly waiting to exclude him from the family. In the meantime, he finds himself compelled to take care of Bosco, who is the grandchild of his old friend, Felix Pinto. As Abdullah interacts with Bosco, his life takes a new turn as he travels through the streets of Karachi where he meets Jugnu, a trans woman with irresistible charm. During their adventures, Jugnu had an association with a criminal earlier and is now locked up. Through his

relationship with Jugnu and his commitment to Bosco, Abdullah is required to grapple with the complexities of his personal and cultural identity by confronting his past and present phases. The novel challenges people to find their identity in an ever-changing world, as presented through Abdullah.

The main characters include Abdullah, the Cossack, who is the protagonist and is unmarried, a 70-years-old ex-officer of the British colonial army. Abdullah tries to understand the reality of aging, belonging in the ever-changing world. His journey explores the issues of personal identity and culture. Felix Pinto and Abdullah share a long-standing friendship. Their relationship is the epitome of their shared history and the burden of aging. There is another character Jugnu, a transgender, who spent time in prison and was earlier married to a gangster. The story provides a deep emotional and sensual dimension when Abdullah falls in love with Jugnu. Abdullah's family members plan to force Abdullah out of the house so that he loses his old life with the challenges posed by modernization and revolution.

The selected novel is known for its rich, expressive language that so beautifully captures the spirit of Karachi and its people. Naqvi's (2019) intricate and dynamic writing style brings to life both the deep psychological themes woven throughout Abdullah's story and the vibrant energy of the city. The story navigates the tension between modernity and tradition. Exploring the theme of identity in the ever-changing landscape, the novel explores Karachi through the profound lens of the human experience. Abdullah emerges as a fascinating character in a city that reflects his complexity and power. Themes of identity, belonging, and challenges of navigating a rapidly changing world are woven into this narrative with humor, reflection, and social critique.

The richness of the language in the novel brings to life Pakistan and its people. According to Naqvi (2019), the numerous linguistic techniques which are deployed impact how readers perceive the fictional world and understand the journeys of characters involved. The representation of cognitive space in the novel is an important aspect of the narrative as it reflects the cultural and historical contexts of the story. Overall, this study aims at providing a deeper understanding of the processes by which readers construct

mental representations of the fictional world in H.M. Naqvi's *The Selected Works of Abdullah the Cossack* (2019).

1.2 Statement of the Problem

Literary works are often difficult to interpret, requiring readers to engage very closely with the text. This research work addresses the complex issue of how readers interpret texts through the text-worlds embedded within the narrative. It is important to know how readers' mental or cognitive space gets constructed during the reading process. The study aims at examining the representation of the cognitive space in H.M. Naqvi's novel *The Selected Works of Abdullah the Cossack* by analyzing world-switches and modal worlds. The in depth analysis of world-switches and modal worlds in the selected work is required so as to gain insights into the cognitive processing of the text. H. M. Naqvi (2019) makes use of the text-worlds to provide appropriate directions to the readers for detailed interpretation of the literary discourse. It involves intricate mental activities that are abstract, internal, and often difficult to trace or analyze. The challenge lies in understanding how these mental processes operate during reading and how they shape the way meaning is constructed. So, this research is an attempt to examine the cognitive mechanisms behind text interpretation, aiming to bridge the gap between the abstract nature of mental activity and the tangible structure of language within a text.

1.3 Research Objectives

- i. To investigate the nature of the text-worlds (world-switches and modal worlds) in H. M. Naqvi's novel *The Selected Works of Abdullah the Cossack*.
- ii. To examine the development and transformation of text-worlds as the story proceeds in the selected novel.

1.4 Research Questions

- i. What is the nature of the text-worlds (world-switches and modal worlds) in H. M. Naqvi's novel *The Selected Works of Abdullah the Cossack*?
- ii. How do the text-worlds develop and change as the story proceeds in the selected novel?

1.5 Significance of the Study

The significance of this research lies in its potential to shed light on the various ways by which readers construct meaning through the interaction of language and cognition. The study highlights the fact that the use of world switches and modal worlds shapes readers' mental representation of the characters, settings, and events presented in the literary work. By analyzing H. M. Naqvi's novel "The Selected Works of Abdullah the Cossack" from the selected dimension, this research contributes to a deeper understanding of Naqvi's unique literary style and the cognitive processes involved in the interpretation of the work through the in-depth analysis of world-switches and modal worlds. The proposed study provides an interdisciplinary perspective on the representation of the cognitive space in discourse by combining insights from cognitive science, linguistics, and literary theory.

1.6 Delimitation

This study exclusively focuses on the representation of the cognitive space in H.M. Naqvi's novel *The Selected Works of Abdullah the Cossack*. Through the application of the selected theoretical framework and research methodology, the text has been interpreted. The analysis is limited to the selected passages from the novel that contain modal worlds and world-switches so as to address the research questions formulated for this research.

1.7 Chapter Breakdown

Chapter 1 provides background and rationale for the study, and identifies research questions and objectives.

Chapter 2 focuses on cognitive linguistics in general and cognitive poetics in particular. It surveys previous researchers on cognitive dimensions related to literature.

Chapter 3 discusses the selected theoretical framework and research methodology.

Chapter 4 provides an in depth analysis of modal worlds and world-switches.

Chapter 5 summarizes the main findings and major contributions of the study.

CHAPTER 2

LITERATURE REVIEW

2.1 Overview

This chapter gives an overview of recent researches from different dimensions including post-colonial and narrative studies on H.M. Naqvi's selected novel. The studies relevant to cognitive space, identity, and knowledge construction using TWT as theoretical framework have been discussed in this section. Furthermore, it highlights the studies in the field of cognitive poetics, schema theory and stylistics where TWT serves as a theoretical framework in poetry analysis. This section also focuses on pedagogical applications of Text World Theory in the recent research studies. This area has gained significant attention however, a gap in the literature still exists that this study attempts to fill. This chapter synthesizes the existing knowledge and pinpoints the limitations and inconsistencies, providing room for current research so as to contribute to the existing body of knowledge.

2.2 Cognitive Space, Identity, and Knowledge Construction

Text World Theory (Werth, 1999; Gavins, 2007; Whiteley, 2011) is a necessary tool for the understanding of how readers build and navigate their mental images of texts. One such study conducted by Canning (2017) titled *Text World Theory and real world readers: From literature to life in a Belfast prison*, applies this framework to examine real-time reader responses in the very special context of Northern Ireland's only female prison. Canning (2017) argues that in response to the limitations of classic reader-response studies, especially the idealized readers and retrospective discussions, this cutting-edge research focuses on actual, real-time interactions involved during a researcher literary initiative called "read, live, learn". It highlights the problematics in conventional methods wherein data was gathered from an experimental or academic setting-where readers usually read edited texts or provide feedbacks after the fact in a book club or online website like Goodreads (Canning, 2017). This study captures textual

experiences in real-time, providing new insights into the personal and social effects of reader engagement.

This research paper discusses how Text World Theory can highlight the benefits of reading literature that has rich stylistic features in group settings. Canning (2017) says that group discussions underscore how literature leads to social relationships and development of the self, so it is important to highlight the role of stylistics across disciplines when considering such effects. The results suggest that the method of Text World Theory is an efficient way of evaluating the dynamic changes of reader engagement, focusing more on immediate responses rather than retrospective evaluations. The research illustrates how flexible and responsive Text World Theory is as it tries to understand the reader's interaction with a work of literature, thus enlightening the social dynamics of literature and the reader's experience by situating literary engagement in specific social contexts (Canning, 2017, p. 180).

Text World Theory is one useful framework for understanding the ways in which students are connected to and make meaning from ideas in educational environments. In the research paper *An exploration of students' construction of knowledge and identities during the reading of literature using text world theory*, by Ahmad (2019), the researcher determined how students' meanings for literary texts develop in language. Over nine months, Ahmed (2019) gathered data by means of interviews, discussions, and group conversations during the classroom period while noticing the influence of students' real-life knowledge and experience over time in understanding the themes and concepts of literature studied. The research focused on three main areas: how students interact with literature that is socially, spatially, and culturally different from their own experiences; how they articulate their cultural, social, and ethnic identities through language; and how these identities are influenced by and influence their peers' perspectives during classroom discussions (Ahmed, 2019). The fact that makes this study significant is it underlines the fact that classroom interactions are complex, rich, and collaborative.

So, Text World Theory brings to limelight how students co-create their own knowledge and negotiate their identity processes. The dynamic exchange of perspectives that research has put forward shows how students from different cultural, social, and

ethnic backgrounds engage differently with texts. Further, it brought out changing conceptions of literature as found in classroom discussions, besides problems and tensions in discussing these topics (Ahmed, 2019, p. 45). By carrying out extensive linguistic analysis, it revealed how students pooled together, challenged, and recreated meanings for texts and therefore opened a window into the interplay and the responsive process of educational discourse (Ahmed, 2019).

Overall, these studies demonstrate the flexibility and applicability of text world theory as an analytical framework. It explores real-time reader engagement in a prison. Examining the collaborative construction of knowledge in the classroom, Text world Theory offers important insights into how individuals and groups navigate the cognitive, social, and cultural dimensions of textual prompts and understand the transformative power of literature to connect people and define identities and stimulate the reader intellectually.

2.3 Text World Theory: Foundations and Emotional Engagement

The combination of cognitive poetics and TWT provides an effective basis for the discussion of the ways in which readers and audiences interact with texts. In fact, one of the most striking implementation of the framework was in the reading response in digital environments, especially with spontaneous book reviews. Therefore, the study conducted by Kuijpers (2022), *Bodily involvement in readers' online book reviews: applying text world theory to examine absorption in unprompted reader response*, demonstrates the fact that an application of TWT related to online book reviews expands our understanding, not only of how such a narrative builds readers' emotional and cognitive involvement in texts but also of the social dynamics of such a virtual setting informing this very process. Kuijpers (2022) claims that this research, building from the foundation of Miall and Kuiken's 1994 work on how stylistic features elicit emotions, suggests that both the text and the social interactions happening on these digital spaces impact readers' cognitive spaces. "Through these online interactions, readers create sensitive text-worlds responsive to a wider communicative environment and, in doing so, emphasize the need for better understanding of cognitive space in today's social environments of reading" (Kuijpers, 2022, p. 120).

The incorporation of TWT into digital reader responses mirrors a broader movement in education toward blending language and literature instruction. In schools across the UK, where English classes are often divided into ‘language’ and ‘literature’, TWT presents a great chance to unite these different fields of study. As per the study conducted by Cushing and Giovanelli (2019), *Integrating Language and Literature: A Text World Theory Approach*, TWT suggests that the teacher teach their students how to understand deep both linguistic and literary perspectives of a text. It encourages integrated methodology in the teaching/learning process that allows a child to acquire language analytic ability while improving his literature appreciation and understanding (Cushing & Giovanelli, 2019). “Such a methodology encourages a more subtle involvement with narrative structures and text-world creation, which readies students to analyze language and literature in a much more integrated manner” (Cushing & Giovanelli, 2019, p. 210). The benefits of this teaching approach underscore how TWT can make classroom discourse more vibrant and relevant to students’ intellectual development.

Cognitive and emotional aspects of Text World Theory, as readers create an emotional involvement with the literary works- notably, those written by Kazuo Ishiguro, are also investigated in the research conducted by Whiteley (2010) , *Text World Theory and the Emotional Experience of Literary Discourse*. It is intended to expand on the cognitive-poetic level of understanding of emotion with proposed adjustments to TWT in bettering its handling of the deictic and emotional features of engagement with a text (Whiteley, 2010). In looking at novels like “The Remains of the Day” and “Never Let Me Go”, it proves that emotional responses are central to text-world development on the part of the reader. Whiteley (2010) makes an argument for these emotions playing a central role in cognition, impacting how people navigate and experience text worlds generated by an author’s design. This study integrates real-world reader-response data, such as book club discussions and online comments, to provide a practical perspective on how emotions interact with cognitive processes during reading, making TWT crucial for emotional and literary studies (Whiteley, 2010).

Especially in the case of the BBC series *Fleabag*, the combination of TWT and direct address reveals the differences that exist in the viewership of different types of

storytelling. The research conducted by Gibbons & Whiteley (2021), *Do worlds have (fourth) walls? A Text World Theory approach to direct address in Fleabag*, probes deeper into TWT to consider how it affects the role of the audience in the narrative in breaking the fourth wall. In addition to the use of “you” in *Fleabag*, the actor’s gaze also creates an interesting relationship between the audience and the performance as it makes viewers feel like outsiders and closely trusted observers (Gibbons & Whiteley, 2021). This new method introduces the concept of “Disjointed Text Worlds” helps explain the viewer’s intellectual tension as they deepen. The movie provides the relevance of TWT on how it attracts the target audience, besides, we look into how direct communication impacts the audience through multiple channels (Gibbons & Whiteley, 2021). “Lastly, we are able to showcase how TWT is able to provide effective engagement towards the audiences within complex and diverse scenarios” (Gibbons & Whiteley, 2021, p. 115).

TWT has indeed been a useful approach for analyzing how identity is constructed in spoken discourse, for instance, the case of Chinese migrants in Sheffield. The research conducted by Bom (2015), *Text World Theory and stories of self: A cognitive discursive approach to identity through an application of TWT to spoken language*, provides new insights on the ways by which person may construct identities through narrativity. Interviews with Chinese migrants offered insight into how individual and group identities are shaped through language and storytelling, showcasing the intricate nature of identity within a social and cultural backdrop, this research employs a dual-level approach that looks at both the detailed linguistic choices at a micro-level and the broader discursive interactions at a macro-level (Bom, 2015). “This framework shows how TWT can be applied to real data to explore complex aspects of identity formation in spoken language” (Bom, 2015, p. 41). Application of the TWT in sociolinguistics and personality studies suggests its suitability in investigating the cognitive processes associated with language use in a variety of contexts.

These studies illustrate the importance and relevance of Text World Theory in diverse fields: readers’ digital responses, pedagogic settings, reader’s emotional connection to literary texts, and verbal communications and identities. Employing TWT in such research contexts has the benefits of illuminating how spaces within the mind are created and circulated, furthering the explanation of the reader-viewer-speaker

relationship to literary and communicative discourse. As this research expands, TWT's capacity to connect cognitive, linguistic, and emotional aspects of discourse will certainly enhance our understanding of how people relate to and interpret their surroundings.

Earlier researches have centered more on the thematic, symbolic, and contextual aspects of the novel, but my own research presents a unique take on this by examining discourse representation of cognitive space. Using the cognitive poetic methodology, I explore how narrative text-worlds are established and how readers operate over these cognitive dimensions. This approach provides a deeper understanding of how language, narrative structure, and literary devices shape the cognitive space, enriching interpretations of *The Selected Works of Abdullah the Cossack*. Thus, while the cited studies contribute to thematic and contextual analyses of the novel, my research complements them by addressing its cognitive and poetic dimensions, emphasizing reader interaction with the text-worlds.

In summary, the afore-mentioned studies demonstrate the versatility of cognitive poetics as a tool for analyzing various forms of artistic expression. They also provide insights into the cognitive and linguistic processes involved in the construction of meaning in different domains. In conclusion, the literature review provides an overview of the relevant literature on the representation of the cognitive space in literature, with a specific focus on the use of TWT in literary analysis. The review highlights the usefulness of TWT as a tool for analyzing the cognitive processes involved in decoding literature. The review also highlights the need for further research on the representation of the cognitive space in South Asian literature, particularly H.M. Naqvi's novel *The Selected Works of Abdullah the Cossack*. Limited research is available on H. M. Naqvi's novel. The researchers, Saeed (2020) and Karim (2021) have analyzed this novel from a postcolonial dimension and cultural dimension. The dimension selected for this study is different and it can effectively contribute to the existing body of knowledge.

2.4 Cognitive Poetics, Schema Theory, and Stylistics

Certain studies have highlighted various applications of TWT and Schema Theory and broaden our understanding of how we engage with texts in educational,

poetic, and digital settings. As a whole, these frameworks highlight how readers decode texts systematically.

2.4.1 Visual Representations, Poetry, and Cognitive Engagement

A study conducted by Giovanelli (2017), *Readers building fictional worlds: Visual representations, poetry, and cognition* examines the potential use of TWT in instruction to elucidate cognitive processes for reading poetry. For this study, Giovanelli (2017) asked the students to create visual representations of the first acquisition of *The Red Wheel Barrow* by William Carlos Williams. The teacher acted as a facilitator to allow students to engage with the text in a deeper way and explained the power of visuals to enhance literary comprehension.

It is Important to note that students not only expressed their understanding but also co-constructed meaning, thus revealing cognitive processes and active engagement with the text (Giovanelli, 2017). Such findings suggest the need for a visual and meta-conceptual approach to literature study, and such an approach fits well with TWT, as it emphasizes the importance of contextual understanding self-emphasis (Werth, 1999; Gavins, 2007).

2.4.2 Schema Theory in Poetry Analysis

A second approach is drawn upon Schema Theory to penetrate text-worlds in poetry to illuminate the cognitive operations that are involved in interpretation. The study *Schema Theory and the Analysis of Text Worlds in Poetry* conducted by Semino (1995) looks at schema refreshment (the revision of knowledge) and schema reinforcement (the affirmation of existing knowledge) in order to consider how readers, engage with Seamus Heaney's "A Pillowed Head" and Sylvia Plath's "The Applicant". The same frameworks highlight the fact that reading is a process. By interpreting changes, our mental frameworks evolve with new information from text (Semino, 1995, p. 85). It reveals that varying texts may contradict or sustain the existing knowledge of a reader, bringing about specific experiences with the text as well as the world text develops. The constant process demonstrates how Schema Theory can add further layers of meaning to the explanation of

Text-World Theory, or TWT, into how readers work and recreate meaning (Semino, 1995).

2.4.3 Cognitive Stylistics in Literary Texts

Building on TWT and Schema Theory connection, another study conducted by Jaafar (2020), *Schema Theory and Text- worlds: A Cognitive Stylistic Analysis of Selected Literary Texts*, explores the two concepts to analyze different literary pieces, including Wilfred Owen's *Strange Meeting*. This research, thus, shows the mutual influence between the discourse world, that is, readers' previous knowledge and personal experience, and the text world, that is, mental pictures developed while reading (Jaafar, 2020). By combining these two models, Jaafar (2020) demonstrates the process of meaning development from how readers update their structures with new information. This approach underlines the role of background knowledge and experiential schema in shaping literary interpretation (Jaafar, 2020). The findings entails that TWT and Schema Theory together provide a very valuable toolkit for investigating the cognitive dimensions of reading, further bridging cognitive poetics and stylistics.

2.4.4 Multimodal World-Building in Digital Literature

A prime example of Trans medial World Theory is "The Ark" by Annabel Smith. In a research conducted by Norledge (2020), *Building The Ark: Text World Theory and the evolution of dystopian epistolary*, it is presented in a series of different digital formats, emails, blogs, and interactive websites, investigating how TWT can support storytelling across the media at which world-building takes place. These transmedia elements establish a "textual-virtual world" in which readers can create their own understanding based on the engagement that they have with these components (Norledge, 2020). This study widens the scope of TWT into digital texts, hence putting into prominence its flexibility in expression and to articulate subtle techniques in storytelling. Lastly, Norledge (2020) argues that the study's results reflect the complexity of the storytelling and how the said story involves readers through the numerous levels of multimodal experience.

2.4.5 Cognitive Implications Across Contexts

Different researches shed light on the important role of TWT and Schema Theory in clarifying the dynamic complexity of reader response. From classroom discussions to poems or even letters on websites, they point to how text structures, processes, and experiences intermingle in the most vibrant forms. The findings clearly establish that both TWT and Schema Theory can be fitted into any literary setting; they are not bound to either traditional or non-traditional literary contexts. These works collectively demonstrate the strength of cognitive linguistic approaches in decoding the complexities of literary interpretation. They highlight the value of literature in developing cognitions, promoting cross-cultural understanding, and inspiring novel narrative techniques, thereby creating valuable insights for teachers, literary theorists, and digital storytellers.

2.5 Pedagogical Applications of Text World Theory

Studies carried out lately have indicated TWT is an exceptionally productive technique both in building understanding of the literary kind as well as that of the linguistic level. Another research *Pedagogical stylistics: A text world theory approach to the teaching of poetry* conducted by Giovanelli (2010) illustrates a fine opportunity on using TWT as raising discussions involving students of literary and especially poetic text issues. Giovanelli (2010) argues that by using TWT, the students can easily transcend the literal meaning of the poem and uncover deeper layers of meaning by linking the narration to the language used. This research has focused attention on the importance of socio-historical contexts and inter-textuality and how TWT promotes critical interaction with the cultural and ideological aspects of literature. This approach not only helps students better appreciate the nuances of language, but also encourages a mixture of critical thinking and creativity in the classroom, thereby creating a more enjoyable and active learning experience (Giovanelli, 2010). This article also discusses how TWT can enhance students' translation skills and language sensitivity.

Mohammadzadeh (2017) carried out a research, *A text world theory approach to the teaching of short stories in an EFL context: A pedagogical stylistic study*, exploring how TWT can inspire students to engage with narrative texts within EFL teaching contexts. Based on the analysis of Yoshiko Uchida's short story "The Bracelet," the

research shows how TWT's multi-layered structure-discourse world, text world, and sub-worlds-actually facilitates the structural and thematic analysis of the story (Mohammadzadeh, 2017). Findings suggest that it assists students in making better connections between their own experiences and the fictional world of the text to read more immersed and interactive experiences. Through their engagement with the text, students demonstrate more linguistic awareness, creative reading, and reader response, therefore, the research highlights how TWT can assist in linking literary analysis to personal interpretation, allowing students to gain a deeper appreciation of the narrative while approaching texts from other cognitive perspectives (Mohammadzadeh, 2017).

Another research by Hargreaves (2012), *A Text World Theory approach to viewpoint analysis, with special reference to John le Carré's A Perfect Spy*, explores how TWT can be used as a means of clarifying complex narrative viewpoints. Hargreaves (2012) examines how and why mental representations of fictional worlds shift with changes in narratorial and character points of view within the text. The study illustrates how TWT can untangle intricate dynamics of narrative perspective through a critical analysis of transitions between external and internal viewpoints but at the same time, however, it acknowledges TWT's limitations in clarifying ambiguities arising from indirect indicators of character viewpoint, this study underlines TWT's potential in giving detailed analyses of structure and viewpoint in the narratives, especially in texts that display complex, multi-layered storytelling (Hargreaves, 2012). This work contributes to the discussion going on in the context about the importance of perspective by offering a framework for an understanding of the development of cognitive spaces within a narrative.

Text World Theory as cognitive grammatics: A pedagogical application in the secondary classroom by Giovanelli (2016) explores the use of TWT in secondary education. The study emphasizes how TWT could be applied to improve teaching literary language and grammar in secondary-level English classes. Giovanelli (2016) illustrates how students can create vibrant mental worlds through language, presenting TWT as a framework for understanding grammar at the discourse level. It highlights the teamwork of students and teachers engaged in activities of world building that relate individual choices in language to broader cognitive interpretation. The approach does more than

enhance the students' understanding of grammar; it also places value on students' personal textual responses as well as promotes inclusivity in the classroom (Giovanelli, 2016). "The teachers involved in the study asserted the changes that occurred in their professional practices and beliefs; these were indicative of TWT's ability to transform teaching strategies and strategies towards a more collaborative, purposeful approach to the education of English" (Giovanelli, 2016, p. 115).

2.6 Post-Colonial and Narrative Studies on H.M. Naqvi's Novel

The symbolic representation of Karachi in H.M. Naqvi's *The Selected Works of Abdullah the Cossack* (2019) has been explored through a postcolonial lens in a research conducted by Saeed, Ahmed, & Syed (2020), emphasizing themes of reclaiming lost grandeur and nostalgia associated with the city. Utilizing Homi K. Bhabha's concept of 'unhomeliness,' Saeed, Ahmed, and Syed (2020) investigate how the novel employs literary techniques such as personification, symbolism, cultural markers, and language to evoke belongingness to Karachi as home. By portraying the city's past glories, the research highlights how literature restores a sense of cultural identity and connection to Karachi's historical significance.

Similarly, the research titled *City, narratives, and nation: The representation of Karachi in H.M. Naqvi's The Selected Works of Abdullah the Cossack* conducted by Karim (2021) examines Naqvi's portrayal of Karachi as a postcolonial city, focusing on its anthropological, historical, spatial, religious, cultural, and political narratives. This analysis situates Karachi within the broader context of post-independence Pakistan struggles for pluralism and democracy (Karim, 2021). At the core of this exploration is Abdullah's role as a secular figure who challenges traditional Sunni/Wahhabi ideologies, while the narrative also critiques and empathizes with various Islamic sects, particularly through the reverence for Abdullah Shah Ghazi's shrine. According to Karim (2021), the complex portrayal of religious identity enhances the text's engagement with Karachi and contemporary Pakistan.

2.7 Conclusion

These studies confirm the broader possibilities and implementation of TWT in teaching, from improving literary interpretation and language use in EFL classrooms to promoting critical reading in secondary schools. With its wide range of formats, TWT has also emerged as a valuable tool that can explore the cognitive processes of reading. These studies are therefore very important as they help in making students relate more profoundly with the text and reflect upon their experiences. Generally, the studies indicate the importance of TWT as a worthy teaching framework that not only develops students' language and literary understanding but also nurtures creativity and critical thinking.

While previous studies have focused primarily on the thematic, symbolic, postcolonial, and cultural dimensions of *The Selected Works of Abdullah the Cossack* (e.g., Saeed, 2020; Karim, 2021), there remains a noticeable gap in research regarding its cognitive-poetic aspects. My study addresses this gap by shifting the focus from external contextual interpretations to the internal cognitive processes activated during reading. Using Text World Theory (TWT) as the central framework, this research investigates how narrative text-worlds are constructed and how they shape the reader's cognitive engagement with the novel. Earlier literature on cognitive poetics has demonstrated its value in analyzing artistic and linguistic expression, but its application to South Asian literature—and specifically to Naqvi's work, remains underexplored. By analyzing how cognitive space is represented through language, narrative structure, and modality, this study introduces a new dimension to the interpretation of the novel. It positions the reader as an active participant in meaning-making, thereby contributing a unique cognitive-poetic perspective that complements and expands the scope of current academic research.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Overview

This section sheds light on the selected theoretical framework and the research method which are appropriate for my research work. They are significant in addressing the research questions and provide access to the text-worlds embedded within the narrative. Text World Theory by Gavins (2007) has been applied to the selected passages from the novel to identify the nature of the modal worlds and world-switches and their role in shaping and structuring the narrative. The in depth examination of the linguistic cues in the selected passages has been done on the basis of discourse analysis.

3.2 Research Design

This study is grounded in qualitative research which is appropriate for exploring the complex and interpretive nature of language, cognition, and literary discourse. Qualitative research enables a deeper understanding of how meaning is constructed and interpreted through texts by focusing on rich, detailed analysis rather than numerical data. In this research, language is treated as a vehicle of meaning-making, and the reader's mental engagement with the narrative is explored through interpretive, theory-driven analysis. The focus is on examining linguistic patterns, narrative structures, and cognitive strategies used in the novel to examine how cognitive space is built and navigated.

3.3 Theoretical Framework

3.3.1 Text World Theory

The Text World Theory (TWT), a cognitive linguistic framework developed by Gavins (2007), has been used in this study to analyze the representation of the cognitive space in H. M. Naqvi's novel *The Selected Works of Abdullah the Cossack*. The cognitive space in the novel refers to the mental representations of space, time, and causality that readers construct while reading a text. Through the use of language strategies, writers shape the readers' perception of the fictional world and the

characters' experiences. TWT emphasizes the role of linguistic and contextual cues in the construction of mental representations of fictional and non-fictional worlds. This framework provides a useful tool for understanding how readers interact with the text and construct mental models of the narrative world.

According to TWT, a text world is a mental representation of a world that is constructed by the reader based on the linguistic and contextual cues provided by the text (Gavins, 2007). A text world can be a fictional or non-fictional world, and it can be constructed from a single sentence or a larger discourse. The text world is composed of a set of propositional entities that are related to one another by causal, temporal, and spatial connections. These entities can be either real-world entities or fictional entities created by the author.

TWT also emphasizes the mental spaces which are temporary structures created by the readers to process information within the text. Mental spaces represent different perspectives, attitudes, and beliefs of the characters in the novel. They also represent different parts of the narrative world, including the physical space, the social space, and the cultural space. By analyzing the representation of the cognitive space in *The Selected Works of Abdullah the Cossack* using TWT, this study provides insights into the narrative world.

Through the analysis of the novel using TWT, this study aims at examining the processes by which cognitive space is constructed and represented in the novel. This includes exploring the different types of text worlds created in the novel, the linguistic and contextual cues used to construct these worlds, and the ways in which the readers' mental representation of the fictional world is shaped by these cues. The study also examines how the representation of the cognitive space contributes to the overall theme of the novel, including identity, belonging, and the impact of colonialism on personal and cultural identity. Overall, this study provides a detailed cognitive-poetic analysis of the representation of the cognitive space in *The Selected Works of Abdullah the Cossack* using the Text World framework. The analysis contributes to our understanding of language and cognition with specific reference to the selected novel.

3.3.2 World Switches and Modal Worlds

World switches and modal worlds are two important aspects of the Text World Theory (TWT) framework. World switches refer to the shifts in the readers' mental representation of the fictional world that occur throughout the narrative. These shifts are created through various narrative strategies such as flashbacks, incidences of direct speech, and deictic references to time and place. These strategies create a sense of temporal and spatial dislocation that can impact the readers' understanding of the fictional world (Gavins, 2007).

In *The Selected Works of Abdullah the Cossack*, Naqvi (2019) uses world switches to create a complex and layered narrative that reflects the fragmented nature of contemporary society. The novel employs flashbacks, shifting points of view, and a non-linear structure to create a sense of disorientation and uncertainty that mirrors the experience of the characters. Modal worlds, on the other hand, refer to the various ways in which readers conceptualize reality. There are several types of modalities: boulomaic modality, which concerns the ability or inability to do something, deontic modality, which indicates what should or should not be done, and epistemic modality, which refers to the degree of certainty or uncertainty about something (Gavins, 2007). In *The Selected Works of Abdullah the Cossack*, Naqvi (2019) employs a range of modalities to shape the readers' understanding of the novel. Readers' cognitive space is shaped during the process reading through the use of world-switches and modal worlds in literary discourse.

Overall, this study focuses on the use of world switches and modal worlds in *The Selected Works of Abdullah the Cossack* and the way these techniques shape readers' understanding of the narrative world and the characters' experiences. By analyzing these selected aspects, we gain a deeper understanding of the relationship between language, cognition, and literature, and the way these elements work together to create meaning in discourse.

Pakistani literature is a rich and diverse domain with a wide range of genres, themes, and perspectives represented by the writers. By examining the world-switches and the modal worlds in the selected literary work, we gain insights into the cultural

values, beliefs, and attitudes that shape the worldview of readers. Through a cognitive-poetic analysis of H. M. Naqvi's novel, this study aims at exploring how writers use world-switches and modal worlds to create meaning and shape the cognitive space of readers. By analyzing the use of world-switches and modal worlds, the study examines how readers process and interpret the literary discourse. The analysis focuses on the different types of modalities present in the literature, including boulomaic, deontic, and epistemic modalities, and how they are employed to shape readers' perceptions of reality. For example, the use of deontic modality may emphasize the importance of certain values or behaviors, while epistemic modality may be used to convey uncertainty or doubt. Through this analysis, the study highlights the diversity of perspectives and experiences represented in Pakistani literature and the way they contribute to the creation of the cognitive space in readers for better comprehension of the literary discourse.

Through the use of Text World Theory, this study examines the cognitive processes involved in the interpretation of the literary discourse or the way readers construct mental representations of the text. The findings of this research contribute to the understanding of the cognitive processes involved in the interpretation of literary discourse on the basis of world-switches and modal worlds.

3.4 Analytical Framework

The analytical framework of this study is based on *Text World Theory* (Gavins, 2007), which serves as a conceptual framework for examining how readers construct mental representations of fictional worlds. The framework guides the interpretation of linguistic cues—such as deixis, modality, and world-switches—and how they shape cognitive space for the interpretation of the selected novel. Through close reading and discourse analysis, the framework is applied to identify and interpret the key elements of text-world construction and development, enabling a structured and in-depth examination of how meaning emerges from language within literary contexts.

3.5 Research Method

3.5.1 Discourse Analysis

Discourse analysis is a research method that focuses on the use of language in different contexts, with the aim of highlighting the underlying meanings, patterns, and structures in discourse. It is a multidisciplinary method that combines insights from linguistics, sociology, anthropology, psychology, and other related fields to analyze and interpret various forms of discourse, such as conversations, texts, speeches, and other types of communication. Discourse analysis involves a systematic and rigorous analysis of language use, which includes identifying the key themes, discourse markers, metaphors, and other linguistic devices used by speakers and writers to convey meaning. In the context of literary studies, discourse analysis is applied to explore how writers use language to represent social and cultural issues, construct characters and their worldviews, and create meaning through literary devices.

The cognitive-poetic approach to discourse analysis is particularly concerned with the ways in which literary texts reflect and shape cognitive processes, such as perception, memory, and emotion, and how these processes contribute to the overall meaning-making of a text. It is a research method that focuses on examining how language is used in communication, and how it shapes our understanding of the world around us. In the context of literary studies, discourse analysis can be used to explore how language is used in literary texts to construct meaning and convey themes and ideas. The cognitive-poetic approach to discourse analysis focuses on how literary texts reflect and shape cognitive processes such as perception, memory, and emotion, and how these processes contribute to the overall meaning-making of a text. This approach emphasizes the role of language and literary devices in shaping readers' mental representations of the fictional world, characters, and events, and in evoking emotional responses from readers. Through the use of discourse analysis, this research focuses primarily on the use of world-switches and modal worlds that play a significant role in shaping the cognitive space of readers for better understanding of the selected literary discourse.

By using discourse analysis, this study aims at exploring the way the cognitive space is constructed and represented in the novel, and how this representation contributes

to the overall meaning-making of the text. The analysis focuses on the use of world-switches and modal worlds in the selected novel so as to access the cognitive processes involved in the interpretation of the literary discourse.

Through the application of discourse analysis to H. M. Naqvi's novel *The Selected Works of Abdullah the Cossack*, the significance of world-switches and modal worlds has been analyzed in shaping readers' mental representations of the fictional world. In this way, the cognitive-poetic approach to discourse analysis appears to be a powerful tool for exploring the relationship between language and cognition in literary discourse. So, the cognitive space is accessible through the careful and in depth analysis of world-switches and modal worlds. The construction of the cognitive space shapes our understanding of the world around us. Discourse analysis is, therefore, a valuable tool for conducting cognitive-poetic analysis of the selected literary discourse.

3.6 Data Analysis Procedure

The analysis focuses on those passages from the selected novel which contain more instances of modal worlds and world switches, including epistemic modality, deontic modality, boulomaic modality, enactors, temporal boundaries and spatial boundaries. These modalities and world-switches with the help of linguistic cues bring about extension in the cognitive space of the readers. Through the application of the Text World Theory (TWT), the selected passages have been analyzed so as to address the research questions formulated for this study. The research method selected for this study is discourse analysis which facilitates close examination of the specific language patterns within the text that shapes thought patterns and develop better understanding regarding the setting, characters and main theme of the narrative.

By following a chronological structure, the analysis section begins with the identification of modal worlds: epistemic, boulomaic, and deontic and the way these modalities create the narrator's subjective experience and impact the readers' comprehension of the story. The epistemic markers are indicative of certainty levels, boulomaic expressions manifest desires or hopes, and deontic elements refer to obligations or permissions (Gavins, 2007), all of these elements shape up the cognitive landscape of the readers. Moreover, the application of discourse analysis enables the

identification of enactors, temporal and spatial boundaries within the text that the writer employs the construct the narrative further. The temporal boundaries determine how the narrative shifts between past and present, thus influencing the coherence of the text-worlds and their relationship with modal structures. Similarly, spatial boundaries identify the setting where action takes place and the changes in setting that affect the patterning of the fictional world.

The present research traces these textual dynamics and examines the interaction between modal worlds and world switches, demonstrating how they work together to create a rich, immersive cognitive space of the reader. In the analysis, particular attention is paid to how these textual elements subtly engage with the research questions, and how the novel intricately weaves complex networks of reality, perception, and memory through the readers' interpretative lens.

This study applies Text World Theory (TWT) to ten purposefully selected passages from *The Selected Works of Abdullah the Cossack*. These passages were chosen based on their clear exhibition of modal elements—epistemic, boulomaic, and deontic modalities—and their relevance to the construction of cognitive space, thereby directly addressing the study's research questions. The first research question focuses on how cognitive space is constructed through text-worlds, while the second explores how these text-worlds develop and change as the narrative progresses. TWT provides the necessary conceptual tools for identifying spatial and temporal boundaries, modal layering, and narrative shifts (world-switches) that structure the reader's mental engagement with the text.

Using a qualitative approach, the data is organized thematically according to the cognitive-poetic features identified in the theory. Each passage is examined in relation to the core components of TWT, such as the base world, modal worlds, enactors, and discourse-world interaction. The analysis is interpretive, allowing themes and patterns to emerge as each passage is studied within its narrative context. This framework supports an in-depth exploration of how language structures thought, how meaning is negotiated by the reader, and how cognitive space is dynamically formed in literary discourse.

CHAPTER 4

DATA ANALYSIS

4.1 Overview

This section focuses on the analysis of the passages which have been selected from H.M. Naqvi's novel *The Selected Works of Abdullah the Cossack* (2019). Only those passages have been selected for the study which have instances of modalities (epistemic, boulomaic or deontic modality), and world-switches (temporal boundary and spatial boundary) in them. The analysis of the above-mentioned modalities and world switches is based on the research questions formulated for this study. In addition, the nature of these modalities and world-switches have been identified through the use of the Text World Theory (Gavins, 2007) and discourse analysis. The text worlds, especially world-switches bring about marked changes in the narrative and this is how the story proceeds further, influencing readers' cognitive space and creating mental representations of the fictional world.

According to Werth (1999), text-worlds are cognitive spaces for the readers that get created on the basis of the interpretation of linguistic signals and discourse patterns embedded in the text. The text-worlds not only refer to the immediate physical setting but also the abstract, modal realms influenced by the characters' thoughts and emotions. Text World Theory, first proposed by Werth (1999) and then developed by Gavins (2007), is a systematic methodology for understanding how readers mentally construct and negotiate the text-worlds that appear in fiction. The overall significance of TWT lies in the recognition of the role of language in creating "text-worlds" in the mind of the readers. They participate in the process of meaning-making through modal worlds and world-switches that impact their cognitive experience of a story.

The analysis of the modal worlds and world-switches in the selected passages is systematic in nature. First, the modal worlds have been focused on in the selected passages which include boulomaic, epistemic and deontic modalities. The nature of modalities varies in the selected passages. In some cases, there are instances of two modalities only. The discourse analysis helps in the identification of the modalities

present within the selected passages and the construction of meanings embedded within the modalities. Second, the analysis of the world-switches includes enactors, temporal boundaries and spatial boundaries that have been employed by the writer in the selected passages. These world-switches enable readers to dissect the narrative and develop better understanding regarding setting, characters and themes. The story proceeds on the basis on the basis of these world-switches and brings about extension in the readers' cognitive space.

4.2 Rationale for Data Collection

The selection of data in this study is purposive and theory-driven. Ten passages were chosen from *The Selected Works of Abdullah the Cossack* based on their explicit display of modal elements (epistemic, boulomaic, deontic) and the presence of significant world-switches that contribute to the construction of cognitive space. These passages offer rich instances of linguistic and narrative complexity, making them suitable for cognitive-poetic analysis. The selected data directly corresponds to the study's research questions and enables a focused exploration of how cognitive space is built and evolves throughout the narrative.

4.3 Rationale for Theoretical Framework Application

Text World Theory (TWT) has been applied as the primary theoretical framework for this study because it provides a comprehensive model for analyzing how readers mentally construct and engage with fictional worlds. TWT is especially suited for examining the interaction between linguistic cues and cognitive processes, such as constructing time, space, and perspective. The theory aligns closely with the study's focus on cognitive space and is effective in uncovering how world-switches and modalities function within narrative discourse. Its application allows for a systematic, qualitative analysis of the mental representations evoked by the text and supports the study's aim of exploring meaning-making through language.

4.4 Reliability and Validity

In qualitative research, reliability refers to the consistency of the research process, while validity concerns the accuracy and credibility of the findings. To ensure reliability

in this study, a clear and systematic procedure was followed in selecting, organizing, and analyzing the data. The ten passages were chosen based on pre-defined criteria aligned with the research questions and theoretical framework, ensuring consistency in the analytical process. Validity was maintained by grounding the analysis in an established theoretical model, Text World Theory (TWT), and applying its concepts rigorously to the data. The interpretations were supported with direct textual evidence and cross-checked against the cognitive-poetic principles outlined in relevant literature. This approach enhances the transparency and trustworthiness of the study's findings.

4.5 Passage 1

"Chacha Jaan they cry, "Cha! Cha! Jaan!" they chant. They are single pasli, suffering from unfortunate bowl cuts, and wear white button-down half sleeves, navy blue knickers, white socks pulled up to their scratched-knees. They waddle as they run, run as they waddle, backpacks flapping, maid straggling behind. I pick them up, peck them on the cheek and break into song. "There lived a certain man in Russia long ago!" He was big and strong," they chime, "and eyes flaming gold!" (Naqvi, 2019, p.9)

4.5.1 Introduction

In this passage, a group of young boys, who are likely the narrator's nephews, are running towards him and calling out to their "Chacha Jaan," which is a term used to address an uncle in Urdu. The boys have a distinctive appearance, with unfortunate bowl cuts and a specific outfit with white button-down half sleeves, navy blue knickers, and white socks pulled up to their scratched knees. They waddle as they run, with their backpacks flapping, and a maid following behind. The narrator picks them up, pecks them on the cheek, and starts singing a song about a certain man in Russia with flaming gold eyes, which the boys join in on. This passage focuses on a playful interaction between the narrator and his young nephews.

4.5.2 Discourse Analysis of Modal Worlds

4.5.2.1 Boulomaic Modality

In the selected passage, the particular lexical items "break into a song, they cry, "Cha! Cha! Jaan!" they chant" are used which relate to boulomaic modality. The phrases

"break into a song, they cry, 'Cha! Cha! Jaan!' they chant" demonstrate boulomaic modality as they foreground the emotional states of the characters. TWT describes boulomaic modality as the one which emerges through the utterance of wishes, desires, or aspirations, affecting the emotional texture of the text-world (Werth, 1999). The verb phrase "breaking into song" indicates that the speaker is enthusiastic about his emotional involvement with the children. It conveys the desire to share inner happiness and be part of the moment. Basically, it refers to family warmth and emotional connection. The repetition of "Cha! Cha!" hints at urgency and emotional depth. From the perspective of discourse analysis, word choices such as "cry" and "chant" suggest performative desires and enhance the intersubjective forces in the cognitive space of the readers. The chant by the children is, thus, an expression of a bodily form aimed at fulfilling shared emotive desires, and it molds the textual world in terms of social and relational ways. This blends well with Gavins' idea (2007) that boulomaic modality builds up the emotive levels of text-worlds, making them more vivid and animate for the readers' interpretative field.

Boulomaic modality has a great influence on the expansion of the readers' cognitive experience. This is because the readers are able to understand the desires, wishes, and emotions of the characters in the novel through the dissection of boulomaic modality in the narrative. Such information has an influence on how people perceive the characters and the general themes. In this modality, the characters' feelings and psychology are expressed through words that embody these meanings. It includes verbs of desire such as "want," "hope," and "wish," along with evaluative adjectives like "desirable" and "necessary." This creates a richer cognitive environment that intertwines personal aspirations with societal expectations. As readers explore the emotional landscape of the narrative, they are tempted to empathize or judge the internal conflicts and desires of the characters. Werth (1999) suggests that "boulomaic modality encourages the readers to step into the subjective world of characters, thereby increasing the accessibility and intelligibility of their experience" (p. 162). As Jeffries(2010) also points out, "the use of boulomaic expressions constructs a world of hopes and fears, which enhances the readers' engagement by mapping personal emotions onto broader social and cultural frameworks" (p. 89). This modality is important not only for deepening character development by exposing internal struggles and vulnerabilities but also for heightening

the emotional impact of the narrative, fostering a sense of connection or dissonance in the readers. Boulomaic expressions enable the writer to navigate the narrative landscape, crafting an enriching reading experience as the readers reconcile personal desires with external limitations.

Boulomaic modality does not only help the readers to connect more deeply with the characters but also helps them to connect their own experiences and feelings with stories, creating more personal participation when the readers explore the needs and dreams of these characters and their desires. The readers get actively engaged with the text and begin to predict the possible results and which increases their intellectual participation.

4.5.2.2 Epistemic Modality

In the selected passage, the sentence "They are single pasli, suffering from unfortunate bowl cuts" relates to epistemic modality and reflects a strong sense of certainty and confidence on the part of the speaker about the children's physical features. In TWT, epistemic modality refers to the degrees of certainty, belief, and knowledge that are found in the text-world (Gavins, 2007). The statement "*They are single pasli*" is a sort of declaration, showing the narrator's view as if it were an unarguable fact. The term "*single pasli*" means someone with a lean or frail build, which denotes the narrator's confident observation, however, the phrase "*suffering from unfortunate bowl cuts*" denotes a subjective judgment about his appearance.

More importantly, a closer look at the verb "*suffering*" shows that there is an aspect of viewing which transcends mere observation, as it reflects personal bias. The sentence provides a specific angle to the readers from where they view the children through the authoritative voice and point of view of the narrator. According to Werth, (1999), the epistemic modality enables the readers to get actively engaged in the reading process. The instant responses of the readers towards characters and settings are strongly shaped by the epistemic modality embedded in the narrative. In the novel, high level of epistemic modality suggests a text-world where the narrator's voice affects how the readers visualize characters or events in the narrative. The narrative could be regarded overall as a progression that takes steps toward becoming totally coherent. The use of

epistemic modality regulates emotional responses of the readers and brings about extension in their cognitive space as they progress through the text.

The analysis of these cases shows the interplay of boulomaic and epistemic modality in the cognitive space of the readers. The richness in the emotional depth of the relational elements in the narrative through boulomaic modality, and the assertive quality of epistemic modality which anchors the text-world in subjective certainty, all shape the emergent dynamics of the narrative. Through the interplay of both modalities, the complex dynamics of desire and knowledge can be understood in the novel's cognitive framework.

Epistemic modality is a vital means of opening the reader's cognitive space regarding character's thoughts, beliefs, and doubts. The writer conditions the readers to understand and interpret the story in different ways. In using epistemic markers, such as modal verbs (including "*might*" and "*must*"), adverbs (such as "*probably*" and "*perhaps*"), the writer appeals to the readers to pay special attention to various layers of speculation, inference, and probability. This process heightens their knowledge of the characters and the circumstances they are presented with. With the readers filling in gaps to interpret, making judgments on what might be true, and agreeing or disagreeing with the perspectives of the characters, the act of reading appears to be more engaging and interactive.

Evidently, "epistemic modality deepens immersion and critical engagement" (Simpson, 2005, p. 47). Similarly, White (2003) states that "epistemic markers are cues guiding readers through the uncertainties and assumptions of a given narrative world" (p. 76). Significantly, this modality enriches characterization development by helping readers interpret texts through the text-worlds. At every step during reading, epistemic markers gradually are set up in place, creating a dynamic mental map which is constantly shifting as it adapts to new incoming information for a layered and deep grasp of the fictional world.

4.5.3 Discourse Analysis of World Switches

4.5.3.1 Enactors

The passage describes a group of young boys running towards the narrator who is their Chacha Jaan. The use of the term "Chacha Jaan" (dear uncle) indicates a familial relationship between the narrator and the boys. The boys are, in fact, the narrator's nephews. This familial relationship adds a personal touch to the scene. In Pakistani culture, the term "Chacha" is used to refer to an uncle, and "Jaan" is a term of endearment, roughly translating to "dear" or "beloved." This use of familial terminology creates a sense of warmth and affection between the boys and the narrator, highlighting the importance of family relationships in the novel. The boys are described as having a distinctive appearance with unfortunate bowl cuts, which adds to the image of their youthfulness and innocence.

The term "*pasli*," which means a rib or a bone, shows how small and fragile they are. Their specific attires, white button-down half sleeves, navy blue knickers, and white socks imply school uniforms, showing that they are either going to school or returning from it. This also connotes a form of socioeconomic status or privilege because school uniforms are commonly linked with private or high-class schools. In doing so, the way they move, waddling as they run with backpacks flapping, amplifies the image of youth energy and enthusiasm. There is also word play connotation in the selection of the verb "waddle," which implies clumsiness or awkwardness, apart from the theme of innocence on children's part. Flapping of their backpacks implies that they have not acquired adult responsibilities yet. Thus, these elements of the narrative illustrate actions and shed light on the nature of the relationships among the characters in the story. Overall, the portrayal of the characters in this passage evokes a sense of youthful energy and innocence while also emphasizing the significance of family and socioeconomic status in the novel.

4.5.3.2 Spatial Boundaries

The passage does not have a name for the setting, but it is probably a family home or a park where the boys are playing. The description of how the boys look and move, as well as the presence of the maid trailing behind, creates a vivid picture of the environment. Even though this is not a named locality, description of the two boys and

the maid gives an idea about the scene. The movements of boys show that they are coming from somewhere. This kind of vagueness associated with the place affects readers' perception. The mental image is partly formed because of the incomplete information about where the characters are, and this deliberate choice by the writer raises curiosity in the minds of the readers.

The objects “backpacks and the maid” add more to the setting and the spatial limits of the scene. The appearance and movement of the characters define the scope of the scene. It is, in other words, the inclusion of some specified details and vivid imagery that paints a picture of the spatial limits without even specifying it as the setting.

The use of direct speech in the passage creates world-switches as the boys use the Urdu term “chacha jaan” (dear uncle) and the narrator prefers speaking English. However, the boys' use of the term "Chacha Jaan" (dear uncle) and the description of the maid following behind suggest that the scene is taking place in a Pakistani or South Asian context where code-switching between languages is common. The use of direct speech helps to make the scene more realistic and immediate. It makes the readers hear the voices of the boys. This contributes to the authenticity of the moment and shows how people from this culture might speak. These changes in perspective affect how the readers view the spatial confines within the story.

4.5.3.3 Temporal Boundaries

The passage is written in the present tense, but there are temporal boundaries present in the use of specific adverbs and verbs. The use of the adverbial phrase "long ago" in the song that the narrator sings creates a temporal boundary that contrasts with the present moment of the scene. Additionally, the use of the past tense to describe the boys' appearance and movement creates a sense of the past in the present. The reference to the boys' scratched knees suggests that they may have been playing before the narrator arrived, further indicating a temporal boundary. The adverb “long ago” creates a contrast between the present moment of the scene and a past time in Russia, where the man in the song lived. The use of this adverb adds a temporal layer to the scene, creating a sense of nostalgia or longing for the past. So, here the use of the past tense “There lived a certain man” brings about a change in the temporal zone and the readers experience a sudden

shift from the present phase to the past phase. These sudden world-switches bring about a change in the readers' conceptual system as well.

The past phase is typified by the optimistic note as the narrator makes use of the adjectives "big and strong" and the noun phrase "eyes flaming gold" for a certain person that appears in the form of a direct thought within the selected passage. One of the goals of cognitive poetics is to "develop understanding regarding readers' mental operations through which they develop an interpretation as well as affective responses for a given text" (Stockwell, 2002, p. 5). The cognitive space of the readers gets constructed according to the characteristic features of the unspecified man highlighted in the discourse. "Cognitive space is a mental map that helps in the organization, storage, and retrieval of knowledge for better understanding the textual world" (Semino, 1997, p. 45). So, the world-switches within the discourse provide specific directions to the readers for making sense of the narrative framework. The selection of a specific song on the part of the narrator is significant because it somehow relates to the personality dimensions of the narrator. The presence of this direct thought in the form of a world-switch sheds light on the fact that the narrator is taking inspiration from the thematic content of the song. The creation of an ideal world in the mind of the readers takes place on the basis of the positive traits highlighted by the narrator in the song.

Overall, the combination of the past tense to describe the man's' appearance and movement, and the use of the adverb "long ago" in the song, creates a sense of the past in the present moment of the scene. To conclude, the passage effectively uses enactors to depict a group of young boys with a familial relationship to the narrator. The description of the boys' appearance and movement creates a vivid image of their energetic and enthusiastic nature, adding to the realism of the scene. The specific spatial boundaries are not explicitly named but are effectively conveyed through the description of the boys' movement, the maid following behind, and the boys' attire. This adds to the sense of realism and immediacy of the scene. The use of direct speech and direct thought also adds to the complexity of the scene by potentially causing world-switches within the discourse.

In a nutshell, the passage effectively creates a rich and realistic representation of a

specific moment in time and space. The use of enactors, spatial boundaries, temporal boundaries, and direct speech and direct thought all contribute to the vividness of the scene and the readers' ability to imagine the events taking place.

4.6 Passage 2

Setting the children down, I surreptitiously fit my dentures into my mouth, then turn to greet Nargis, but she has already marched in, trailed by the Childoos. As they wave shyly, I wonder when I will see them again, wonder if they know it is my platinum jubilee. Not even my pal Tony has called. But then who remembers sad old men? We die, we rot, without acknowledgment, without ceremony. (Naqvi, 2019, p.10)

4.6.1 Introduction

In this passage from *The Selected Works of Abdullah the Cossack*, Abdullah, the protagonist, reflects on feelings of neglect and isolation as he interacts with his family. The scene takes place inside his home, where Abdullah has just finished placing his dentures, an action that suggests his aging and vulnerability. He is preparing to greet Nargis, his sister-in-law, who has already entered, followed by her children, referred to as "the Childoos."

Abdullah is preoccupied with thoughts about his 75th birthday, his "platinum jubilee", and notes that not even his old friend Tony has remembered to call. His internal monologue shifts to a melancholic reflection on how society forgets the elderly, expressing a fear of dying unnoticed and without ceremony. The passage portrays Abdullah as a man who feels overlooked by both his family and friends, deepening his sense of loneliness. At this point in the story, Abdullah's interactions with his family, particularly Nargis and the children, highlight the emotional distance he feels, despite their physical presence. The narrative reflects his inner world, marked by a growing sense of insignificance and the painful realization that time is slipping away without recognition from those around him.

4.6.2 Discourse Analysis of Modal Worlds

4.6.2.1 Epistemic Modality

In the following excerpt several phrases are indicative of epistemic modality: “I wonder when I will see them again, I wonder if they know, not even my pal Tony has called, but then who remembers sad old men? We die, we rot, without acknowledgment”. Researchers in cognitive poetics, such as Stockwell (2002), note that epistemic modality is crucial for layering and opening up text-worlds. The readers’ cognitive domain, thereby, gets stretched cognitively as they move within and out of various degrees of certainty in the narrator's creation, through worlds of doubt, anticipation, and resignation. This also fits well with the generally conceived framework of TWT, the construction of which depends on linguistic choices revealing the narrator's mental states (Gavins, 2007). Epistemic modality, referring to the expression of certainty or uncertainty in language, helps in creating mental landscapes or "text-worlds" by enabling the readers to make an inference about what the narrator thinks and feels and believes. In TWT, these expressions of modalities represent the narrator's viewpoint regarding reality. These modality expressions influence how readers cognitively engage with the narrative (Gavins, 2007; Werth, 1999). Epistemic modality is, therefore, important as it guides the readers to decipher the inner world of the narrator.

The verbs such as "wonder," "remember," and the prepositional phrase "without acknowledgment," represent varying degrees of belief that knowledge entails. The use of the verb "wonder" implies uncertainty since it makes the narrator reflect on her doubts in the future. In the phrase "without acknowledgement" and the compound sentence "we die, we rot," the level of certainty invests this narrative world with an unremitting gloom, a sense that the narrator's bleak view of life is securely implanted in this world. These words enable the readers to move from ambiguous relationships to death and neglect.

The markers of significant self-doubt and existential reflection by the narrator, Abdullah, provide access to the readers to his inner thoughts. The subordinate clause "wonder if they know it is my platinum jubilee" suggests uncertainty as Abdullah feels he does not matter as much to others. The epistemic modality that defines his insecurity helps readers reflect on his concerns about being remembered or valued by others. As

Gavins (2007) points out, epistemic modality is an important device in charting the cognitive landscapes that reveal the anxieties the writer has over his position in society and his status in the family. This doubt functions as a cognitive gap, prompting readers to fill in the emotional dynamics surrounding the narrator's relationships. The uncertainty surrounding whether others remember the jubilee positions the readers in a world where the narrator's emotional isolation is foregrounded, thus extending their cognitive engagement with the text.

The rhetorical question "who remembers sad old men?" is posed with a strong epistemic stance. Here, the narrator does not display any doubts but rather a negative answer that nobody remembers old men. This transition from questioning recognition to a firm belief in his invisibility establishes a more stable text-world, reinforcing the narrator's self-view of insignificance. Werth (1999) says that epistemic certainty facilitates creation of reliable cognitive spaces, and in this case, the narrator's bleak certainty about being left behind forms a steady situation for the reader that unravels emotionally. In his deep understanding, the readers are given a chance to observe and contemplate how the views that he has about aging and the neglect of society influence him further.

As Dancygier and Sweetser (2012) have rightly observed, epistemic modality not only tells the readers what is on the character's mind but also opens up the interactive space of interpretation of such uncertainties. Epistemic modality in the passage eventually leads to world-switches described by Gavins (2007) as changes between different cognitive spaces of the readers, based on shifts in the narrator's belief. The hesitancy at the opening regarding being forgotten becomes assurance about social forgetfulness. The readers are, thus, invited to access multiple layers of the narrator's mind. The world-switches are significant for the creation of text-world. Readers begin to experience what the narrator goes through in terms of emotional movement and become more connected to the story. The text-world that these words have set up is not one of certainty or stability but rather of speculative thinking, and so the narrator's self-worth and future are in question. The epistemic modality marks a significant shift in how Abdullah perceives himself in this passage. His earlier time line in the novel is about getting along with life, through the powers of nostalgia and humor, whereas in this

section the modality suggests an increasing sense of being secluded and introspective. Such a process further increases epistemic uncertainty and thus promotes further cognitive engagement with themes of aging, loneliness, and existential doubt; hence, it represents a development in the narrator's text-world.

The use of epistemic modality shows not only the external observations of the narrator but also his perception of himself. When he uses the complex sentence, "wonder if they know it is my platinum jubilee," this uncertainty of the speaker reveals an inner conflict between his desire to be recognized and his fear of being overlooked. Simpson (1993) suggests that changes in epistemic modality often mirror the underlying tensions within a character's psyche, prompting readers to navigate through layers of certainty and doubt. In this passage, the transition from questioning whether "the Childoos" remember his jubilee to the rhetorical question about sad old men dying unnoticed illustrates an evolution in epistemic perspective. This shift creates a dynamic text-world in which the sense of self in the narrator shifts from hopeful anticipation to resigned despair.

Thus, when the narrator says, "we die, we rot, without acknowledgment, without ceremony," there is a hint of somber certainty which creates a bleak, existence-laden atmosphere. The clauses "We die, we rot, without acknowledgment, without ceremony" are also important in this regard. The use of the plural "we" expands the narrator's experience, implying that this fate follows all men, which makes him even more assured about an outcome like this. The certainty pronounced here reflects themes of death and societal apathy in terms of shaping a worldview in which mortality and insignificance rule. According to Werth's (1999) text-world theory, certainty of this type acts as a stabilizing factor within the narrative and the main character in question has firm belief in both death and negligence to ground the readers' understanding of his internal battle. Rich contrast between the narrator's past doubts concerning being remembered with his conviction about social negligence and mortality enhance the readers' perspective in the process.

The progression of the narrator's internal thoughts is an obvious indicator of the relationship between epistemic modality and text-world construction. Uncertainty about future changes into a kind of certainty, as is evident in the rhetorical question posed

regarding death and decay. This transformation in the text-world provides necessary foundation for a more substantial interpretation of how the text-world comes into being. It is essential in having a more profound analysis of the narrator's perspective. In this paragraph, changes in epistemic modality reveal the narrator's changing thoughts as he wrestles with uncertain ideas regarding relationships and comes face to face with reality: mortality and its inherent insignificance. As readers traverse these shifts in modality, they pass through a range of cognitive spaces where different aspects of the narrator's existential concerns are revealed. This analysis supports the fact that epistemic modality functions both as a linguistic device and as a cognitive element that connects the readers with the text (Simpson, 1993).

Epistemic modality plays a vital role in expanding the cognitive space of the reader, as it is embedded in the changing thoughts and emotional experiences of the narrator. The changes in the linguistic cues in the passage from "To be forgot" to "Can certainly think that society does neglect its poor" are what give rise to a dynamic text-world, reflecting the turmoil in the narrator's mind. The use of epistemic modality invites the readers to fill in the gaps for emotions and navigate the spectrum of certainty and doubt, which thereby enhances the narrative landscape and deepens comprehension of the text on the readers' part. These elements also trigger readers' involvement in existential worries addressed by the narrator, So, the epistemic modality provides a more engaging and emotionally charged reading experience (Gavins 2007; Werth 1999).

4.6.3 Discourse Analysis of World-Switches

The passage illustrates how temporal and spatial transitions build a rich cognitive landscape. Examining Abdullah's thoughts and deeds, we find a transition of both concrete and abstract text-worlds that leads the readers through them. Here, the narrator moves in and out of different text-worlds by temporal and spatial shifts that work to heighten the readers' cognitive engagement.

4.6.3.1 Enactors

According to Text World Theory (TWT), enactors are the characters or actors who breathe life into the text-world through their actions, dialogues, and thoughts. The enactors in this passage include both Abdullah and the secondary narrator and his friends,

Nargis, the Childoos (the children), Tony whom he indirectly mentions, and the deindividualized collective "we" symbolizing some sort of abstraction. Analysis of these enactors includes how they assist readers in developing their cognitive space. Through usage of a more general concept of world-switches in terms of time and space across the textual world the enactors operate in various mental spaces, reflecting Abdullah's thought process and his relationship with the external world around him.

In the selected text, the performers Abdullah, Nargis, Childoos, Tony presence in the memory and the plural "we" all contribute to create and expand the readers' cognitive domain through the confluence of temporal and spatial horizons. Abdullah, being the principal performer, carries the readers through several stratum of both inner and outer realities, starting from the most immediate, real, and material surroundings going up to the deep thought over mortality. Nargis and the Childoos ground the story in a tangible location, while Tony's absence and the repeated "we" add emotional and philosophical depth to the cognitive ground.

4.6.3.1.1 Abdullah as the Primary Enactor

In this short passage, Abdullah is the protagonist, and his actions coupled with thoughts propel the narrative forward. The clause "I quietly fit my dentures into my mouth" reflects Abdullah as an engaged person that is musing over his experience. The use of the adverb "quietly" emphasizes that he is experiencing some inward process, which comes as an implication of being internalist. This self-consciously participatory gesture exceeds the physical. It takes on the weight of Abdullah's years and his sense of disappearing dignity, all attuned to the overall meaning of the passage.

As Abdullah shifts from his physical action to his introspective musings, the readers' cognitive space expands from the concrete world (the immediate setting with Nargis and the children) to a more abstract, internal world where Abdullah is seen wondering about future encounters: "I wonder when I will see them again." Gavins (2007) notes that enactors' thoughts and reflections often introduce modal worlds that allow the readers to engage with uncertainty and hypothetical scenarios. Here, Abdullah's wondering introduces a modal world of the uncertain future, inviting the readers to step beyond the immediate scene.

The cognitive space further deepens when Abdullah reflects on his "platinum jubilee" and the absence of recognition: "Not even my pal Tony has called." This mental comparison between the expected and the real introduces a backward temporal switch, inviting the readers to have glimpses into Abdullah's past experiences and unfulfilled expectations. Emmott (1997) suggests that such shifts between personal timelines are often linked to enactors' thoughts and memories, expanding the readers' cognitive space to include multiple time-frames. Abdullah's disappointment over Tony's absence extends beyond his personal feelings to evoke broader themes of isolation and abandonment, expanding the readers' cognitive domain.

4.6.3.1.2 *Nargis and the Childoos*

Nargis and the Childoos are secondary enactors who exist within Abdullah's immediate physical space. Nargis is described as having "already marched in, trailed by the Childoos," marking her as an active, dynamic presence. The verb "marched" not only suggests her assertiveness but also contrasts with Abdullah's subdued, reflective demeanor. This contrast between enactors enhances the readers' cognitive space by juxtaposing the active physical world inhabited by Nargis and the children with Abdullah's internal world of contemplation.

The Childoos, as enactors, represent innocence and youth, further accentuating Abdullah's feelings of distance and alienation. The children's "shy waves" introduce a momentary interaction between Abdullah and the younger generation, but this interaction is tinged with Abdullah's underlying awareness of the temporal boundary separating him from them: "I wonder when I will see them again." This contrast between Abdullah's aging and the children's youth draws attention to the temporal dissonance between enactors, highlighting Abdullah's sense of isolation within his own cognitive space. As Werth (1999) notes, enactors can serve as anchors for world-switches, and here, the Childoos' presence triggers Abdullah's shift from the physical present to his reflections on his future absence from their lives.

4.6.3.1.3 *Tony as an Absent Enactor*

Though Tony does not appear physically in the passage, his absence plays a critical role in the expansion of the cognitive space. Abdullah's mention of Tony in the

clause "Not even my pal Tony has called" evokes a past relationship, introducing a backward temporal switch. The absence of Tony as an enactor enhances Abdullah's feelings of neglect and loneliness, which are central to his cognitive world in this passage. Stockwell (2002) notes that absent enactors can be just as significant as present ones in shaping readers' cognitive space, as they contribute to a character's sense of loss or incompleteness. Tony's absence thus serves as a catalyst for Abdullah's existential reflections on aging and death, deepening the text-world's emotional and temporal complexity.

4.6.3.1.4 *Collective "We" as a Universal Enactor*

The final enactor in the passage is the collective pronoun "we," which Abdullah uses in his existential reflection: "We die, we rot, without acknowledgment, without ceremony." This shift from the singular pronoun "I" to the plural "we" brings about a significant change in the readers' cognitive space: from Abdullah's personal world to a more universal, collective experience of aging and mortality. Simpson (2003) highlights how such shifts in pronoun usage extend the readers' cognitive space by creating a shared experiential framework that transcends individual character perspectives. The collective "we" here invites the readers to move beyond Abdullah's specific narrative and engage with broader, more philosophical concerns about human existence.

This shift also marks a spatial world-switch, as Abdullah experiences transitions from the concrete setting of his home to an abstract, metaphorical space where human mortality and neglect are the central themes. According to Werth (1999), such abstract spatial shifts are critical in expanding the scope of the text-world, encouraging readers to engage with the narrative at emotional and intellectual levels.

4.6.3.2 *Temporal Boundaries*

One significant temporal boundary shift occurs when Abdullah moves from the present interaction with the children and Nargis to his internal reflection on the future. The lexical cue "wonder" in the clause "I wonder when I will see them again" signals a shift from the present moment to a speculative future, which aligns with what Werth (1999) identifies as the introduction of a modal world a world characterized by potential or hypothetical scenarios rather than immediate reality.

This epistemic modality, marked by the verb "wonder", introduces uncertainty and opens up a new cognitive space that draws the reader into Abdullah's anticipatory thoughts about his future relationship with the children. Gavins (2007) argues that such modal shifts are essential in helping readers understand the mental landscapes of characters, as they enable readers to construct additional layers of meaning beyond the immediate narrative. In this case, Abdullah's thoughts expand the cognitive space by inviting readers to speculate alongside him about his future familial interactions.

Further temporal shifts occur when Abdullah reflects on the absence of his friend Tony: "Not even my pal Tony has called." This utterance introduces a backward-looking perspective, highlighting the temporal contrast between Abdullah's current reality and past expectations, thus creating another world-switch. Emmott (1997) argues that these backward-looking references are vital in furthering the timeline of narrative, encouraging readers to change their focus from past to present text-worlds. The feeling of disappointment because Abdullah never receives a call from Tony increases the reader's understanding of his isolation, thus opening up even further the cognitive space within which an unfulfilled past can be realized.

4.6.3.3 Spatial Boundaries

This passage aptly demonstrates spatial boundaries, for Abdullah moves from the physical space of the room with his interaction with Nargis and the children to a much more abstract and introspective realm in which he reflects on wider themes related to existence. The sentence "we die, we rot, without acknowledgment, without ceremony" denotes a distinct shift from the physical space to an internal mental landscape of desolation and desperation. This, according to Gavins (2007), is where changes in spatial boundaries find expression in metaphorical language, developing novel cognitive environments for the readers beyond the immediate spatial and physical context.

Abdullah's meditations on death and abandonment further refine readers' cognitive space. His use of the pronoun "we" opens up a larger cognitive realm, implicating readers in existential concerns far beyond the life of Abdullah. Stockwell (2002) states that such changes in pronouns function as very important cognitive instruments as they enable the readers to extend their involvement with the text from

individual to collective, expanding the cognitive domain beyond the confines of the personal story of a character.

Lexical items in the passage are those signals that both provide shifts in terms of time and space, for the purpose of creating cognitive spaces in the readers' mind. The adverb "surreptitiously" in the sentence "I surreptitiously fit my dentures into my mouth" shows Abdullah's self-consciousness with the somatic frailty associated with old age. This diction, then, anchors the text in the physical reality of Abdullah's body but also hints at his anxieties over aging and losing significance. Such lexical choices, as Simpson (2003) states, "draw readers' attention to the central concerns of the character's identity and experience," an exercise that helps readers gain insight into the cognitive space the character occupies. The noun phrase "platinum jubilee" is an important temporal marker, placing Abdullah within a wider timeline that marks his 70th year of life. Association with a jubilee the connotations of which are typically positive heightens the tension between Abdullah's expectation of recognition and the fact of his being overlooked. This further deepens the temporal shift because Abdullah's failure to be heralded for his milestone creates a strong contrast between the idealized past and his belief of being neglecting him now. According to Gavins (2007), "such markers are crucial for establishing the temporal boundaries of text-worlds; they help bind readers and connect them with immediate events and wider life timelines.

The application of temporal and spatial markers allows readers to seamlessly navigate between different text-worlds. The transitions between Abdullah's physical actions, his thoughts about the future, and his concerns about existence bring about extension in readers' cognitive spaces. According to Stockwell (2002), cognitive poetic approach emphasizes that meaning-making pertains to such transitional relationships where the readers interact with the text at various levels. The modal world of "I wonder when I will see them again" invites readers to see Abdullah's unseen future. Similarly, the introspection on death and being forgotten enlarges the cognitive space beyond the immediate narrative, bringing readers to the realm of further human concerns. These linguistic cues, pointing to movement in terms of time and space, then guide readers through changes in the narrative landscape for greater complexity and richer meanings.

The text-worlds here are thick and worldly, combining physical experience in the present with deep reflection on time and mortality. The movements between them, which are signaled by expressions such as "wonder" and "we die," constitute complex modal and existential realms that transcend the immediate physical world. According to Werth (1999) and Gavins (2007), these shifts assume an important role in building layered text-worlds, simulating characters' landscapes. In this manner, as the narrative advances, text-worlds transform with alterations in the temporal, spatial, and modal boundaries. In the case of Abdullah, the additional cognitive spaces are introduced by his reflective thoughts about his future and existential worries arising from the immediate physical world. Simpson (2003) points out that such shifts determine the ability to use narrative structures and connect directly with the dynamic nature of the text-worlds.

Naqvi (2019) uses particular linguistic options, such as epistemic modality, temporal markers, and spatial markers to create a dynamic or ever-changing world that can direct the readers to the basic storyline story and broader thematic concerns. Through the application of Text World Theory and discourse analysis, it becomes obvious that the use of specific words, phrases and clauses aids the author in creating text-worlds that have the effect of transporting the readers from one place or time-frame to another, thereby deepening their understanding of the story.

4.7 Passage 3

“I was going to hold a party for you, man,” Felix begins, “but you don’t have any friends anymore and mine are dead or in Australia – it’s the same thing. You know I’ve been everywhere in that penal colony of a country- Perth, Sydney, Melbourne, Adelaide, I’ve been to that big rock in the Outback – and I tell you I’m happier in this godforsaken place any day of the week. How ya goin? They ask. What tribe ya from? ‘Goan, man,’ I’d say, ‘Pakistani,’ and they think I’m saying Papua New Guinea. G’day mate, good on ya. Sure, I played gigs there, good gigs, or good enough, but here ive got a name, a place-----” (Naqvi, 2019, p.18)

4.7.1 Introduction

In this passage, Felix, Abdullah's old friend, shares a mix of humor and melancholy as he reflects on their dwindling social circle. He begins by stating that he was going to throw a party for Abdullah but points out that neither of them has many friends left—his friends are either dead or have moved to Australia, which he equates with being unreachable.

Felix recounts his travels in Australia, listing cities like Perth, Sydney, Melbourne, and Adelaide, and even mentions visiting the famous rock in the Outback. He humorously recalls interactions with Australians, highlighting their slang and misunderstanding of his background as a "Pakistani," which they mistake for Papua New Guinea. Despite having performed gigs there, Felix expresses that he finds more comfort in staying in Karachi, even though he calls it a "godforsaken place."

At this point in the novel, Felix's monologue reflects his sense of displacement and nostalgia. He seems to have a bittersweet attachment to Karachi, valuing the sense of identity and belonging he has there, despite its challenges. The dialogue conveys Felix's wit and resilience, while also touching on themes of aging, lost connections, and the search for meaning in familiar places. The setting shifts from Felix's memories of Australia back to Karachi, where both he and Abdullah remain rooted in their own way.

4.7.2 Discourse Analysis of Modal Worlds

4.7.2.1 Epistemic Modality

In the selected passage, the following particular lexical choices are used which relate to epistemic modality:

- But you don't have any friends anymore
- and mine are dead or in Australia – it's the same thing,
- I tell you I'm happier in this godforsaken place any day of the week,
- They think I'm saying Papua New Guinea,
- Sure, I played gigs there, good gigs, or good enough

Text World Theory emphasizes the role of text-worlds which are cognitive constructs that get constructed through linguistic cues in a narrative. From these text-worlds, different modalities emerge, indicating what is possible, necessary, or probable within the narrative context. Epistemic modality specifically addresses the degree of certainty, knowledge, or belief concerning the propositions made in the text (Palmer, 2001).

Text World Theory is an appropriate tool for analysis of how the narrator's mental constructs are influenced by Felix's statements and reflections. Epistemic modality in this passage shows Felix's views on his social life and experiences in Australia. As epistemic modality pertains to how sure or unsure one is about a statement, so it can be observed in word choices at different points in the selected text. For example, the statement by Felix, "but you don't have any friends anymore and mine are dead or in Australia – it's the same thing". He uses the verb "have," that contrasts with "don't have," in which the auxiliary "don't" shows absolute assurance in what he is claiming as true of Abdullah's friendship. The phrase "is the same" emphasizes more confidence as if the distance is equivalent to death. It focuses on the confidence of Felix referring to meaningless connection.

Furthermore, the clause, "I tell you," where the verb "tell" serves as an epistemic modality shows Felix's utmost conviction that he is happy here in Karachi and not in Australia. The adjective "godforsaken" is pejorative as it reflects his mixed emotions towards Karachi. It is apparent that Karachi appeals to him despite all its flaws.

In addition to this, epistemic modality can be observed through Felix's statement "they think I said Papua New Guinea" where he reflects on the misunderstanding. The verb "think" reflects how others look at him, demonstrating the non-connection between Felix's own image and the way others look at him. This is because of cognitive dissonance. The complex narrative world, therefore, becomes rich with the misinterpretation of Felix's identity as a Pakistani, and the core idea is locked within his ever-increasing cultural and spatial experience. The discourse analysis makes clear how modal constructions highlight the complexity of identity in the narrative and affect Felix's problem of belonging and issues with displacement.

The next utterance, "Sure, I played gigs there, good gigs, or good enough" highlights a different measure of confidence. The clause "I played gigs" is assertive, whereas "or good enough" introduces vagueness on the success of the commercial enterprise and lowers the confidence. This highlights a cognitive world in which past performances are regarded as positive and, at the same time, the feeling of resignation indicates how we can distinguish ourselves based on external conditions.

This is how epistemic modality influences the readers' perspective. The epistemic markers, such as "don't," "tell," "think," and "played," operate at a linguistic level to position themselves within Felix's view of his world and of himself, particularly regarding his identity and belonging. Epistemic modality also shows that such linguistic features are essential in order to establish credibility and personal viewpoint in the narrative. Simpson (1993) states that "epistemic modality allows a speaker to indicate varying levels of commitment to a proposition" while Werth (1999) emphasizes modal verbs in order to shape the narrative worlds, which influence readers' interpretation of the text.

This selected excerpt demonstrates the relationship between epistemic categories and text-world construction, focusing on Felix's psychic engagement with feelings of social alienation and cultural confusion.

This analysis of epistemic modality in the selected excerpt from *The Selected Works of Abdullah the Cossack* reveals the complexities of Felix's character and his journey through cognitive space. The interplay between intention, memory, and identity highlights the fluid nature of text-worlds in Naqvi's narrative. This deeper level of understanding of the themes of friendship, loss, and belonging that are so intricately woven into the identities presented in the novel can be gained by closer examination of linguistic cues and the construction of cognitive space.

4.7.2.2 Boulomaic Modality

The text appears to express desires or wishes, indicating the presence of boulomaic modality.

- I tell you I'm happier in this godforsaken place any day of the week,

- But here I've got a name, a place

Felix's declaration, "I tell you I'm happier in this godforsaken place any day of the week. But here I've got a name, a place," is a good example of boulomaic modality, which emphasizes wishes, hopes, and preference. In this perspective, Felix forms an intense emotional attachment to Karachi, overcoming challenges he faces, as this kind of individual satisfaction comes from thoughts and feelings. This section shows how linguistic features play a role in the space for thinking and illustrates how Felix's view produces an essential text-world.

Text World Theory, as put forward by Werth (1999) and advanced by Gavins (2007), studies how language goes about constituting mental spaces, or, more precisely, text worlds. Text worlds are populated with enactors (characters), objects, and happenings that represent the writer's thoughts, wishes, or predilections. In this regard, the boulomac modality plays an important role in determining Felix's cognitive location. His happiness and relief are expressed through comparisons between Australia and Karachi. Whereas Australia feels distant and alien, Karachi, despite being called a "god forsaken", is where she finds she belongs where "I've got a name, a place" is "more interesting" than Felix's phrase "get famous". They reveal an exploration of an emotional state, giving the readers a sense of what he wants and who he is.

The contrast between Australia and Karachi is significant in understanding the text-world being constructed. The distant and foreign world of Australia is established through a series of lexical items: "Perth, Sydney, Melbourne, Adelaide," and "penal colony." Felix's language here paints Australia as alienating and emotionally void for him. However, the world of Karachi is conceptualized as a place of emotional fulfillment and stability, indicated by the comparative degree of adjective "happier" and the nouns "name" and "place." This creates a text-world where Felix's desire for identity and recognition takes precedence over his experience of material comfort abroad. The contrast between "good gigs" and "a name, a place" reveals the tension between material success and emotional fulfillment, allowing readers to navigate Felix's complex identity.

This aligns with Werth's (1999) argument that modality in narrative discourse serves as a bridge between the text-world and the readers' cognitive engagement with the

characters' experiences. The key lexical items in this passage, such as “happier,” “name,” and “place,” serve to enhance the construction of cognitive space. The comparative form “happier” connotes desire, suggesting that while Felix might not be fully content, his preference for Karachi is clear. The nouns “name” and “place” signify stability and identity, emphasizing that Felix’s sense of self is rooted in his environment. This lexical choice is crucial in illustrating how place and personal recognition play a central role in his worldview. Moreover, the lexical contrast between the noun phrases “penal colony” and “godforsaken place” highlights Felix’s internal conflict. The contrast between Australia and Karachi is important for understanding the textual world in which they are created. The proper nouns such as "Perth, Sydney, Melbourne, Adelaide," and noun phrase "punishment colony" cause Australia to be seen as distant and uninhabited. According to Felix, Australia was considered lonely and dry to him. Karachi, on the other hand, is represented as an emotionally fulfilling and stable location through the use of the comparative degree of adjective "happier" and nouns "name" and "place." It creates a text-world in which Felix's pursuit of selfhood and identity wipes away all experiences of material security abroad. A good gig versus a name, a place exemplifies the tension between material fulfillment and emotional satisfaction, as the reader engages with Felix's complex identity.

This is in accordance with Werth's (1999) claim that modality in narrative discourse is what connects text-world and the readers’ cognitive connection with the experiences of the characters. The key terms such as "happier," "name," and "place," add to the creation of cognitive space. The comparative term "happier" carries great meaning, in that although Felix may not be completely content, his preference for Karachi remains very obvious. The use of the nouns "name" and "place" strengthens stability and identity. It shows that Felix's self definitely recognizes the ties between him and his environment. Such language is important in portraying how place and recognition are integral to his perception. In addition, the juxtaposition of "penal colony" and "godforsaken place" shows the inner battling of Felix. Australia-the "penal colony"-is a place without ties to the heart, whereas Karachi-far from idyllic-provides him with the emotional comfort of being recognized and valued. This opposition brings about a dynamic text-world in which Felix's identity is situated in a specific place.

Australia is often perceived as a "penal colony" of sorts, representing a place without the emotional meaning of familiarity, yet Karachi stands out to Felix as something of value to appreciate. This contrast means that Felix's identity then emerges from a location that others might pass over but holds a rich narrative landscape for him.

Felix's connection to Karachi can be seen in the fact that he wants attention and importance from the readers. The boulomaic modality, which generally implies a desire or wishing, affects Felix's personal feeling of happiness. He argues, "I tell you I'm happier," using his first-person point of view as evidence for his feeling of happiness in Karachi. This expression gives the readers a glimpse of the emotions within him, which allows him to realize his identity with his land.

The subject demonstrates how one's cognitive space, facilitated through the text, extends beyond the physical world into the emotional and social worlds. It may have been sufficient for Felix to have "good gigs, or good enough," in Australia. It was Karachi that spoke to him more profoundly. In accordance with cognitive poetics, meaning emerges from the readers' engagement with the text, as they develop an understanding of these spaces (Stockwell, 2002). The cognitive world of the readers shaped by the linguistic cues within the text mirrors Felix's emotional conflict between geographical and cultural identities, fostering empathy through this interaction.

The changes in the text-worlds here are obvious because Felix has compared past with the present and thereby rewritten his perception of happiness. Whereas initially Australia and all these "good gigs" maybe signified something for an opportunity, it is made evident by the telling of the narration that Felix's idea of belonging has been changed, and Karachi now acts like his emotional base. The boulomaic modality draws out this shift, so, the texture of text-world changes from alienation to a sense of identity and emotive stability.

4.7.3 Discourse Analysis of World-Switches

4.7.3.1 Enactors

Characters in the selected passage include Felix Abdullah, Felix's friend from Australia and Papua New Guinea. They all contribute to crossing the boundaries of time

and space and expanding the readers' horizons of knowledge. All of these characters revolve around Felix.

4.7.3.1.1 Felix as the Primary Enactor

Felix is the central enactor in this passage, and his recollections and reflections are pivotal in shaping the cognitive space of the readers. He begins by stating, "I was going to hold a party for you, man," directly addressing Abdullah, thereby establishing a social text-world centered on a proposed future event. However, the shift that follows, "but you don't have any friends anymore and mine are dead or in Australia," introduces a temporal world-switch, moving from a hypothetical future (the party) to a reflective present. Felix contrasts his friendships either lost to death or distance with Abdullah's apparent social isolation, creating an emotional world layered with regret and loneliness.

Felix's personal experiences in Australia introduce a geographical world-switch as well. The sentence, "I've been everywhere in that penal colony of a country Perth, Sydney, Melbourne, Adelaide, I've been to that big rock in the Outback," transports the reader from Karachi to Australia. This world-switch not only changes the spatial boundary but also constructs a cognitive space infused with Felix's disdain for Australia, reflected in his derogatory description as a "penal colony." As Gavins (2007) notes, enactors' thoughts and memories often trigger switches in text-worlds, expanding the cognitive space through layers of personal history. Felix's memories of Australia anchor the reader in a different text-world, one where Felix felt socially misplaced and culturally misunderstood.

4.7.3.1.2 Abdullah as an Implied Enactor

Although Abdullah is not actively participating in the dialogue, his presence as the recipient of Felix's reflections constructs a cognitive space of shared social history. The direct address, "I was going to hold a party for you," signals Abdullah's role as a secondary enactor within Felix's narrative. His implied presence grounds the cognitive space in a social framework, allowing the readers to infer Abdullah's significance in Felix's life. However, Felix's observation that "you don't have any friends anymore" also introduces a subtle world-switch, highlighting Abdullah's isolation. As Werth (1999) argues, even absent or implied enactors can function as crucial participants in shaping

text-worlds. In this case, Abdullah's implied presence accentuates Felix's reflection on loss, friendship, and aging.

4.7.3.1.3 Australians as Secondary Enactors

Felix's interactions with Australians create a culturally specific text-world that underscores his feelings of alienation. The interrogative sentences, "How ya goin? What tribe ya from?" reflect a world where Felix's identity is questioned and misunderstood. This text-world, constructed through direct speech, reflects Felix's perception of cultural difference and his inability to belong in Australian society. His response, "Goan, man... Pakistani," emphasizes his attempts to assert his identity, but the Australians' assumption that he is from Papua New Guinea further isolates him in this cognitive space.

Felix's experiences while navigating his Pakistani identity and Papua New Guinean identity draw attention to how discourse plays a key role in shaping our conceptions of identity. Attempting to define oneself using the term "Pakistani" leads to a sociocultural context where misinterpretation becomes a natural part of social interaction. As Gee (2014) puts it, language is an important tool in the construction of social identity and Felix's case is an example of how that misunderstanding can happen. Expression of language can create spaces of exclusion and frustration.

4.7.3.1.4 Felix's Friends and the Concept of Absence

"I'm either dead or in Australia," Felix says, drawing attention to his friend's absence. This turn of events from normal reality prompts the readers to think about Felix's past friendships, which have become distanced, according to Stockwell (2002). Missing actors can have a significant impact on the perceived space of a text. The lack of friends always creates the feeling of incompleteness or loss. Felix's reflections about his friendship relationships reveal this aspect. It also opens up an emotional horizon that unlocks issues of physical and psychological death as well as separation—the very constitutive elements of existence. His feeling of dislocation becomes a driving force behind his persistent reflections. Its absence throws open doors to the feelings of loneliness nestled beneath his dialogues for the reader. This gives way to creating a mental space for personal loss to meet larger questions about identity and belonging.

Through the enactors of the passage, Felix develops a rich environment for the readers by referring to both past and present; through this atmosphere of thought, the reader undergoes various layers of meaning and, in his spoken words, is full of language cues that enable him to shift perspective, through direct speech as well as through references towards the culture related to the "penal colony" and "Papua New Guinea." This widens the readers' cognitive space as they engage with Felix's highly emotional and social set-up. To see oneself move through these changes and to interpret what the enactors do, one can then comprehend much more of Felix's inner struggles and his place in the broader social setting. Gavins (2007) and Werth (1999) clearly state that in order to have a developed cognitive space in their stories, enactors and world-building features are necessary so that readers may access both the material or physical environments as well as the immaterial or emotional areas created by the characters.

4.7.3.2 Temporal Boundaries

The passage moves through time by switching between the present in which Felix is talking to Abdullah and the past, in which the former reminisces on events in Australia. Anchoring the readers in a time frame that would be associated with recent events, "I was going to hold a party for you" holds one fast before connecting Felix's intentions about Abdullah. The transformation occurs when the reader is drawn into Felix's memories: "You know, I've been to the penitentiary in that country." This creates a dramatic transformation. It transports the readers from the present moment to the distant past of Felix's journey.

The use of original world theory allows the movement over time to shift from the main text to the rich subtext world of Felix's ideas about Australia through continuous dialogue. These memories construct a temporal boundary that positions the reader in Felix's timeline, spanning various Australian cities. The verbs "I've been" and the clause "I played gigs" act as strong linguistic markers, affirming the certainty of past events and enabling the readers to authenticate these experiences as part of a real, validated sub-world.

Cognitively, this shift from present to past invites the readers to navigate multiple temporal spaces, constructing Felix's narrative identity across different periods. As

Gavins (2007) suggests, these temporal switches guide the reader through complex, multi-layered text-worlds, aligning with Felix's nostalgic yet critical reflections on his time in Australia.

4.7.3.3 Spatial Boundaries

Spatial boundaries are central to Felix's monologue, as his description of Australia as a "penal colony of a country" establishes a distinct spatial boundary that separates Australia from Pakistan. This separation is reinforced by the list of Australian cities "Perth, Sydney, Melbourne, Adelaide" which anchors the text-world in specific geographical locations. Felix's mention of visiting "that big rock in the Outback" further narrows the spatial boundary to rural Australia, contrasting it with the urban environment of his current location in Pakistan.

Through Text World Theory, this shift constructs a spatial sub-world of Felix's travels in Australia. The lexical choices, such as "godforsaken place" and "here I've got a name, a place," serve as spatial deictics, emphasizing the contrast between Australia (the other, foreign space) and Pakistan (Felix's home). The spatial boundary between the two countries transcends mere geography; it becomes emotional as Felix expresses a preference for his home despite its challenges. This spatial shift exemplifies Werth's (1999) concept of world-switching, where spatial boundaries play a vital role in reorienting the reader's cognitive map within the text.

An insightful exploration of Felix's travels across countries, cities and rural areas encourages readers to imagine a complex cognitive landscape that contrasts with his role as a traveler and as a deeply rooted movement and as an internal struggle in times of displacement.

The phrase "colonialization of the country's punishment" emphasizes Felix's unfavorable view of Australia. This contrasts with the more intimate declaration, "I have a name," which connects Felix to Pakistan through issues of identity and belonging. It creates a familiar perception space. Australia's "good show" in Pakistan is "one name, one place". This comparison creates a strong emotional and cultural bond with his motherland. "How are you?" and "G'day mate" add another layer to the spatial boundaries, emphasizing Felix as an outsider in Australia. But his Pakistani roots made

him settle in the country. The confusion between "Pakistan" and "Papua New Guinea" reveals the deeper alienation Felix faced in Australia. It also shows his perceived experience as an outsider in that environment.

This passage goes on to portray the stringent relationship between time and space in the novel, as proposed by Werth (1999) and Gavins (2007), guiding the readers through Felix's personal journey and emotional landscape. By entering these cognitive landscapes both unfamiliar and familiar, as well as past and present the reader comes to unveil further aspects of Felix's identity, thereby strengthening the overarching themes proposed in the novel, those of belonging and self-identity. Here the application of discourse analysis breaks through those boundaries and underlines how linguistic features, like deictics and modality markers, create and alter the text-worlds (Simpson, 1993), which impacts the readers' connection to the story.

4.8 Passage 4

Verily, memory is a tricky wench. It catalogues images, episodes, reifies yesterday today, but recent research cited in Reader's Digest suggests yesterday might change tomorrow, or the day after, in the mind. It's all murky, molecular, but makes you what you are. I can attest to the fact that when I rake through the soil of my memory there are certain episodes impressed in it like pebbles: I remember a fearsome cat with a severed tail stalking me in the garden, remember waddling inside the Lodge, teary, and my grandfather setting me on his bony lap, cooing in Gujarati, "Tamay kaim cho?" viz., you okay? Although he never completed school (he dropped out in the seventh form)he could negotiate the Queen's English because he had to: like his contemporaries- Messrs Merchant, Mistry, old Ebrahimji Sulemanji- he had business with the Britishers. When I would shove my foot in his soft shoes, for instance, he would chide, "No naughty pun!" I was six when he passed. I bawled when I beheld his shrouded corpse, bawled louder when I was told that he was going to Heaven. There are rivers of milk there! "But he didn't drink milk," I sobbed. "He took tea only!" (Naqvi, 2019, p.22)

4.8.1 Introduction

In this excerpt, it is the narrator, Abdullah himself, who contemplates the very intricacies of memory. He weaves his experiences into deeper philosophical reflections, crafting the setting through both introspective musings and vivid recollections as Abdullah looks back on his Karachi childhood. He recounts moments with his grandfather, a very important figure in his early life, who speaks a combination of Gujarati and English, showing the colonial influences that shaped their experiences. Abdullah's musings on memory point out its fluidity and the uncertainty inherent in it, acknowledging how memories can change over time. His reflections are based on childhood experiences, especially a bittersweet yet comforting moment when his grandfather comforted him after an encounter with a tailless cat. The image of young Abdullah perched on his grandfather's lap captures both love and the familial ties forged by colonial history. His bilingualism—the repetitions of Gujarati and English—was also an important feature of their Karachi lifestyle, a city that carried on its body the heavy stamp of its British colonial past.

The passage also underlines the emotional value that Abdullah sees in his grandfather, revealing the massive impact of the old man's death on him. This intimate memory, tied to his grief over his grandfather's passing, offers insight into Abdullah's character, his attachment to family, and the early experiences that shape his worldview. The narrative is at a point where Abdullah is delving into his past, blending humor, sadness, and philosophical reflection as he contemplates his identity, the nature of memory, and the legacy of his ancestors.

4.8.2 Discourse Analysis of Modal Worlds

4.8.2.1 Epistemic Modality

In the selected passage, certain particular lexical choices “Verily, memory is a tricky wench, Reader’s Digest suggests yesterday might change tomorrow, It’s all murky, I can attest to the fact” are used which relate to epistemic modality. Epistemic modality, which pertains to degrees of certainty, knowledge, or belief, is central to the construction of readers’ cognitive space and their engagement with memory and reality. The linguistic

expressions “Verily,” “suggests,” “It’s all murky,” and “I can attest to the fact” provide textual evidence of varying levels of epistemic commitment, guiding the readers’ development of layered text-worlds. These cues illustrate memory as unreliable yet integral to identity formation, aligning with the principles of Text World Theory (TWT) in explicating world-switches and modal spaces.

The adverb “Verily” introduces a definitive stance, signaling a high level of epistemic certainty about the unreliability of memory, metaphorically described as a “tricky wench.” This personification imbues memory with agency, creating a dynamic text-world where memory is both a tool and an obstacle. According to Gavins (2007), such epistemic markers construct cognitive spaces that invite readers to engage with beliefs and perceptions presented in the text. Here, “Verily” establishes a foundation of confidence that is later tempered by uncertainty.

In contrast, the sentence "Reader's Digest suggests that yesterday could influence tomorrow" provides a scenario that is probably true rather than definite. The verb "suggests" and the modal verb "could" mean that it is possible, and this prepares the readers about the fact that memory is flexible in such a hypothetical context. The scenario opens up the text-world for readers to think about the instability of personal history and how memory can be flexible, as constructed by perception and time.

The nominal clause "It's all murky, molecular" states the obvious ambiguity. "Murky" combined with its scientific equivalent "molecular" suggests confusion with a sense of depth, relating to the mechanistic nature of memory. This juxtaposition of adjectives in the adjective phrase creates an intellectual tension between clarity and murkiness, thus stimulating the engagement of the readers with the text. As Stockwell (2002) rightly points out that this form of contradiction prompts active filling up of gaps to make it meaningful for their cognitive interplay with the text-world.

Another clause "I can attest to the fact" enhances the level of personal authority about memory. The modal verb “can” and the verb "attest" imply certainty based on experience. Now, one can easily join abstract considerations about memory and lived, tangible experiences because of the use of specific lexical items in this sentence. The idea of contradiction between certainty in this context, "to attest to"-and "murky" constructs

cognitive space where living truth overlaps with the forever-changing situation of memory.

In TWT, epistemic modality is of utmost significance in the construction of modal worlds and also in perspective shifts (Gavins, 2007). The shift from the assertive statement "Verily, memory is a tricky wench" to the more tentative statement "yesterday might change tomorrow" demonstrates this transition. The interaction between certainty and possibility compels readers to look into the fluidity of the text-world wherein memory is a place both for storing truth and transformation.

These lexical choices anchor the cognitive space with personal experiences and scientific concepts by describing memory as "murky, molecular." It adds richness to the text-world and allows readers to move from emotional involvement to broader, more objective readings. The confidence reflected by the statement "I can attest to the fact" strengthens the text-world by bringing the narrative back to personal memory and its importance, despite the variability in that memory.

This epistemic modality in the passage urges the readers to read more actively and understand the shift in perspectives that the narrator undergoes. Such words as "Verily," "suggests," "murky," and "attest" act as linguistic signals that aid the readers in navigating through the narrator's emotional trajectory, thereby attaining a closer connection to the musings on memory. According to Stockwell (2002), such active engagement from readers is fundamental to cognitive poetics in how textual signals shape the way we mentally visualize narrative worlds. Furthermore, epistemic modality underscores greater thematic concerns such as the tension between personal truth and collective understanding. The differences in epistemic markers aid readers in navigating the evolving nature of the text-world in which memory serves as a lens through which identity and history are continually redefined.

4.8.2.2 Boulomaic Modality

In general, boulomaic modality-the expression of wishes, desires, or preferences-is a key to manipulating the readers' cognitive space in relation to a text. In this short story, the repetition of the independent clause "I bawled" expresses deep sorrow and longing-a strong emotional relationship between narrator and grandfather. The idealized

image of "rivers of milk" as a characteristic of Heaven mirrors cultural expectations, while the narrator's skepticism ("But he didn't drink milk") introduces a conflict between these ideals and his own emotional truth.

The verb "bawled" is emotionally powerful, and its repeated use intensifies the idea of grief. This particular choice of word evokes the reader's empathy to the narrator's deep woe, suggesting that whatever has been lost is simply irreparable. According to Gavins (2007), boulomaic modality in Text World Theory (TWT) sheds light on states of emotion, thereby bringing readers to engage more deeply in these emotions. Within this framework, the constant utilization of "bawled" allows the readers to think more profoundly on the emotional journey of the narrator and expand his interpretation on that aspect of the narrative within the text-world. The expression "There are rivers of milk there!" gives rise to culturally influential images associated with Heaven that have been used to express ultimate comfort. This sets aside an area for exploring emotional and cultural significance in relation to such imagery. However, it is the line of the narrator's disbelief ("But he didn't drink milk") that breaks the idealized perception and grounds the story in real life and memory. The contrast served to stress an important boulomaic modality whereby conflicting desires and beliefs become a source of enrichment for the reader.

The conflicting emotions between grief ("I bawled") and skepticism ("But he didn't drink milk") create a complex mental landscape in which personal memories blend with cultural expectations. According to Stockwell (2002), cognitive poetics foregrounds the readers' active involvement in making meaning. When the idealized notion of Heaven is juxtaposed with real-world memories, this tension guides the readers to take a closer look, thereby heightening their awareness of what is going on inside the narrator and the world around him.

In TWT, boulomaic modality enables the transition from one text-world to another (Gavins, 2007), such as from the main text-world of grief to the idealized modal-world of Heaven, as exemplified by "rivers of milk". However, the modal-world gets changed by the narrator's critique and returns to the original text-world. This means that the narrator is fighting to reconcile cultural myths with personal truths. As different

worlds play with each other, it is possible to track the narrator's emotional journey and his attempts to traverse loss both as a personal and cultural process.

Linguistic cues effectively construct readers' cognitive space. In fact, "bawled" and the review of "rivers of milk" direct readers through a fragile emotional vulnerability of the narrator in the process of fighting to survive loss. Gavins (2007) explains that, due to modality, readers in TWT become interactive co-creators of meaning in the understanding of the shifts between belief, desire, and affect. This collaboration fosters a sympathetic connection, enabling the reader to empathize with the narrator's pain as well as the intricacies of cultural narratives.

4.8.2.3 Deontic Modality

In the excerpt, certain phrases relate to deontic modality. Deontic modality expresses necessity, obligation, and permission (Gavins, 2007). It plays a crucial role in shaping the cognitive landscape of the readers. The expressions "he had to" and "No naughty pun!" emphasize the narrator's viewpoint, reflecting social and historical contexts along with family dynamics. These linguistic features uncover both societal expectations and personal relationships, enriching the narrative's cognitive depth.

The modal verb phrase "had to" implies a sense of compulsion, indicating the obligation of the grandfather in learning the language to perform his duties at work during the period of colonial rule. The modal verb "had to" carries a sense of lack of option and indicates an obligation with its roots in the socio-historical context. According to Gavins (2007), TWT suggests that deontic modality establishes modal worlds encompassing duties and expectations. The linguistic adjustments on the part of the grandfather, thus indicate the influence of colonial power dynamics on both personal and professional realms, adding historical and sociocultural dimensions to the text-world. Deontic modality introduces shifts in the story that expand the cognitive space of the readers. The modal verb "had to" places the text inside a modal-world that is shaped from outside by obligations of other kinds, namely societal obligations flowing from colonial economic systems. Thus, this modal-world puts the story in a position to show both how choice and constraint go together but also how constraint is driven by necessity. "No naughty pun!" sets a modal-world that centers around family interactions that bring forth

relational dynamics. In the text-world, shift is very important as it clearly indicates that the upbringing of the narrator is heavily influenced by his grandfather. Contrast between needs from outside and personal commitments adds richness to the world of text by providing layers of authority and care in its storyline.

The expression "No naughty pun!" presents a family rule that balances humor with authority. The adjective "naughty" has a flavor of disapproval, but the playful tone of the statement points to a balance of discipline and warmth in the interactions of the grandfather. This directive acts as a deontic expression of expected behavior, forming a modal-world focused on personal relationships. The combination of humor and authority enables the readers to perceive the grandfather as both disciplinarian and caring mentor, which brings depth to the family dynamics.

The passage provides glimpses of social, historical, and emotional factors. The modal verb "had to" evokes larger themes of colonial authority and cultural adaptation that place the grandfather within a historical framework that requires flexibility. This phrase also refers to obligation or necessity. Through the dynamics of the family, the narrator's personal life gets molded. According to Stockwell, (2002), it is through these linguistic cues that the meanings get generated. The language of this excerpt invites readers to understand the journey of characters as they face various socio-cultural and emotional constraints that affect their decisions. Hence both the outside impediments as well as personal relations creating affinity with the text.

This shows the fluid nature of the text worlds and emphasizes the relationships that must be built between external obligations. These deontic demand-based modal worlds exemplify the fluidity of text worlds. So, this section reveals the relationship between social and historical factors and personal relationships to show how TWT is able to capture the complexity of the narrative world. The deontic modality employed in the passage emphasizes themes of responsibility, control, and love, thus creating a psychological space that links life-historical contexts to personal experiences.

4.8.3 Discourse Analysis of World-Switches

4.8.3.1 Enactors

The actors in this section are Abdullah, his grandfather, the feral cat, and the figurative British colonial figure that create layers of meaning that guide the construction of the subject's perception. The presence of the enactors helps readers in navigating the broader cultural context of Karachi.

4.8.3.1.1 *Abdullah (The Narrator)*

As the central enactor, Abdullah operates in dual capacities both as the current narrator philosophically reflecting on memory and as a child reliving those memories. His declarative statement, "Verily, memory is a tricky wench," reveals the instability of memory, drawing the reader's attention to how subjective and malleable it can be. This shifting view invites the readers to navigate Abdullah's perception of the past. The readers are positioned to mentally traverse both the current narrative space, where Abdullah reflects on his younger self, and the remembered space of his childhood.

In the remembered world, Abdullah is depicted as a vulnerable young boy, reliant on his grandfather. The verb phrase "rake through the soil of my memory" activates readers' cognitive process of reconstructing meaning from Abdullah's past, particularly the emotional imprints left by these memories. His childhood experiences with the cat and his emotional reaction to his grandfather's passing help the readers grasp the significance of his early life events.

4.8.3.1.2 *Abdullah's Grandfather*

Abdullah's grandfather is an important figure; He is intelligent and steadfast. His gestures and words, such as asking Abdullah to sit on his lap in Gujarati "Tamaya kaim cho?" create a rich psychological space for the reader. The Gujarati-English hybrid highlights the cultural and linguistic nuances of Abdullah's upbringing, allowing the readers to appreciate his ability to balance ancestral traditions and colonial influences. His fluency in business English offers a more profound colonial sense of context. His death becomes an important turning point where the readers are immersed in the emotional weight that Abdullah carries.

4.8.3.1.3 *The Fearsome Cat*

The cat with the severed tail further develops insight to the readers by triggering the sense of fear and unpredictability regarding Abdullah's childhood. Injury of the cat is shown through the noun phrase "severed tail" which shows the wider themes of fragmentation and loss. This contrast of the cat's wild instincts against the grandfather's nurturing nature helps to better define for the readers the vulnerability of Abdullah and the safety his grandfather provided.

4.8.3.1.4 *Implied British Colonial Figures*

There is no prominent figure in the main narrative related to the British colonies, however, their influence on the characters is clearly obvious. This influence sets up the background for the readers in understanding the social and political context surrounding Abdullah's family. For example, Grandpa's conversations in English with people like "Mess Merchant, Mistry, old Ebrahimji Sulemanjiji" hint at this colonial influence, which readers can easily understand. The stories themselves do not include specific numbers. What really matters about these figures is how they shape our understanding of Abdullah's experiences and his family's navigation through the complexities of colonial power dynamics.

This excerpt, therefore, furnishes readers' cognitive space where memory, identity, and cultural history merge. It takes the readers on a journey of reflections about Abdullah's personal life. The characters are Abdullah, his grandfather, a giant dog, and British dignitaries. It plays a very important role in establishing this scene and invites readers to explore Abdullah's emotional and cultural experiences. Through memory reflection, readers can easily connect with Abdullah's past and present.

4.8.3.2 *Temporal Boundaries*

In TWT, the concept of temporal boundaries is important because it helps signal change between time points and underscores the fluidity of the process of creating a text world. The excerpt uses Abdullah's thoughts about memory to make several temporal shifts that take the readers from the present state of Abdullah to the past phase of his life. The declarative sentence, "Verily, memory is a tricking wench," takes on an epistemic

tone and thus signals an intellectual shift in the consideration of the nature of memory by the narrator. With this sentence, the narrative moves from the immediate present to a "thought-world" by highlighting the fluidity as well as the unpredictability of memory. The verb "reifies" reflects a way of making the abstract concept of memory more concrete, showing the manner in which, our minds reconstruct and reinterpret past experiences. It corresponds with Werth's (1999) notion that text-worlds are not static but depend on individual perceptions.

As Abdullah gets engaged in specific remembrance of incidents, like the cat with its cut tail and days he had with his grandfather, the readers can observe significant transitions in time. The sentence "I was six when he passed" is a definite chronological reference point. It firmly situates a new narrative space in the context of Abdullah's childhood and drags the readers back to that moment, forming a sort of time anchor. This change also runs further into emotionally stirring because of Abdullah's reaction to his grandfather's death, especially his selection of the word "bawled." This view thus resonates with Gavins' world-building concept (2007) that how subjective perceptions create boundaries in time over the story.

4.8.3.3 Spatial Boundaries

Spatial demarcation within TWT not only defines specific locations, but also helps the readers visualize the physical spaces the text-world contains. It is in this passage where Abdullah's movement through space is described, enabling him to shift from the immediate situation to different places from his life. It begins with the current cognitive state of Abdullah—a confusion that is fluid and uncertain—whilst moving over into the abstract realm of memory. Until Abdullah starts to remember concrete childhood experiences, the space remains wide and vague. As soon as he starts remembering concrete experiences, clear boundaries in the space emerge. The noun phrase "menacing cat with its tail cut off lurking in the garden" produces a strong outdoor scene. Use of the verb "lurking" refers to danger and movement, while the noun "garden" makes the scene seem homely. The noun phrase "cut-off tail" brings a raw and intense flavor to the memory which depicts how Abdullah felt when going through this experience.

The noun phrase "the Lodge" means moving to the inside, which deepens the story of Abdullah through narration. The verb phrase "waddling inside the Lodge" and the noun phrase "bony lap" relate to a warm, snug setting, emphasizing the strong bonds of family relationships. This mental space created by shifting from the garden to the Lodge symbolizes Abdullah's emotional bond with his family. In agreement with this idea, Werth's framework (1999) insists that world building is closely tied to emotional and relational contexts.

Through discourse analysis, these spatial limits further the readers' understanding of Abdullah's identity. The changes in location are fundamental in creating text-worlds that reflect Abdullah's private history and cultural context. The passage demonstrates a complex play of time and space that vividly brings up the cognitive landscape. Abdullah's transitions from the present to the past and his movements in different locations, such as the garden and the Lodge, make the process of world-building fluid in TWT. The transitions bring the reader closer to engaging with the changes in Abdullah's identity, memory, and sense of self. Through this cognitive poetic analysis, the readers easily notice how text-worlds develop and change.

4.9 Passage 5

There is a proverb in Gujrati that goes Jagya tya thi savar, which amounts to "its morning whenever you wake" in the Queen's English. I am uncertain of the import but the day after my platinum jubilee, I wake beside my bed, marinating in my smoking jacket. There is a pounding in my head and a pounding at the door, dhas- dhas- dhas-dhas, but I am a sack of potatoes. Of course, at my age every gesture demands Herculean stamina: it takes me three, four swings to peel myself off a divan, knees cracking like biscuits, and I have dispensed with socks because I have not been able to touch my ankles since Tiananmen Square. Somehow, I manage to hoist myself up, mouthing that old shanty, "hurrah, and up she rises," and traverse the expanse of the room as if braving a sandstorm. A patina of crust glues an eye shut but I perceive a dish embodied visage at the door. "Who is this?" it squeals. (Naqvi, 2019, p.27)

4.9.1 Introduction

In this passage, the protagonist and the narrator, Abdullah, provides a humorous yet poignant glimpse into his state of being the morning after celebrating his platinum jubilee his 75th birthday. The setting is Abdullah's bedroom in Karachi, a space that reflects his age and the toll it takes on his body, as he wakes up disoriented and physically strained. The Gujarati proverb he refers to, *Jagya tya thi savar* ("It's morning whenever you wake"), has a philosophic tone for his tale while hinting subtly at the ideas of renewal and time going by even in later years of life. Abdullah sinking into his smoking jacket and struggling to rise projects an image of self-deprecation and vulnerability combined. The body, "knees cracking like biscuits," along with the fact that he cannot touch his ankles, which he last did before the Tiananmen Square protests, speaks of the decline but, at the same time, makes the story very personal and relatable. The knock at the door brings a touch of urgency or intrusion to his otherwise lethargic morning, and Abdullah describes the visitor as a "dish embodied visage" that only adds another worldly quality to what he was already in.

This passage provides readers with Abdullah's physical and emotional landscape and gives a glimpse of his humor, resilience, and burdens he carries from his past. At this point in the novel, the narrative exemplifies Abdullah's fight against life's challenges and intricacies of aging. Humor combined with candid acknowledgement of his limitations reflects a part of Abdullah's witty self, which sets up for the developments in that chapter.

4.9.2 Discourse Analysis of Modal Worlds

4.9.2.1 Epistemic Modality

A large part of the text uses words related to epistemic modality such as "uncertain", "somehow", and "perceive". This kind of diction creates a subtle narrative structure that enables the readers to step into a world of uncertainty, limited knowledge, and sensory interpretation. In the light of Text World Theory, the text contains linguistic expressions like "uncertain," "somehow," and "perceive" which build modal worlds inviting the readers to get actively engaged with the deeper layers of narrative. Such cognitive engagement discursively corresponds with discourse analysis, where language

is found to trigger processes of interpretation rather than a mere replication of what goes on within the character's mind.

The narrator uses the clause, "I am uncertain of the import," which sets up a landscape of ambiguity. Epistemic modality here points to the lack of complete awareness and calls upon the readers to explore a space of interpretive freedom. Instead of just outlining Abdullah's mental state, this ambiguity acts as a mechanism to get the reader involved in the process of meaning-making and to reflect on the proverb "Jagya tyā thi savar" in the larger context of the narrative. This also aligns with Werth's (1999) concept of modal worlds in TWT, where subjective expressions guide the readers' journey of interpreting the text. The gap in understanding becomes a shared cognitive space, actively involving the readers in decoding the text-world.

The adverb "somehow" further deepens readers' involvement by emphasizing the narrator's partial comprehension of his own actions. When Abdullah remarks, "somehow, I manage to hoist myself up," the epistemic uncertainty surrounding the mechanics of his movement draws the readers into the scene, requiring them to bridge the gap between action and causality. This lexical choice does not merely reflect the character's lack of awareness, it constructs a text-world where the reader must simulate the protagonist's effort and envision the struggle within the described physical space. As Gavins (2007) argues, such linguistic markers function as cognitive cues that expand the readers' imaginative engagement, layering their interpretive processes onto the textual description.

The verb "perceive" shifts the modality from uncertainty to a tentative sensory recognition, as Abdullah observes "a dish embodied visage at the door." This moment invites the readers to construct a fragmented and visually constrained text-world, shaped by the narrator's sensory limitations. The phrase "a patina of crust glues an eye shut" contains both physical and perceptual barriers, forcing the readers to use their imagination. What initially occurs as a moment in the narrative becomes a pivotal component for readers' connection with the text, in their attempt to navigate through Abdullah's limited vision in the larger framework of the narrative.

This interaction of epistemic markers subtly answers the research questions as it explains how text-worlds are constructed through the modal changes. The process of progression from "uncertain" to "somehow" and finally to "perceive" points out that there is development in the cognitive space of the readers in the story. With every marker, additional layers of interpretive complexity get created. These transitions align with TWT's dynamic world-switching in which the modal worlds shift according to linguistic cues and the readers' active interpretation.

The cognitive space of the readers becomes a place of interaction between textual input and imaginative construction, and thus, it brings out the intricate complexity of the narrative. Some linguistic aspects that are used to communicate with readers through different modal worlds while keeping the readers at one level of understanding regarding the text are "uncertain," "somehow," and "perceive." It is in tandem with the cognitive poetic concept as well as the discourse analysis approach whereby the language is paramount to generating an immersive environment. This is what enables a thorough reading of the text-worlds in H.M. Naqvi's novel to understand their dynamic evolution, emphasizing the complex connection between narrative structure and reader cognition.

4.9.2.2 Deontic Modality

The passage contains deontic modality in linguistic expressions such as "every gesture requires Herculean energy" and "cross the room as if facing a sandstorm." These linguistic expressions wonderfully portray Abdullah's physical as well as mental condition by making movement through his room feel like an enormous undertaking.

This portrayal draws the reader into Abdullah's experience through the use of deontic modality. The key phrase, therefore, is "every gesture demands Herculean stamina," which is instilled with a sense of obligation in the narrative. According to Text World Theory (TWT), this sense of necessity creates a modal world where the readers view the actions of the protagonist as challenging and full of struggle, in accordance with the ideas that Werth (1999) puts forth on how linguistic input builds text-worlds in the cognitive domain of the readers.

The adverbial clause "as if braving a sandstorm" stands out especially, urging the readers to see the room as a metaphorical battleground. This shift in perception increases

the struggle of Abdullah and urges readers to picture not only his physical efforts but also the pressure under which he is working. The readers' cognitive space is shaped by the blend of the immediate physical description and the metaphorical elements, aligning with Gavins' (2007) insights on the layering of modality and metaphor in text-worlds. By engaging the readers' imagination, the passage creates a richer text-world that goes beyond the literal confines of Abdullah's room.

This choice of word crafts the environment. Descriptive phrases like "my knees cracking like biscuits" and "hoist myself up" really paint those vivid images. This basis ties in with the main precepts of cognitive poetry-the language evokes physical experience or connections to the story. The stillness of Abdullah is broken by the knock at the door ("dhas-dhas-dhas-dhas"). The moment becomes urgent enough to drive home the sense of doing something, pushing the reader deeper into the intertwined spheres of obligation and sensory experience. It responds indirectly to the research questions through the subtle changes in modality and metaphorical extension that build up the text-world. This interplay between both physical and metaphorical deontic modality provides a dynamic narrative space: how textual cues help steer the readers' interpretation process and allow for a process of world-switching. The knock at the door introduces an external stimulus that deepens the text-world, illuminating the tension between the obligation inside and the pressure from the outside. This therefore aligns with discourse analysis as a method that describes how language shapes and directs the readers' cognitive engagement with the text.

4.9.3 Discourse Analysis of World-Switches

4.9.3.1 Enactors

4.9.3.1.1 *Abdullah (the narrator)*

Abdullah, who is both the main character and the narrator, acts as the key figure through which readers' understanding of the story takes place. His waking moments after the platinum jubilee celebration invite the readers to perceive his physical struggles and humorous self-reflection. His described actions struggling to rise, moving across the room, and interacting with the person at the door provide the textual cues that shape readers' understanding of the narrative setting and dynamics.

4.9.3.1.2 The visitor at the door

The visitor, characterized by a "dish embodied visage" and the squealing inquiry of "Who is this?" operates as an external enactor that constructs the readers' cognitive space by introducing an element of interaction. While their identity remains unclear, the visitor's sudden presence disrupts Abdullah's groggy and reflective state, inviting the readers to engage with this external interruption as a narrative pivot point.

4.9.3.1.3 The implied social/cultural world

Abdullah's reference to a Gujarati proverb (Jagya tya thi savar) constructs the readers' cognitive space by embedding a cultural narrative within the text. This proverb functions as an abstract enactor, representing cultural wisdom or tradition, and invites the readers to interpret its significance in shaping the broader social world and Abdullah's reflective processes. While not a physical entity, the proverb signals the pervasive influence of external cultural contexts on the narrative, deepening the readers' engagement with its thematic layers.

4.9.3.2 Temporal Boundaries

The time boundary is based on Abdullah's interesting perception of time, which is molded by his present condition and his reflection on aging. It starts with the Gujarati proverb Jagya tya thi savar, which translates to "it's morning whenever you wake." This saying provides a subjective view of time, which is in contrast to the objective timekeeping, and thus, it indicates that Abdullah's consciousness affects his experience of time. This is the idea Werth (1999) refers to, when he states that text-worlds can reflect personal perceptions rather than sticking to a chronological timeline.

Abdullah's physical condition the morning after his "platinum jubilee" complicates his sense of time even further. While "the day after" gives some vague temporal marker, the narrative does not provide any exact timestamps, instead concentrating on Abdullah's subjective experience of time. The sensory disorientation obvious in the form of adverbial phrases "in my head" and "at the door" makes him sluggish in response to the events happening around him. These delays mark a cognitive lag, smoothing the distinction between past event - the jubilee celebration and the present

moment. It is this temporal dissonance that resonates with Gavins's (2007) exploration of how text-worlds can move between immediate experience and reflective thought.

The repeated delays in Abdullah's actions "it takes me three, four swings to peel myself off a divan" point to the slow passage of time in his narrative. The repeated phrases and his sluggish movements convey a sense of time dragging on, which contrasts sharply with the urgency implied by the pounding on the door. This dissonance in timing creates a fractured mental space that emphasizes Abdullah's inner battle to reconcile his inner feelings with the outer demands that he is facing.

4.9.3.3 Spatial Boundaries

The spatial constraint in the text is closely associated with Abdullah's personal life as he struggles with his declining body within the bounds of his room. Abdullah begins by being "beside my bed, marinating in my smoking jacket," a phrase that makes one feel immobile and confined to his immediate space. The word "marinating" brings about an image of sensory and temporal stagnation, making his world claustrophobic.

As Abdullah attempts to stand, the spatial boundary broadens to include his bed room, but his observation turns it into a foreboding terrain. Even the cracking of his knees like biscuits and his strain to "hoist himself up" depict the bed room as a challenge in itself. The comparison that he is "braving a sandstorm" has further enhanced this perception, wherein an ordinary act becomes a task of heroism. This does align with Semino's (2002) point those changes in spatial relationships within text-worlds sometimes reflect the narrator's emotive and physical condition.

The weird knock at the door, described as "dhas-dhas-dhas," introduces the auditory aspect of the spatial boundary. Onomatopoeic repetition positions the door as a marker that separates Abdullah's immediate interior world from the outside. However, when Abdullah cannot respond right away to the sound, he underlines the disconnect between these two spaces. Adding spatial complexity to the boundaries are the "dish embodied visage at the door"; Abdullah's crusted eye puts a restriction on his seeing, so the figure in the door seems indistinct and dreamlike. The spatial elements create this cognitive space marked by their limitations and distortions much like Abdullah's physical fragility and existential uncertainty. According to Werth (1999), spatial boundaries within

text-worlds are dynamic and depend on the embodied interaction of the narrator with his surroundings. This is well articulated in Abdullah's failure to manage his surroundings, which forms part of the broader battle to adjust to an old body and a changing world.

Through a careful examination of the temporal and spatial boundaries, this passage reveals a complex relationship between Abdullah's personal perception and the changing text-worlds of the narrative. The changes in time depict his fractured consciousness and disorientation, while the spatial limits highlight his physical restrictions and emotional distance. These aspects add to the intricate nature of Abdullah's cognitive landscape, which ties into the novel's larger themes of aging, resilience, and the struggle for existence. Through careful word choices and metaphorical shifts, the text-worlds in this passage adapt to Abdullah's lived experience, showcasing the subtle interplay of time and space in H. M. Naqvi's work.

4.10 Passage 6

“Babu and I sit facing each other afterward, contemplating the walls. I don't know my youngest brother particularly well- after all, I departed for college soon after he was born- and what do you discuss with an IT manager at a Shariah- compliant leasing firm?” Say”I begin, “why don't you play table tennis anymore? If I recall correctly, partner, you excelled at it. You won that trophy-”

“It was for third place, in class seven-”

“That's qualitatively better than being seventh place in class three-” (Naqvi, 2019, p.33)

4.10.1 Introduction

In this passage Abdullah, the main character, gets engaged in a quiet conversation with his youngest brother, Babu. They sit facing each other, with little to talk about, reflecting the distance between them. Abdullah admits that he does not know Babu well because he left for college soon after Babu was born.

Babu now works as an IT manager at a Shariah-compliant leasing firm, living a more structured and practical life compared to Abdullah's free-spirited and eccentric

nature. To break the silence, Abdullah brings up a childhood memory about Babu's talent for table tennis, recalling a trophy he won. This leads to a light and playful exchange, showing Abdullah's use of humor and nostalgia to connect with his brother.

The scene takes place in a quiet, domestic setting and highlights the strained but underlying warmth in their relationship. It reflects themes of family distance, generational differences, and the effort to find common ground despite their contrasting lives.

4.10.2 Discourse Analysis of Modal Worlds

4.10.2.1 Epistemic Modality

The passage presents two key epistemic linguistic expressions: "I don't know my youngest brother particularly well" and "If I recall correctly." Both of these expressions introduce uncertainty, which directly affects the construction of the readers' cognitive space. In TWT, these moments serve as world-switches where the narrative transitions between the real-world base and a modal world, reflecting the narrator's internal state of knowledge or belief. When Abdullah says, "I don't know my youngest brother particularly well," it signals the beginning of a shift in cognitive space. The readers are not only exposed to Abdullah's uncertainty about his relationship with Babu but also prompted to consider the implications of this uncertainty within the broader narrative of estrangement and disconnected family ties. This phrase introduces the world of uncertainty, with Abdullah himself not being so sure about his relationship with Babu. The readers, thereby, find themselves in an abstract cognitive world where this unclarity about Babu prevails, underlining an emotional gap between the two characters.

The phrase "If I recall correctly" contributes to this sense of uncertainty. Suggesting the idea of false memory, Abdullah draws the readers into a fluid mental space. The verb "recall" refers to a journey into the world of memory, and with this entry, certainty becomes elusive. According to Gavins (2007), such markers of uncertainty form the very foundations of the text-world since they delineate the inner journey between what is known and what is unknown on the part of the character. However, at the same time, the change of mood also shapes the readers' perception by putting doubt on

Abdullah's memory truth, forcing him to inquire whether the story is being narrated well by such memories. Again, uncertainty does not stem from only Abdullah's misgiving, it shapes the vision of the text-world wherein knowledge is preliminary and one's past could be explained otherwise.

The choice of words in these sentences determines this perceptual structure. The adjective phrase “especially good” conveys the distance between Abdullah and his brother in terms of knowledge and emotional attachment. This distance greatly affects the way the readers view the perceptual space around the character. The text is an example in which individuals appear to forget their siblings but at the same time draws out a more fundamental concern regarding memory. Ownership and identity go hand in hand in this entire narration. The sub-ordinate clause "if I'm not mistaken" also points toward the sensitive nature of memory, which still eludes us. It invites the readers into an ambiguous landscape and creates an ever-evolving and ever-evolving narrative experience.

In the discourse analysis model, these uncertain expressions reveal more than simple self-doubts. Rather, they tend to interlock with exploration in a relationship between the family and the self within a text. According to TWT, the creation of cognitive space is an indeterminate process without the restrictions of the text's bounds. It keeps adapting with each step that has to be taken into the narrative by the readers. In this paragraph, the readers perceive the emotional and cognitive distance between Abdullah and Babu, which sets the stage for how their relationship develops throughout the narrative. The use of epistemic modality in this scene opens up opportunities to delve into themes of memory, identity, and connection within the novel.

This section uses the intuitive mode to explore what happened in the development of the text world. This is because uncertainty and memory affect the reading experience. As the story progresses these text worlds continue to change in response to character development and how uncertainty is negotiated in their relationship. The dynamic evolution of the text world is characterized by changes in various forms. It reflects the complex complexity of the characters' internal and external realities which continue to develop as the story progresses.

In short, Naqvi invites readers to a fluid perceptual space that is filled with doubts and memories through the epistemological method. This cognitive change in the readers foregrounds general themes of emotional distance, inter-generational distance, and the uncertainty that surrounds the relationships between people in the narrative. This does not mean that the readers are merely passive observers. Rather, they are active participants in building the text-worlds which evolve through modality and memory to create a narrative experience as a continuous journey of exploration and re-evaluation.

4.10.3 Discourse Analysis of World-Switches

4.10.3.1 Enactors

In the passage, the major enactors (the individuals or entities that perform actions or exist within the text-world) are **Abdullah**: The narrator and main character, who reflects on his relationship with his youngest brother. He is the one who initiates the conversation and reminiscing about the past. **Babu**: Abdullah's youngest brother, an IT manager at a Shariah-compliant leasing firm. He responds to Abdullah's attempt at conversation, providing a grounded perspective on the shared memory.

These two characters are the primary enactors in the passage, engaging in a brief, somewhat awkward interaction that reveals their contrasting personalities and distant relationship.

4.10.3.2 Spatial Boundaries

Spatial boundaries define the physical setting within the text-world, where characters are situated and where actions take place. In this passage, the primary spatial boundary is introduced with “Babu and I sit facing each other afterward, contemplating the walls.” The use of lexical items "sit facing each other" places the characters in a shared, intimate physical space likely within a room, where the walls symbolize the confined space in which the brothers interact. This setting creates a boundary that keeps the characters within a specific, limited location, indicating that their communication, both verbal and non-verbal, happens within the enclosed physicality of this space.

The linguistic description “contemplating the walls” introduces a sense of stagnation or inactivity, as the brothers are not actively engaging with each other or their

surroundings beyond their immediate environment. The walls serve as a boundary, physically limiting their world and symbolically reinforcing the emotional and cognitive distance between them. This spatial boundary emphasizes the lack of connection, both physically and mentally, as the characters are surrounded by a neutral, passive environment.

However, there is also a shift in spatial boundary when Abdullah brings up a childhood memory in the form of the linguistic expression “you excelled at it. You won that trophy.” Here, the spatial boundary is expanded as the readers are momentarily transported to a past location related to Babu's childhood, perhaps a school or a play area where he played table tennis. This moment introduces a shift in cognitive space, where the readers move from the immediate, confined setting of the present (the walls of the room) into a broader, more flexible space defined by memory and nostalgia. The spatial boundaries are, thus, dynamic as they oscillate between the present (the room) and the past (the memory of playing table tennis).

This shifting of spatial boundaries aligns with Werth’s (1999) understanding of world-switches, where the narrative moves between different domains or spaces, inviting the readers to experience these transitions cognitively. The physical space is static, but the mental space expands through the invocation of memory and the shifting between past and present.

4.10.3.3 Temporal Boundaries

Temporal boundaries in TWT refer to the timeframes in which events are situated, and they help shape readers’ understanding of things when are happening in relation to each other. In this passage, the primary temporal boundary is established with the present moment: “Babu and I sit facing each other afterward.” The adverb “afterward” signals that this scene takes place following some prior event, though that event is not explicitly detailed in the passage. This use of afterward introduces a temporal gap that frames the current moment, allowing the readers to understand that the scene exists in a particular moment in the story’s timeline.

With the adverbial clause "If I remember rightly" comes a time shift where the readers are taken to the past from the immediate present. This is perhaps a reflective

moment for Abdullah as he recounts the memories when Babu won the trophy in table tennis. The shift of focus is significant because it helps the reader move from the current scene of the brothers together to a specific past event involving Babu's competition. Here, the boundaries of time are fluid because even the present is interrupted when there is a dive into memory, which invites a reader to navigate between both these time periods.

There is much importance laid on the interaction between these time periods the present, where two brothers consider their relationship, and the past, which is revealed through Abdullah's memories. This duality makes the narrative richer, allowing the present to be shaped by past experiences, which broadens the reader's perspective beyond the current moment into a realm of recollection. Therefore, the shift between present and past in the novel actually shows the theme of the novel, that is to say, how the persistency of the past overshadows the present, notably concerning relationships and identity.

The interplay between spatial and temporal boundaries creates a lively narrative landscape for readers to explore in this volume. The concrete appearance of the room contrasts sharply with the fluidity of time. It changes the relationship between the present moment and memories of the past. This dynamic interplay between space and time is a key aspect of Naqvi's narrative style, where the lines between memory and the present often become blurred. The text-world is not a static environment, rather it is in constant flux as the characters reflect on their past and how it influences their current experiences.

This interaction further points to the mental and emotional detachment between Abdullah and Babu. The physical constraints of the room along with the time shift into a past memory, indicate how distanced the two protagonists are, as estrangement is also an element of the novel. Transitions in these contexts condition the cognitive space of the reader, as she/he moves from the palpable, confined present to the expansive, fluid present of memory.

Therefore, the boundaries of space and time used in this piece greatly play a role in the mental experience of the reader. By the actual setting-the room-and changing the shift from the current to the past, Naqvi brings a great dynamic text-world that repeats the emotional as well as cognitive distance between the two brothers. The fluidity of the boundaries allows the reader to be involved with the narrative at several levels, shifting

from the limited space of the present to the broader space of memory. This interplay of spatial and temporal boundaries depicts how text-worlds evolve: time and space are not fixed but change constantly as they create a layered cognitive experience for the readers.

4.11 Passage 7

Before the conversation can scrape further, I'm saved by the bell. But the thak -a-thak -a- thak-a of a Derby cane against the floor undoubtedly heralds another brother, the eldest, Hidayatullah, major Sahab to you. Although success might have eluded him in recent years – he flipped real estate during the construction boom in the early eighties and has been living beyond his means ever since- he sits on several boards, presides over the rotary club, cultivates local consuls and mandarins in the capital. He is not known to frequent these parts. I'm stuck up, he maintains, it's the spondylosis. "How old are you shahzady?" he asks.

Peeling myself from the sofa and yanking the waist of my sagging trousers, I reply, "seventy,sir." "Seventy, my foot!"

Does he look seventy?"Babu interjects.

Nargis shakes her head like a new bride.

Whilst I have oft been told I do not look my age- it is, perhaps, one of the few benedictions of corpulence - i sense conspiracy in this early effusion. "I am flattered-"

"I remember," the major continues, "he would be messing about in the house and lawn in the afternoon, nanga-patanga-"(Naqvi, 2019, p.34)

4.11.1 Introduction

This passage captures a lively family interaction that blends humor, nostalgia, and subtle tension. The narrator, Abdullah, finds himself rescued from one conversation only to be drawn into another with his eldest brother, Hidayatullah, a figure of fading prestige yet lingering authority. Through vivid physical descriptions and snippets of dialogue, Naqvi paints a portrait of sibling dynamics marked by teasing, affectionate mockery, and underlying familial hierarchies. The exchange playfully questions Abdullah's age,

evoking both personal pride and suspicion of a hidden agenda. Interwoven with these moments are glimpses into the brothers' past, revealing the interplay between memory and present reality. This short scene exemplifies Naqvi's ability to merge character revelation with sharp social observation in a richly textured narrative voice.

4.11.2 Discourse Analysis of Modal Worlds

4.11.2.1 Boulomaic modality

Following are the instances of boulomaic modality in the selected passage:

- i. "Although success might have eluded him"
- ii. "I'm stuck up, he maintains, it's the spondylosis."
- iii. "I am flattered-"
- iv. "I have oft been told I do not look my age"
- v. "One of the few benedictions of corpulence"

Boulomaic modality conveys the desires and wishes of a narrator and many other characters living in the fictional world. Thus, according to Text World Theory (TWT), boulomaic modality is incorporated into the realization of cognitive space by infusing subjective views of the discourse to be filled out with emotional details (Gavins, 2007). Cognitive space is constructed dynamically through the interaction of linguistic choices and contextual factors", as Werth (1999) maintains, suggesting how the reflections of the narrator shape the mental representation of the discourse in the mind of the readers. The sentence "Although success might have eluded him," uses the modal auxiliary verb "might." There seems to be some sense of doubt that follows Hidayatullah's achievement at work. Lexically, the verb "elude" means it is evasive, therefore something hard to obtain, a desire or expectation that can never materialize. This makes clear the aspirations and perceived shortcomings of Hidayatullah, opening up a mental space where societal expectations meet personal ambition. Gavins (2007) identifies that "text-worlds provide a mental framework that allows readers to navigate complex emotional and social landscapes," which shows how cognition is impacted by text-worlds. Discourse analysis helps dissect evaluative stances and social judgments within the narrative context (Werth,

1999).

Likewise, in the statement, "I'm stuck up, he maintains, it's the spondylosis ", "I'm stuck up" indicates that the narrator feels reluctant or not able to participate in social activities due to "Spondylosis" (a cervical disease). In this sense, the framing of intellectual space explains that physical challenges are linked to individual wishes and social expectations as found in cognitive poetic theory (Stockwell, 2002). Gavins (2013) states that "the intellectual space is made through the blend of experiences and story's viewpoint" putting an emphasis on the difficulty of speaker's self-construction.

The clause "I am flattered-" is an example of boulomaic modality characterized by feelings of gratitude or satisfaction on the part of the narrator when exposed to perceived compliments. The adjective "flattered" is suggestive of a positive evaluative attitude, with respect to a need for social validation. Here, the phrase functions on an interpersonal level in shaping the cognitive space, focusing on the reactions of the narrator to how others perceive him. According to Werth (1999), "the construction of cognitive space relies on the participant's ability to infer intentions and emotions from discourse features," which further demonstrates how boulomaic expressions help in world-building.

In the sentence "I have oft been told I do not look my age," boulomaic modality is quite patent in the clause "I have oft been told," because the narrator here is seeking confirmation of a preferred characteristic from elsewhere. The adverb "oft" indicates that the affirmations have been frequent, which makes this, again, one of the ways in which social feedback shapes the self-image of the narrator. Viewing through the lens of TWT, this adds depth to the modalized world as it introduces an outside source of affirmation that illustrates how boulomaic expressions are really there for world-switches and shifting perceptions within the discourse (Gavins, 2007). Jeffries (2010) notes that language choices "reveal the cognitive biases and attitudes that shape a character's mental landscape," thus making such modality expressions relevant to the study.

The phrase "One of the few benedictions of corpulence" presents the concept of a positive image using the word "benedictions" to indicate the appreciation of narrator's physical characteristics, but is compared with "corpulence" showing an implicit wish to

seek acceptance in socially labeled attribute. Gavins (2007) states, "intellectual area faces a dynamic development when the discourse proceeds," which can be clearly seen from the change in the perception of the narrator. This phrase formulates the cognitive space from the perspective of the interplay of individual acceptance and attitudes of society towards physical appearances. In short, the lexical choices are significant, reflecting individual wishes and social relationships, as Text World Theory suggests. Through discourse analysis, we can uncover the deeper meanings behind these boulomaic expressions, which indicate their influence on the narrator's self-image and their relationships within the larger social framework of the novel.

4.11.2.2 Epistemic modality

The following linguistic expressions relate to epistemic modality:

- i. "undoubtedly"
- ii. "might have eluded him"
- iii. "He is not known to frequent these parts."
- iv. "Perhaps"
- v. "I sense conspiracy"
- vi. "I have oft been told I do not look my age"
- vii. "Does he look seventy?"

The passage contains several examples of epistemic modality which expresses the narrator's degree of certainty, belief, and inference in the discourse. According to Text World Theory (TWT), epistemic modality has a role in the formation of cognitive space as it introduces varying degrees of certainty and speculation that affect how events and characters are mentally represented (Gavins, 2007). As Werth (1999) puts it, "epistemic modality shapes the cognitive space by giving access to the speaker's point of view of the probability of events," something that is unmistakably reflected in the thoughts of the narrator.

The adverb "undoubtedly" is a strong linguistic marker of certainty regarding Hidayatullah's arrival. This word choice strengthens the belief of the narrator, which then

has an effect on the way the readers takes in the situation with a strong assertion of reality. It heightens the world-construction through its description of the knowledge that the narrator holds regarding family routines and expectations. From the perspective of discourse analysis, "undoubtedly" marks an authoritative position that demonstrates how modal expressions create reliability in the narrative (Simpson, 2004).

The phrase "might have eluded him" indicates uncertainty and the implication of speculating on the professional difficulties of Hidayatullah. The modal verb "might" represents lack of confidence on the part of the narrator about the events, thereby opening up a mental space in which past happenings are envisioned through guesswork. The word "eluded" is an unintentional failure that stresses the feeling of loss and missed opportunities. This resonates with Gavins' (2007) argument that "epistemic modality constructs hypothetical text-worlds, allowing readers to infer possibilities beyond the immediate discourse."

The sentence "He is not known to frequent these parts" suggests that the presence of Hidayatullah is uncertain on what is generally understood. "Not known" is used to suggest that there is some doubt regarding his habits, which makes a mental space where assumptions about his behavior are made from indirect evidence. The word "frequent" indicates a routine action, hence adding to the idea of the constructed reality by referring to past activities. As argued by Werth (1999), "text-worlds are populated by entities whose actions and tendencies are inferred through epistemic clues embedded in discourse."

The adverb "perhaps" explicitly defines a tentative stance, indicating uncertainty and speculation in the discussion. Such an expression leaves possibilities open in a cognitive space and simply highlights the fact that the narrator does not know much. This linguistic element supports the idea that the text is subjective, there are several interpretations and outcomes. These epistemic markers help negotiate meaning and keep the narrative flexible, according to Jeffries (2010).

The clause "I feel conspiracy" refers to personal knowing basing intuition. Using the word "sense" denotes a thinking pattern that introduces the feeling of mistrust in the thoughts of the narrator as the base to develop the narrative with regard to the particular

view of an individual. From the usage of these lexical choices, we see the development of our knowledge with regard to desire where the narrator's emotions change his view towards that incident. As noted by Gavins in 2013, "subjective epistemic markers outline the intricate tie between thought and emotion in storytelling."

In the sentence "I have oft been told I do not look my age," the speaker communicates an epistemic stance in that she invokes the opinions of others. The use of the adverb "often" implies that this has happened to her more than once, which brings into focus the narrator's reliance on the views of others rather than self-assessment. It shows the manner in which an identity changes within a given narrative and appears to be dynamic (Stockwell, 2002).

The interrogative sentence "Does he look seventy?" calls for judgment regarding the appearance of Abdullah, and the people are given the opportunity to comment. In this case, the verb "look" means how he looks from outside, which again comes out the uncertainty and subjective judgment of his age. It further opens a wider discussion since it invites the opinions of other characters in the story. According to Simpson (2004), "interrogative epistemic structures help negotiate common understandings in conversation."

From the selected instances in the passage, cognitive space of the reader gets constructed, since they contain multiple layers of certainty, speculation, and inference that color the way readers perceive events and characters. The Text World Theory clearly shows how epistemic modality enhances the text-world in the dynamic interplay of perspectives and interpretations.

4.11.3 Discourse Analysis of World-Switches

4.11.3.1 Enactors:

In the given passage, the protagonist engages in a conversation with Hidayatullah, answers questions, shares his thoughts, and reflects on his age and looks. Hidayatullah, the eldest brother of the protagonist, enters the scene, initiates the conversation, and discusses the protagonist's past behavior and current circumstances. Babu is the character who interjects and expresses doubt about the protagonist's claimed age. Nargis is another

character who shakes her head in agreement with Babu's skepticism regarding the protagonist's age. These enactors contribute to the dialogue, actions, and interactions within the passage, shaping the narrative and constructing the modal worlds within the discourse.

4.11.3.2 Temporal Boundaries

The passage does not explicitly indicate significant temporal shifts. However, we can infer some temporal boundaries based on the information provided. The mention of the protagonist's past behavior, when Hidayatullah recalls him "messaging about in the house and lawn in the afternoon, nanga-patanga (naked)," suggests a shift to a past temporal boundary. This temporal shift allows the readers to envision the protagonist's earlier actions and behavior. The reference to Hidayatullah's involvement in real estate during the construction boom in the early eighties implies a temporal boundary that positions the narrative within a specific historical context.

4.11.3.3 Spatial Boundaries

The passage provides some clues regarding spatial boundaries, which help in understanding the different locations and settings within the narrative. The initial setting is implied to be a conversation between the protagonist and Hidayatullah, possibly taking place in the protagonist's residence or a shared communal area. This spatial boundary sets the stage for their interaction. The mention of Hidayatullah's absence from "these parts" suggests a spatial boundary between the location where the conversation is taking place and the usual whereabouts of Hidayatullah. This indicates a shift in spatial boundaries and the introduction of a new location or context. The protagonist's mention of "the capital" when referring to Hidayatullah cultivating relationships with local consuls and mandarins, implies a different spatial boundary, suggesting a city or urban area where influential figures are present.

Understanding perceptual space in literature requires examining how readers align linguistic cues with pre-existing mental models and schemas (Emott, 1997, p. 23). Analyzing world switches in terms of temporal and spatial boundaries enhances our understanding of the narrative's structure and the cognitive spaces created within the discourse. These boundaries help situate the characters, their interactions, and the events

within specific times and places, adding depth and context to the text-worlds represented in the novel.

4.12 Passage 8

Whilst we sit about like a family, discussing this, that, the other, foreign policy, physiotherapy, the flower show, I find myself speculating about the objective of the Major's visit. The clan only gathers at marriages and funerals, a night or two during Muharram, and on the second day of Eid. The major's third wife, a Kashmiri who wears too much rouge, has been to the house a few times, usually for the Childoos' joint birthday. Nobody assembles for mine.

"We have to think about the future," the Major is saying digging into his chair.

"What about the future?" I blurt.

"The past is the past but the future belongs to them," he says with a vogue nod towards his audience, the conspirators.

"We have to think about square yardage and equity. We have to think about the Lodge." (Naqvi, 2019, p.36)

4.12.1 Introduction

The narrative takes place during a casual family gathering where various topics such as foreign policy, physiotherapy, and a flower show are discussed. However, the central focus shifts to the Major, a character whose visit raises questions among the family members, particularly the narrator, Abdullah. The family seems to convene only on special occasions such as marriages, funerals, and religious observances, so the Major's presence stands out. The Major is an important figure, and his third wife, a Kashmiri woman, has been visiting the house occasionally for celebrations, particularly the Childoos' joint birthday. He feels more and more alienated by the family's inability to pull together for his special occasions. In this scene, the Major presents himself as a serious man on a mission, discussing the future with a commanding presence. He mentions terms like "square yardage" and "equity," as well as the future of "the Lodge," suggesting that his visit relates to some family planning or financial issue. Abdullah's

question to the extent of what awaits him depicts his curiosity and perhaps, a suspicion of what the intentions of the Major are. The dialogue of the character shows some undercurrent stress. Abdullah felt somewhat displaced from the group because he doubted the true intent of Major's words. This passage full of family dynamics creates suspense within what otherwise would have been an ordinary scene. The apparently inane subjects of discussion juxtapose the Major's obtuse and serious remarks. This sets up a juxtaposition of personal and family affairs. The family dynamics have reached a critical level where their traditional gatherings are disrupted by the arrival of a potentially significant, but unclear, development--the plans for the future by the Major.

4.12.2 Discourse Analysis of Modal Worlds

4.12.2.1 Epistemic Modality

In the selected passage, the particular linguistic expressions “speculating, what about the future? The future belongs to them” have been used which relate to epistemic modality. The epistemic modality plays a crucial role in constructing the readers’ cognitive space, guiding them through varying levels of certainty and uncertainty about the unfolding conversation. The shifts in epistemic modality create a dynamic interaction between speculation and certainty, which shapes the reader’s engagement with the text and highlights the development of different conceptual worlds within the narrative. This progression is an essential feature of the cognitive poetic approach, where modality helps organize the readers’ interpretive framework, aligning them with the character’s evolving understanding of the world (Stockwell, 2002).

The passage opens with Abdullah’s reflection “I find myself speculating about the objective of the Major’s visit.” The word “speculating” immediately invites the readers into a world of epistemic uncertainty in this regard, Abdullah's inner world is a place with no knowledge at all that invites the reader into his world of incomplete information. According to Kiefer (1995), speculative verbs create a sense of epistemic openness, in which truth is elusive and multiple possibilities exist. The word "speculating" shows that Abdullah is indeed trying his best to close the knowledge gap, but his thought world remains under a mist of uncertainty. This vocabulary used in the sentence reflects that Abdullah is not absolutely aware of the situation. In other words, his ignorance about the

situation contributes to the readers' cognitive experience. This gives way for the readers to enter the text-world not as a realm of fixed knowledge but rather as one filled with potentialities and uncertainties (Lyons, 1977).

"What about the future?" Abdullah's next question deepens the uncertainty. The immediate directness and suddenness of the question shows how a person is confused or puzzled. The readers get introduced to this world where future is such a central issue to find out. The phrase "What about" implies an attempt towards clarification or understanding of some concept that is still uncertain. For the readers, a question like this marks a step from uncertainty over the visit of the Major to another kind of uncertainty regarding future events. According to Traugott (1989), such open-ended questions create a space for questioning, where the readers in tandem with the character entertain possibilities. This represents the crucial juncture at which the reader needs to travel across a conceptual divide and follow Abdullah on his search for meaning. This is one of the questions most significant in constructing the readers' cognitive space because it locates the future as the unknown, unmapped, and thus to be ventured into further.

On the contrary, readers change their perspective on the basis of Major's answer: "The past is the past, but the future is theirs." This assertion is positive and reassuring. It shapes future events in a way that is already established and owned. This authority is in stark contrast to the uncertainty that Abdullah had received earlier. As van der Auwera and Aerts (2015) observe, the use of epistemic certainty in this type of statement is to proclaim power and dominance, as if to imply that knowledge is not only available but also owned by certain people. Such a statement means that, according to the Major, the future is not ambiguous rather it relates to ownership. The Major's certainty creates new reality within the text, for knowledge about the future becomes authoritative rather than speculative. The readers have a vicarious trip to two worlds of different perceptions: the ambiguous, speculative world of Abdullah and the assured, structured environment of the Major.

This process from doubt to assurance thus results in a significant shift in the readers' cognitive experience. When the narrative moves from Abdullah's speculative thoughts to the Major's authoritative declaration, it changes the readers' way of relating to

the text. Initially filled with doubts and questions, the cognitive space of the reader begins to hold the certainty that the Major brings, depicting the future as something already known and determined. This change reflects a movement in the text from a state of epistemic fluctuation to a state of stability. As Stockwell (2009) recommends, epistemic modality variations influence the story's temporal flow in a sequence of cognitive stability and instability influencing the readers' comprehension of the story and its characters.

The passage illustrates how epistemic modality actively shapes the readers' cognitive experience so that they may move from speculative uncertainty to assured knowledge. This interplay has the effect of highlighting the dynamic nature of text-worlds, in which lines between certainty and doubt are always in a state of flux. Here, the reader is not an observer but an engaged participant in these shifts, drawing him or her deeper into the evolving narrative. This process accords with the cognitive poetic perspective that modality is key in constructing the readers' view of the world (Stockwell, 2002).

So, epistemic modality affects the way the readers construct and engage with the narrative world. The readers' cognitive space is elastic, growing and shrinking as modality shifts, thus mirroring the fluidity of the text-worlds as they emerge. These epistemic modal shifts from speculation to certainty operate as indicators of the world-switches that exist in the narrative and reveal how the text involves the reader in exploration across the shifting conceptual spheres of the characters. By these explorations, the text thus underscores the delicate link between modality, cognitive space, and the developmental path of text-worlds in the novel.

4.12.2.2 Deontic Modality

In the above chosen passage, one of the phrases that connotes deontic modality includes "we have to." This phrase reflects how deontic modality is embedded in readers' comprehension as it relates to duties, necessity, and power. The phrase "we have to" is bound by obligation and responsibility in such a way that it makes the readers infer the character's intention as well as the forces behind the tale. Deontic modality expresses necessity, obligation, or permission. This repetition not only emphasizes the significance

of certain actions but also immerses the readers in a mindset where the discussed issues are seen as imperatives that demand attention.

The Major's assertions, "We have to think about the future," and "We have to think about square yardage and equity. We have to think about the Lodge," are clear instances of deontic modality. The repetitive use of the expression "we have to" gives an impression or creates a feeling of obligatoriness or necessity that shows these characters, despite holding subjective opinions, have no option but to interact over the given issues. As Kiefer (1995) notes, deontic modality presents a context in which it creates a kind of normative context. The actions are represented as being obligatory rather than merely facultative. This use of the phrase "we have to" grabs readers' attention as they get to know that these issues-the future, square yardage, equity-are not mere recommendations but rather dire matters with which the protagonists need to contend.

The deontic modality determines the way in which the power relationship within the family will be perceived by the reader. When the Major says, "we have to" time and again, he presents the discussion as a job that needs to be done, but at the same time, he establishes his control over the situation. He makes the actions being discussed seem like unavoidable and urgent ones due to the position he gives himself in the commanding role. This linguistic move tells the readers that these things are very important, the Major claims the right of authority on what has to be done. And so, the cognitive space that is created in the mind of the readers is where characters are obligated to do something, it guides them with this sense of urgency. As van der Auwera and Aerts (2015) note, the use of deontic modality in such a way often reflects a power dynamic in discourse where authority is exercised through normative claims about what should happen.

From a cognitive perspective, the repeated phrase "we have to" also puts the readers in a shared obligation space, subtly inviting them to align with the Major's sense of urgency. It is in the Major's dialogue that the readers start to realize that it is not a case of weighing options but of being coerced into dealing with some specific, urgent issues. The readers' cognitive space is shaped by the sense of duty and responsibility that the Major injects into the conversation, which goes beyond the characters and shapes the readers' understanding of the family dynamics. As Stockwell (2002) emphasizes, deontic

modality fosters shared cognitive spaces between characters and readers, reinforcing the imperative nature of the discourse.

The significant shift from epistemic modality to deontic modality brings an assertive, action-driven tone of change that guides the readers from uncertainty surrounding the visit of the Major to one where characters feel compelled to act in certain ways. It further emphasizes a larger theme throughout the novel: the clash of knowledge and expectation and between personal will and communal responsibility. According to Traugott (1989), the relationship between epistemic and deontic modality allows for an interactive construction of text worlds, where the borderline is constantly blurred between what it is necessary to be true and what it is merely known to be.

The expression "We need to think about tomorrow" puts forward the necessity of being concerned with something that lies ahead. And this happens because, amidst all those angst-filled souls in this novel, more than once characters find themselves questioning the nature of individual and collective responsibilities. Not just abstract, the notion of future calls for specific thought. The linguistic expressions "Square Yards and Equality" and "Lodge" also narrow the concentration towards the concrete issues that the family has to confront, making it a scenario wherein actions are driven by desire rather than real choice.

Through the use of deontic modality, an obvious shift occurs toward text-world wherein one moves from personal contemplation to collective obligation. It is a transition for the readers from a mental space full of uncertainty for what the future holds toward characters who are driven out of necessity and duty. The Major's phrase "we have to" somehow reflects an authority over what is going on with both characters and the readers' involvement within the story. This very decision makes the readers recognize the importance of the matters involved, immersing them in a world that demands attention toward such matters, thereby shaping the readers' comprehension of how the narrative develops. This shift in cognitive space also reflects the development of text-world in the novel with the obligations and expectations given top priority (Stockwell, 2009). The repeated occurrence of the phrase "we have to" gives off an urgency, taking the readers to a space where action becomes necessary instead of discretionary. It demonstrates external

influences on the family dynamics, but at the same time, indicates how those same internal dynamics create their own narrating environment. The notion of deontic modality in handling these commitments needs to be understood when understanding the complex interstices of power, obligations, and family relationships established within the story.

4.12.3 Discourse Analysis of World-Switches

4.12.3.1 Enactors

In the given text, there are several enactors that play a significant role in shaping the readers' perception. Enactors are those who enact or are portrayed as agents within the narrative. These enactors can be characters who are named or implied through their actions or dialogue.

4.12.3.1.1 *Abdullah (the narrator)*

Abdullah is a significant enactor in this passage, reflecting on the situation around him. The inner reaction of the individual to the family gathering is more specific, especially what he thought about the visit of the Major. Thus, his inner monologues and reflective thoughts serve to enlighten the reader to a deeper understanding of the cognitive world. Abdullah mentions that they only came together for marriages or funerals, a very emotional and social estrangement. He also challenges the Major's statement with respect to "the future": "What about the future?" This is a natural response to the Major and possibly a skeptical one too regarding the Major's intentions.

4.12.3.1.2 *The Major*

The Major plays a crucial role in this passage. His words and actions drive much of the dialogue and bring about a shift in the narrative. When he says, "We have to think about the future," he actually introduces the concept of future planning, prompting the characters (and the reader) to consider more serious matters. The Major's authoritative tone and focus on practical issues like "square yardage and equity" position him as a figure of control in this conversation. His presence is also emphasized through Abdullah's speculation about his purpose, indicating that the Major's role is central to the unfolding events.

4.12.3.1.3 *The Major's Third Wife (the Kashmiri woman)*

The Kashmiri woman is not directly involved in the dialogue, she is an implied enactor in the passage. Her presence is mentioned briefly in the context of family gatherings, specifically for the Childoos' joint birthday, and her interactions with the family seem to be regular, though her significance is less clear at this point. She is part of the family's social circle and may play a larger role in the broader familial dynamics that are hinted at in the passage.

4.12.3.1.4 *The Family (the conspirators)*

Other members of the family are there in the plot but remain unnamed and silent during this segment. The conspirators, as termed by the Major, have collectively planned the larger scheme or plan in respect to "the future". They act merely as the listeners for the instruction or suggestions that are to be presented by the Major and appear therefore as mute players within an unfolding scheme.

4.12.3.1.5 *The Childoos*

Even though they do not directly speak or act in this scene, the Childoos are mentioned as part of the family's normal gatherings, especially in their shared birthday celebrations. Their presence in these family traditions makes them a part of the social atmosphere and context that makes them a part of the larger group of participants in the family dynamic, even though they stay in the background in this scene.

4.12.3.2 *Spatial Boundaries*

The boundaries discussed here are simultaneously spatial and temporal, being crucial in shaping the cognitive space and deepening connections between the readers and narrative setting and characters. A study of these boundaries through the application of TWT brings to light how both physical and mental spaces are created through the passage.

The family home is where the story takes place. As the flow of the conversation is natural, the comfort and coziness build a sense of familiarity and warmth in the atmosphere. This creates the setting for characters to talk about their day-to-day lives. The scene accurately depicts the occasion when the entire family is present, discussing

things enthusiastically. This is subtly influenced by Major, which changes the normal family dynamic.

The linguistic expression "The Lodge" indicates another spatial boundary that goes beyond the immediate family home and takes the readers to a broader, more abstract world. The lexical item "Lodge" refers to a place connected to family heritage or property, and the reference to it indicates future plans regarding this space. The expression "lodge" portrays a thing that requires attention and consideration, involving practicalities such as "square yardage" and "equity." This creates the cognitive space of a future-oriented context—potentially a property or asset—that is central to the Major's concerns, inviting the readers to the mental world that focuses on planning and logistics.

The spatial tension stems from the physical and emotional distance between Abdullah and his family. Even though they are in the same room, Abdullah's comment that the family comes together only during special occasions creates an atmosphere of emotional and even spatial detachment. His mind is full of questions and doubts regarding what the Major intends, yet his family is with him in the physical world. In short, this piece of writing presents a complex relationship of time and space. Where the shift from the present to the future exposes an apparent conflict between the trivial and the significant, it is the separation in the space that highlights the psychic and emotional distance between Abdullah and his family. This leads to new spaces, including the lodge, with future fears and changes. The boundaries on that then heighten the overall theme of family, time, and identity within the storyline, making it more relevant to the changing psyche within the readers.

4.12.3.3 Temporal Boundaries

This section begins with the description of modern-day family scene through the use of specific lexical items: "Foreign Policy", "Physical Therapy" and "Flower Show", etc. The scene presents a rather ordinary scene where the characters talk about ordinary things in daily life but when Major changes the subject to the future the focus gets changed. It creates a concept of time that goes beyond that time. Referring to the "future" creates a new cognitive space that encourages thinking about long-term plans and concerns. And the opposite is true of casual discussion. This change points to a separation

between past, present, and future. Major sees the past as something to be sure and sees the future as a cause for concern.

There is little difference between the family reunions that have taken place since then and previous occasions. Abdullah noted that the family only gathers for important events such as weddings, funerals and religious ceremonies which is a subtle indication of the passage of time and how their interactions have changed and current activities seem to recall memories of past gatherings. Thus, making the feeling deeper. This is further emphasized when Abdullah notices that no one has gathered for his most important moment. This creates feelings of neglect or loneliness in terms of time.

4.13 Passage 9

I am certain I was mummy's favorite. She raised me to be myself. I am not a bad man but not good for much anymore. I am a fat man and an anxious one. The insides of my thighs chafe when I climb down the stairs from my quarters; I avoid loitering below because my youngest brother, Babu, occupies the mezzanine with his twin boys and plain, mood faced wife, Nargis- a lass with the charm of an opossum. The arrangement poses a bit of a problem because I love the children, those two crazies little Childoos. (Naqvi, 2019, p.5)

4.13.1 Introduction

This paragraph is a contemplative monologue regarding narrator's life at the present time and his family relationships. The main character, Abdullah, contemplates about his life that shows his strong sense of nostalgia and vulnerability. Now as an elderly gentleman, Abdullah, remembers his mother and how they were close to each other. This bond impacted Abdullah's identity greatly. In spite of this relationship, Abdullah admits the negative effects of ageing, characterizing himself as a "fat man" who is "not good for much anymore." His struggle with the limitations of his ageing body is highlighted by his open acknowledgement of his bodily discomforts, such as the chafing of his thighs when descending the stairs from his rooms. A complicated relationship exists between Abdullah (the narrator) and his younger brother Babu, who lives with his wife Nargis and their twin boys, whom he lovingly refers to as the "Childoos." This

tenderness shows that the children provide him joy, especially in contrast to his often-critical tone. Though Abdullah calls the kids "crazy little Childoos". He has less affection for Nargis, but he does show true affection for the kids. As Abdullah acknowledges avoiding the lower floors of the house to limit interactions with Nargis, the tension between them is evident. This paragraph takes place within Abdullah's house depicting him reflecting on his physical deterioration, his position in the family, and the small disputes that shape his everyday existence. These things hint at the personal life of Abdullah and launch the main themes of the novel -the themes of identity, belonging, and problems of family relationships.

4.13.2 Discourse Analysis of Modal Worlds

4.13.2.1 Boulomaic Modality

Boulomaic modality, which is concerned with expressions of wishes, desires, or preferences, is highly important for the formation of cognitive space. The verb "avoid" indicates a preference not to do something. Another verb "love" exemplifies strong emotional desire or affection and, therefore, is an example of boulomaic modality as it relates to the feelings of the speaker. Gavins (2007) suggests that within Text World Theory (TWT), boulomaic modality is a significant notion aimed at revealing the inner worlds and emotional landscapes of characters. Avoidance indicates a conscious decision on the part of the narrator, whereby keeping emotional distance or sidestepping conflict triggers this particular choice. These particular linguistic choices give the readers some insight not only into what the narrator does but also into why he does it, thereby developing the readers' understanding of the character's internal and external experiences. The narrator says things to express his desires and feelings. For example, when the narrator states, "I avoid loitering below," it strongly implies tension or strain in his relationship with his brother's family. This detail makes the readers feel the tension in the family system and increases their cognitive and emotional investment in the text. In contrast, "I love the children" puts emphasis on the love of the narrator for his nephews. The verb "love" refers to the deep emotional relationship of the narrator with the children. This contrast between discomfort and affection calls the readers to further explore the complicated emotions of the narrator.

Readers actively contribute to meaning-making through the creation of gaps or inferences from the linguistic cues within the text (Stockwell, 2002). Boulomaic modality expands the narrative world toward depth and complexity. Such linguistic cues highlight the narrator's desires and aversions, allowing the readers to understand the social and emotional settings of the story. Gavins (2007) points out that for TWT, modality is important in world-switches as indicates transition between the cognitive spaces constructed by the believers' and non-believers' beliefs, desires, and emotions. In this text, the narrator's conscious feelings and desires require the readers to create an elaborate mental image of his world of love and tension.

Readers actively decode the text through clues such as avoidance and affection, enabling them to understand how emotions and desires shape the narrative. The use of boulomaic modality in this excerpt expands the readers' cognitive space because it helps them relate with the emotions and motivations of the narrator, thereby heightening their depth of understanding of the text. The linguistic cues associated with desires and emotions create a richly motivated world in which the narrative transpires, appealing to a deeper and more empathetic reading experience. With these cues, readers are invited to the process of meaning construction, which, therefore, provides rich insights.

4.13.2.2 Epistemic Modality

Paul Werth (1999) emphasizes the role of epistemic modality in constructing a stable text world where certainty provides a certain direction to the readers. Epistemic modality is, thus, concerned with expressions of certainty, belief and knowledge that guide the readers' understanding of the text. The passage contains linguistic features of epistemic modality such as the clause "I am certain" and the phrase "not good for much anymore", which enable the readers to explore more of the narrator's inner life and thereby draw inferences about his self-concept, emotional state, and interpersonal relationships.

Epistemic modality assists readers in understanding the degree to which the narrator is convinced as well as believes in his personal experiences and relationships. The adjective "sure" in the sentence "I am sure I was mummy's favorite" evokes a great level of belief in the fact that the narrator believed himself to be a favorite in the family.

This establishes a text world that enables the readers to understand the positivity of the narrator's self-created identity. This certainty is grounded in the cognitive space of the readers. The sentence "I am sure" evokes an idea about an unshakeable reality, emphasizing a reality that satisfies the narrator of the security of his bond with his mother. This acceptance allows the readers to construct a cognitive model of the emotional background of the narrator.

This contrasts dramatically with the line "not good for much anymore," in which his diminished self-perception is a reflective take on uncertainty regarding current value. The movement from clarity regarding the past that is, his mother's favoritism into the murkiness of the present increases the readers' engagement and allows him to feel for the narrator's vulnerability and introspection. This uncertainty adds an emotional depth so that the readers can actually feel the collapse of the narrator's self-confidence, thus creating more complex and subtle character representation. The battle between past confidence and present doubt forces the readers to struggle through many layers of thought.

Epistemic modality illuminates the self-perception of the narrator and enables readers to capture the tension between his past and present identity. The sentence "I am sure I was mummy's favorite" portrays a strong nostalgia for the period when the narrator felt loved. This certainty makes it possible for readers to view the narrator as someone whose identity is deeply knit with past relationships. The concept of text-worlds by Werth (1999) indicates that such epistemic sureness establishes a level playing field for the readers to believe the narrator when these beliefs are integral to his self-concept. Such stability allows readers to explore further into the emotional bond he has with others, which provides insight that broadens the scope of their identity presentation as coherent and dependable.

This dynamic quality in the narrative gives rise to the shifting thoughts. This spurs the readers to reflect on the journey of the narrator as he has turned insecure, incredibly far from being confident. Simpson (1993) establishes that work on modality illustrates how these alterations in knowledge create tensions in the narrative, leaving the readers to rethink about the character. The juxtaposition of certainty and doubt enables readers to

form a richer view of the narrator, who feels both assured about his past and uncertain about his present. Peter Stockwell (2002) points out that readers rely on epistemic devices to fill in gaps through the sense of certainty or lack thereof that the narrator might get across. This expands the readers' mental space and augments their understanding of the text. The confidence in "I am sure I was mummy's favorite" invites readers to the depths of emotional and familial nuances that justify this claim and thereby heighten their interaction with the text. This question allows the inference that the dependence upon his mother's love is vital to the narrator's identity. Stockwell (2002) proposes that readers create mental images of characters by making use of epistemic cues, filling the gaps in the narrative based upon the level of certainty versus uncertainty presented. The epistemic modality embedded in the selected passage, therefore, allows the readers to envision a world in which the narrator's emotional stability is based on her past.

Gavins (2007) gives attention to epistemic modality in the context of world-switches: transition from one cognitive space to another which is controlled by changes in a character's beliefs. The movement in the passage from certainty to uncertainty helps readers trace the voice and self-perception of the narrator himself, giving emotional depth to the story. Epistemic modality helps construct a narrative landscape, enabling readers to reflect on the narrator's previous confidence and current doubts. The contrast between "I am certain" and "not good for much anymore" signifies a world-switch, illustrating the narrator's shift from assurance to insecurity. Gavins (2007) asserts that modality is key in crafting these transitions, guiding readers through different cognitive realms shaped by the narrator's evolving beliefs. This shift in epistemic modality, besides adding complexity to the narration, also encourages the readers to engage more intimately with the narrator and his journey of emotions, thereby bringing more depth to the character and the experience.

The use of epistemic modality in the passage widens the understanding of the readers in terms of traveling across the narrator's emotional and psychological journey. The linguistic signs of certainty and doubt create a complex environment for cognition while allowing the readers to connect with the former confidence of the narrator and current uncertainties. This makes the text lively by actually enabling the readers to participate in the meaning-making process. These changes in epistemic modality give

richness to the narrative world and enhance the readers' overall cognition.

4.13.3 Discourse Analysis of World-Switches

In Text World Theory (TWT), world-switches are conceptual transitions across cognitive space, enabling the readers to move across differing conceptual worlds influenced by time or place. In the extract, these world-switches are realized through the alternating self-image of the narrator, memories of the past, present family relationships and the environment. The analysis of the enactants, time boundaries, and space boundaries brings to light how these segments create different text-worlds and lead the readers to better understanding of the narrator's experiences.

4.13.3.1 Enactors

In TWT, enactors are defined as characters or entities that come to play a key role in shaping the text world. From this excerpt comes the array of characters-in-the-head: narrator, mother, brother Babu, Babu's wife Nargis, and the twins themselves. Each is distinct and has a particular place in the cognitive space for the narrative, one that assists in the performance of world-switches as he considers his relationships with them.

4.13.3.1.1 *Narrator*

The central enactor of the story is the narrator, and his reflections motivate these world-switches. He starts by saying, "I am sure I was mummy's favorite," which indicates tells that he is emotionally connected to his mother, highlighting that her approval was so crucially important for him and his sense of identity. The use of "sure" conveys deep confidence, and the readers are invited to the narrator's assured view of his childhood.

4.13.3.1.2 *Babu and Family*

The reference to Babu and his family marks a shift in the enactors of the narrative, moving the focus from the narrator's relationship with his mother to his interactions with his brother's family. The narrator's use of distancing language "I avoid loitering below", reflects his discomfort with this arrangement, creating a world of emotional tension. The enactor Nargis is depicted negatively as "plain, mood-faced" with "the charm of an opossum," which furthers the emotional divide between the narrator and this part of his family.

4.13.3.1.3 Twins

In contrast, the twins (whom the narrator affectionately calls “Childoos”) bring a positive emotional shift, creating a world of affection and warmth. The love the narrator expresses for the twins, “I love the children,” introduces a playful and affectionate world-switch, contrasting with the tension surrounding the other family members.

The use of these enactors extends the readers’ cognitive space by inviting them to explore multiple emotional worlds: nostalgia with the mother, tension with Babu and Nargis, and affection for the twins. Each enactor contributes to the development of these text-worlds, offering insight into the narrator’s complex emotional landscape.

4.13.3.2 Temporal Boundaries

The role of temporal boundaries in TWT lies primarily within determining how multiple text-worlds progress over time. In the selected passage, the narrator switches between past and present tenses to establish different temporal realms that reflect how his conceptualization of self-changes.

The paragraphs open with a nostalgic look back into the narrator's childhood: "I have no doubt I was my mother's favorite. She encouraged me to be who I really am." This sets the clear boundary, the formative years of the narrator, marked by his mother's acceptance, which forms an important part of his identity. The use of past tense in the word "raised" creates the impression of entering a memory-based cognitive space and linking up his self-esteem to his mother's approval.

Then it proceeds to the present with the sentence, "I am not a bad man but not good for much anymore." This is a temporal shift from the nostalgic past through the uncertainty of what is presented before him at this moment in time. Therefore, contrast between "certain" in the past and "not good for much" in the present indicates the loss in the self-worth of the narrator and his fight against aging. For instance, the use of present tense in phrases like "I am" and "I avoid" grounds the readers in the narrator's current physical and emotional limitations.

The timeline enables the readers to explore different dimensions of the narrator's identity. A shift between past and present hurls opens the cognitive landscape with a

contrast between the former swaggering self-confidence of the narrator and his current insecurities and vulnerabilities. This element of time can also focus on the development of the narrator's self-perception over time.

4.13.3.3 Spatial Boundaries

Spatial boundaries determine how the readers perceives the physical and social environments that affect the story in world-switches. In this passage, the narrator switches between different physical spaces (his quarters, the mezzanine) and social contexts (interactions with family members), giving rise to different cognitive realms.

The narrator describes his physical distress: "The insides of my thighs rub painfully as I descend the stairs from my room." This sentence highlights his battle, especially by the staircase and his room, which represent a divide between his private sanctum and the family space downstairs. The verb "climb" suggests that traversing those places was such a journey - quite challengingly physical and possibly a reflection of the feeling of unease.

The social space is concerned with social dynamics. The phrase "avoid loitering below" indicates the subcurrent of tension among Babu, Nargis, and the narrator. An unclear boundary separating the room of the narrator with the mezzanine where Babu's family lives basically symbolizes the emotional distance between them. The sentence "I avoid loitering" bears an implicit expression that it is a deliberate decision to stay away, hence, the actual distance symbolizes the narrator's wish to preserve the emotional distance from the strained relationships with Babu's family.

The separation between the narrator's personal area and the family space on the mezzanine establishes a multi-dimensional cognitive environment, enabling the readers to enter the narrator's feelings of physical and psychological isolation. The transition from the narrator's private space into the communal family area introduces another layer of complexity within the narrative as the readers move between those distinctive cognitive realms.

So, the selected passage foregrounds world-switches through changing characters, time, and setting. Each landscape represents other aspects of the narrator's self-

estimation, family ties, and corporeal constraints. The text-worlds change as the narrative progresses. Physical spatial boundaries between the area from which the narrator lives and the mezzanine symbolically indicate an emotional space between the protagonist and the family and thus add another layer to the cognitive environment. The spatial bounds between the private quarters of the narrator and the family area on the mezzanine all act together to create a complicated cognitive landscape through which the readers travel from the privacy of the narrator into the shared environment of the family.

4.14 Passage 10

By the time I fasten my robe and cross the lawn, the eyes vanish like fireflies taking flight. There is the wonted activity outside: lurching busses, rattling rickshaws, the odd donkey cart laden with galvanized steel pipes, and down the road, the street side dentist sits on his haunches, administering what might be a root canal, barefoot and breathless, I stand unsteadily on the toasty asphalt, considering the gaze that bored into my soul- who did it belong to? Why was I being watched? why today? - but then I hear the distinct voices of the Childoos over the clamour of traffic. (Naqvi, 2019, p.40)

4.14.1 Introduction

In this passage from *The Selected Works of Abdullah the Cossack*, the protagonist Abdullah describes a moment of unease and introspection as he moves across his property and steps into the chaotic streets of Karachi. It is set outside the house of Abdullah, with the bustle of city sounds that go along with it.

In this atmosphere of tension, he feels someone is watching him and wonders whom it might be and why. Images of "lurching buses," "rattling rickshaws," and the street-side dentist who performs procedures in plain view all serve to bring alive the stark contrast between home comfort and the bustle and cacophony that dominates Karachi. Abdullah's states of numbness, lost in thought and standing on the hot asphalt, are abruptly pulled out of the imagination by the sounds of "the Childoos". This scene introduces a mystery atmosphere but, at the same time, reveals that even though Abdullah is literally present in his surroundings, he is at the same time profoundly engrossed in internal reflections. The characters involved are Abdullah and "the Childoos," probably

children whose lively presence contrasts sharply with the contemplative nature of this subject.

At this point in the novel, Abdullah seems to be grappling with his identity and place in a fast-paced, ever-changing world, while external forces, symbolized by the watching gaze, seem to intrude upon his sense of solitude. The narrative suggests Abdullah's growing sense of isolation and his awareness of being observed or judged.

4.14.2 Discourse Analysis of Modal Worlds

4.14.2.1 Epistemic Modality

In the selected passage, the following particular lexical items are used which relate to epistemic modality:

might be, who did it belong to?

Why was I being watched?

Why today?

The modal worlds are then major textual spaces where possibility and uncertainty are created as bases for improving the experience of a narrative (Werth, 1999). Epistemic modality relates to expressions that show knowledge, belief, and possibility, and thus, greatly influence the cognitive and interpretive frameworks within a text (Gavins, 2007). The use of the modal verb “*might*” in the dialogue “*Might be, who did it belong to? Why was I being watched?*” is another kind of invitation for the readers to engage with the narrator's speculations. The modal verb focuses on regarding the particular situation.

According to Gavins (2007), epistemic modality is crucial in the creation of text-worlds in which knowledge is placed into an “ultimate position of provisionally and doubt”. In the selected excerpt, the noun phrase “*might be a root canal*” illustrates the uncertainty of the narrator about the activities he sees in the street. The modal verb “*might*” indicates low level of certainty, so the readers can easily infer that the narrator is presenting tentative assumptions. Ambiguity is a characteristic of epistemic modality, and one's tendency to be more involved in the text is inflated as one tries to bring out the narrator's point of view with the real scene.

The repetition of two questions: "*Who did it belong to?*" and "*Why was I being watched?*" forces both the narrator and the reader to confront the unknown. These questions define a state of ignorance and incomplete knowledge or security. This is what Werth (1999) describes as a "modal world," which compels readers to explore various possibilities. The readers assume some indeterminacy about the identity of the observer and the intentions of the gaze. Epistemic uncertainty characterizes these questions, allowing readers to become participants in creative meaning-making, crossing between the known and unknown to produce a complex web of potential interpretation (Stockwell, 2002).

The question "*Why was I being watched?*" arises from this uncertainty, which essentially highlights the ambiguity of the experience. Werth (1999) states that ambiguity is an essential force in creating modal worlds since it opens up various possibilities of interpretation for readers. The reflection of the narrator about the view, prefaced by "*Why today?*" adds a layer of complexity to the text where uncertainty is tied with time. The probing exploration of doubt of this temporary ambiguity compels readers to ponder the importance of the view in the light of the wider scheme of the story. It is from such portrayals that characters become ambiguous or ambiguous so the writer gives an opportunity to readers to construct the story on the basis of the epistemic modality embedded in it. Stockwell (2002) argues that this active cognitive involvement is vital to the readers' quest to gain a more productive understanding of the text because they participate in the narrative not only as passive observers but also as co-creators of meaning.

In this way, modal worlds stimulate lively interaction between the readers' cognitive framework and the text. Epistemic cues support these semantic activities on the part of the receiver, as Stockwell (2002) suggests. These epistemic questions prompt readers to examine possible narrative paths. The juxtaposition of the narrator's uncertainty and the engagement of the readers creates a complicated cognitive space that internalizes the external reality with the internal doubts in the mind of the narrator. This, therefore, prompts readers to construct a more intricate mental model of the narrative and expand their cognitive space and understanding of the text. Gavins (2007) rightly points out that epistemic markers generate regions of uncertainty demanding divergent

interpretations.

4.14.3 Discourse Analysis of World-Switches

In Text World Theory (TWT), world-switches arise when the conceptual spaces set up by the narrative are negotiated by the readers. These might shift according to time, space, characters, or modality (Gavins, 2007). The selected excerpt contains some world-switches, especially through the interaction of characters, enhancing the dynamic construction of cognitive space. Through discourse analysis, the text appears to be interpretable and develops understanding regarding the characters and their roles in creating world-switches and how they enlarge the readers' cognitive space.

4.14.3.1 Enactors

Enactors in TWT are characters or entities that serve as cognitive anchors for the readers (Werth, 1999). In this section, the central enactor is Abdullah. He is also the narrator. Other enactors, such as the mysterious eyes, Childoos, and the street-side dentist, characterize the multiple entrances and exits from one text-world to another.

4.14.3.1.1 *The Narrator (Abdullah)*

Abdullah is the chief actor. Hence, his actions, thoughts, and observations guide the readers through the text world. His feelings of being watched and his sensory experiences with the outside world shape the cognitive landscape of the readers.

4.14.3.1.2 *The Eyes*

The reference to "*the eyes*" that "*vanish like fireflies*" is significant as it presents an enactor, though it remains enigmatic. These eyes symbolize an external observer, enhancing the narrator's feeling of being watched and fostering an internal world filled with speculation and doubt. The phrase "*eyes that vanish like fireflies taking flight*" suggests an invisible observer, thus implies surveillance and otherness. The above establishes a mental space where the narrator feels on display and under others' scrutiny. The vanishing eyes symbolizes the temporary and ambiguous quality of that mental space. Although this enactor never really becomes clear, but it opens up possibilities for the readers expand their cognitive space.

4.14.3.1.3 *The Childoos*

The "Childoos" is another set of enactors with unique voices. Their presence, though only heard, revives the narrative in a more familiar and thus real external environment, which provides a sense of comfort in the midst of the chaos of the city.

A significant world-switch occurs when the narrator hears the "*distinct voices of the Childoos*" amidst the chaotic sounds of Karachi's traffic. The Childoos represent a shift to a more familiar, comforting emotional space. They serve as positive enactors, contrasted with the anxiety produced by the mysterious gaze. The linguistic cue "*distinct voices*" anchors the narrator—and by extension the readers—back in a concrete, external reality. Gavins (2007) discusses how enactors serve as emotional and cognitive anchors in text-worlds, and here, the Childoos offer an emotional respite, drawing the readers out of the internal world of uncertainty and back to the bustling streetscape. This world-switch creates a layered cognitive space, where the readers must navigate between the contrasting emotional tones of anxiety and comfort.

4.14.3.1.4 *Street-Side Dentist*

The street-side dentist, performing a root canal "*barefoot and breathless*," is a minor enactor representing the bustling activity of the city. His presence contributes to the external world of Karachi, grounding the readers in a sensory-rich environment.

4.14.3.1.5 *The City Vehicles and Traffic*

Though not human enactors, the "*lurching buses*," "*rattling rickshaws*," and "*donkey cart*" act as part of the animated environment. These entities shape the readers' external world regarding the noisy, bustling streets of Karachi.

4.14.3.1.6 *The Narrator*

The central figure of the passage is the narrator, Abdullah. He is also the main character, as his inner thoughts, especially his questioning gaze that "bored into [his] soul," creates uncertainty that convinces the readers to further explore a realm of self-reflection and paranoia. The element of doubt is heightened by the fact that it incorporates questions: "*Who did it belong to? Why was I being watched? Why today?*" "These are the questions that galvanize the readers from the external world towards his

inner speculations and thinking. Stockwell (2002) states that such question structures engage the readers by making them fill in the different kinds of gaps in knowledge, thereby expanding the scope of the cognitive map. In terms of linguistic cues, questioning involved makes the text richer and demands readers to work out for themselves.

4.14.3.1.7 *The Dentist*

The street-side dentist, though a minor enactor, contributes to the world-building of the external environment. His presence, administering “*what might be a root canal,*” provides a vivid sensory detail that enriches the readers’ understanding of the narrator’s surroundings. The lexical choices, such as “*barefoot and breathless,*” reinforce the chaotic, bustling environment of Karachi, extending the cognitive space that is grounded in sensory realism. The detail of “*toasty asphalt*” adds a tactile dimension to the readers’ cognitive experience, guiding them through the external world in which Abdullah is physically present, while his mind fluctuates between different states of awareness.

From a discourse analysis perspective, the shifting enactors and their corresponding worlds reveal how language operates to create meaning and guide reader interpretation. Abdullah’s internal discourse, particularly his questions and sensory observations, establishes a multi-layered text-world that alternates between introspection and external observation. The readers, through these linguistic cues, participate in constructing these worlds and interpret the relationships between them. This aligns with Stockwell’s (2002) view of cognitive poetics, where readers actively construct meaning by navigating the various cognitive spaces presented in the text.

4.14.3.2 Temporal Boundaries

Temporal boundaries in TWT mark shifts in the narrative’s focus on time (Werth, 1999). In the selected passage, temporal world-switches occur between Abdullah’s immediate experience of being watched and his subsequent reflection on the city’s activity. The opening line, “*By the time I fasten my robe and cross the lawn, the eyes vanish like fireflies,*” situates the readers in a specific moment of action. The use of the verb “*vanish*” signals the fleeting nature of time, creating a brief temporal world centered on Abdullah’s personal experience.

However, the temporal boundary soon expands as Abdullah turns his attention to the bustling streets of Karachi: "*There is the wonted activity outside: lurching buses, rattling rickshaws.*" This temporal shift introduces a continuous, ongoing world of public life, contrasting with the isolated, transient moment of introspection. As Gavins (2007) argues, these movements in time allow readers to operate between different levels of time, delivering a cognitive depth where the past, present, and recent experience live together. The lexical choices that accompany this movement through time—from "*lurching*" to "*rattling*"—highlight the dynamic, generalized energy of the city, adding cognitively to the readers' interpretation of reality on the outside. Stockwell (2002) comments that such linguistic signals are important in enabling the readers to move through time frames, thereby making sense of the intricate structure of interwoven realities of the text.

4.14.3.3 Spatial Boundaries

Spatial limits in TWT make it easier to understand spatial geography in the text (Gavins, 2007). In this passage, change of spatial world is observed when Abdullah transfers from the privacy of his lawn to the busy center of Karachi. The phrase "*I stand unsteadily on the toasty asphalt*" marks a very clear transition from a calm, private environment to the vibrant, bustling atmosphere of the city.

It is well embedded in sensory details such as "*warm asphalt*" and "*rattling rickshaws*" to succeed in evoking the setting before the eyes of the readers. The diction turns alive, giving a very sensory feel of the city that sharply cuts across from Abdullah's very few reflective periods. According to Werth (1999), changes in spatial view serve to allow readers to traverse various aspects of physical space, which gives much richer meaning to the plot's setting. Further, the street-side dentist who practices "*barefoot and breathless*" throws the readers fully into the sensory chaos of the streets of Karachi. This new spatial perspective gives cognitive depth to the experience of reading, allowing the readers to feel the physical discomfort amidst the lively city atmosphere. The street scene in the novel is a multilayered narrative that combines both the body and the emotion dimensions of the story

CHAPTER 5

FINDINGS AND CONCLUSION

This study analyzes how Naqvi (2019) employs text-worlds including modal worlds and world-switches in his novel *The Selected Works of Abdullah the Cossack* and the way these text-worlds shape readers' understanding of the plot, setting and characters. Through the effective use of language, the writer skilfully depicts the experiences of characters in the form of mental images. By examining the cognitive aspects embedded within the literary text in the form of world-switches, and modal-worlds, the analysis of the selected passages illustrates how cognitive space gets created through linguistic cues and offers insights to readers for better interpretation of the narrative. The primary goal of this study is to enrich understanding of how mental representations are formed through language and affect readers' perception of characters and events. The research thus throws light on the complex interplay of language, cognition, and storytelling techniques that help in meaning-making during the reading experience. This research addresses the following research question:

1. What is the nature of the text-worlds (world-switches and modal worlds) in H. M. Naqvi's novel *The Selected Works of Abdullah the Cossack*?
2. How do the text-worlds develop and change as the story proceeds in the selected novel?

The role of language in creating and shaping cognitive spaces is crucial for understanding the narrative dynamics in Naqvi's (2019) novel. The language strategies used in literary texts are vital for building fictional worlds that affect how readers perceive characters' experiences and events. This is the reason this inquiry is fundamental in understanding the cognitive processes of reading, because it examines how the readers' mental space is impacted by linguistic cues and textual strategies. In particular, this research centered on the mental constructs of world-switches and modal-worlds, crucial elements that facilitate navigation through various dimensions of the narrative world.

The theoretical framework of this study is Text World Theory, developed by Gavins (2007). According to TWT, a text-world is a mental representation that readers produce using the linguistic as well as contextual cues that are provided by the text. Temporal and spatial switches in TWT are crucial as they denote shifts in time, space, and the shift in a character's point of view within the narrative. Such shifts enable readers to transition between various levels within a story by engaging their cognitions in the text. Through these world-switches, the readers are introduced to various facets of the fictional world. Similarly, the analysis of the modal worlds including epistemic, boulomaic and deontic modalities paves way for better understanding of the text. Modalities, as proposed by Gavins (2007), are epistemic (level of certainty, belief or confidence), boulomaic (desires and wishes), and deontic (obligation and permission). Through TWT, the research examines how text-worlds get developed and change in text over the course of the narrative.

The use of discourse analysis helps in the identification and interpreting of key themes through linguistic devices that Naqvi employs to convey meaning and shape the narrative. Discourse analysis highlights how language affects cognitive processes such as perception, memory, and emotion. Moreover, language strategies contribute to the presentation of sociocultural issues and intricate relationships between characters. It provides insights into how readers interact with the narrative at both linguistic and cognitive levels, and this stresses the fact that readers are active agents in meaning-making process. The cognitive-poetic framework is especially useful for understanding the complex cognitive landscape depicted in Naqvi's (2019) novel, as it demonstrates how linguistic and textual elements correspond with cognitive processes to influence readers' experiences. This approach uncovers how the narrative both reflects and shapes readers' cognitive frameworks, ultimately enhancing the richness and intricacy of the fictional world.

5.1 Major Findings

5.1.1 The Nature of the Text-Worlds

The first research question focuses on the nature of text-worlds (modal worlds and world-switches) that get constructed through linguistic cues in H.M. Naqvi's (2019) novel.

The text-worlds in *The Selected Works of Abdullah the Cossack* are highly complex and layered, presenting rich cognitive experiences to the readers. They are based on lexical cues, modality markers, and changes in spatial and temporal boundaries that work to activate and stimulate the imaginative world and emotive responses of the readers.

The analyses of epistemic, boulomaic, and deontic modalities highlight the implicit intricate relationships between characters. Naqvi (2019) uses epistemic modality to create a world full of uncertainty and guesswork. For example, the dialogue "*might be, who did it belong to? and why was I being watched?*" in one of the passages reflects the doubts of the narrator, prompting readers to explore the story in greater depth. The cognitive expansion is only possible through the readers' involvement with the text as they work through both familiar and unfamiliar elements. The idea of epistemic modality expounds most of the valuable insights given by scholars like Gavins (2007), Stockwell (2002), and Werth (1999). Consequently, this writing of Naqvi transcends simple narration and creates an intellectual space that has to be explored by the readers. In passage three, epistemic modality in the text is very obvious here as it plays a significant role active in creating readers' cognitive space as they are exposed to uncertainties, doubts, and certainties of the narrator. The lexical items "*wonder*" and "*without acknowledgment*" create complex, speculative, and existentially resigned text-worlds. The better the development of these text-worlds, the deeper the cognitive space of the readers, providing them an insight into the internal state of the narrator's mentality and psychology. Through discourse analysis and Text World Theory, this study of epistemic modality highlights how the text facilitates deeper engagement for the readers (Werth, 1999; Gavins, 2007).

Boulomaic modality in passage four constructs complexity of Felix's interpretation of will and desire in the readers' mental space. Through lexical analysis, Felix's approach makes place, description and emotional fulfillment important points in shaping readers' perceptions. The worlds of the text change constantly as Felix reflects on his past in Australia and reaffirms his present sense of belonging in Karachi, showing how these worlds come alive for the readers.

In passage six, deontic modality develops a complex cognitive space for the readers. It produces a stratified text-world, which changes dynamically. It is with linguistic elements such as "*Herculean stamina*," "*braving a sandstorm*," and "*knees cracking like biscuits*" that this process comes alive and lets the reader not only feel the protagonist's reality but also find a way through the overall constructs of the narrative. These insights align with established theories in TWT and cognitive poetics, demonstrating how the text-worlds in H.M. Naqvi's novel (2019) develop and extend readers' imagination.

Naqvi (2019) makes use of enactors, temporal and spatial boundaries to create a complicated cognitive space for the readers. The thought-provoking selection of words, sensory descriptions, and questions propel the readers through these transitions, developing deeper understanding of the narrative. At one level, readers continuously move from one reality to another—the inner and outer ones—thereby intensifying their link to the text. Specific word choices such as "*warm asphalt*," "*barefoot and breathless*," and reflective questions, are cognitive signals which guide the readers through such shifts in perspective. According to Stockwell (2002), these lexical signs are essential to the establishment of the readers' mental construct of the text, because these sensory and psychological elements provide the nutrients for building a truly rich, living world of narrative. The theoretical frameworks established by Werth (1999), Gavins (2007), and Stockwell (2002) form a basis for understanding the various ways by which these transitions contribute to creating text worlds, widening the readers' cognitive domain and improving the overall reading experience

5.1.2 The Emergence of Text-Worlds

The second research addresses significant shifts in the text-worlds and their role in shaping the structure of the narrative. Spatiality in this narrative finds its life force in the animated and vibrant streets of Karachi and a bustling home that is the home of Abdullah's family. The places depicted in the novel are saturated with cultural signification and affective meaning allowing readers to feel the power and chaos of Karachi. This creates fluid time-boundaries while constantly shifting the scene from present moments to past memories, leading to complexly knitted narrative. The modal worlds and world-switches help in exploring the depths of Abdullah's mind that contains fragmented images.

By grounding the narrative in a culturally specific yet universally relatable setting, Naqvi (2019) crafts text-worlds that both localize and universalize the reading experience. Readers become more engaged as they immerse themselves in Abdullah's life while contemplating broader themes of aging, identity, and belonging. In this way, the text-worlds in Naqvi's novel (2019) serve as cognitive spaces where readers find meaning through their interaction with the narrative's complex layers.

The development of text-worlds in the novel heavily relies on strategic world switches, especially those concerning time and space change. The switches not only push the storyline forward but also make the readers more interactive as the hidden layers of meaning become apparent through active interpretation.

The selected passages present the time boundaries within which Abdullah changes his view on time. There are oscillations between nostalgia for the past and disappointment with the present. For instance, within the context of his childhood memories or Felix's reflections about his journeys, such shifts between different periods of time evoke contrasts between the idealized past and a disjointed present. These shifts disorganize the chronological narrative flow and provoke the readers to construct the timeline in his mind. So, the text-worlds are dynamic and complex, capturing the intricacy of human memory and perception.

Spatial boundaries do not only ground a narrative but also have the potential to explore the imaginative world. In this case of the selected narrative, the vivid Karachi

streets, characterized by chaotic energy and rich details of culture, are anchors to provide readers an access to Abdullah's world. The physical spaces, however, change into abstract domains in Abdullah's mind. Such transitions increase the fluid nature of the text, from the concrete to the abstract domain.

This section directly addresses Research Question 2 by examining how text-worlds in *The Selected Works of Abdullah the Cossack* develop and transform as the narrative unfolds. Through recurring world-switches—particularly temporal shifts between past and present, and spatial transitions from physical locations to abstract mental spaces—the novel constructs dynamic and layered text-worlds. These shifts not only reflect Abdullah's evolving psychological state but also actively engage the reader in reconstructing timelines and meanings. Thus, the development and change of text-worlds throughout the story illustrate the fluid nature of cognitive space and narrative structure in the novel.

Naqvi (2019) breaks away from linear storytelling, intertwining physical, emotional, and metaphorical realms. The readers are, thus, led to the most complex cognitive landscapes. This process demands not only the processing of sensory details and narrative signals but also the confrontation with philosophical and existential questions that have been woven into the text. Thus, these shifts create text-worlds that transform the readers' experience into an active, participatory process whereby meanings get constructed through active interaction with the narrative.

5.2 Discussion

Using a cognitive-poetic approach for analyzing the selected passages from *The Selected Works of Abdullah the Cossack*, the study explores the process by which Naqvi builds readers' cognitive spaces through language use in the novel. Discourse analysis, used in this regard, is carried out systematically for examining linguistic choices that play a significant role in meaning creation. This method allows a deeper understanding of how Naqvi's use of language represents social and cultural issues, constructs characters and their worldviews, and shapes the cognitive processes of the readers. By focusing on the cognitive impact of the text, particularly how perception, memory, and emotions are

reflected through language, this approach provides insight into the mechanisms of meaning-making within the novel.

The most striking finding of this study is the high frequency of epistemic modalities in the selected passages. Epistemic modality refers to the speaker's level of confidence or knowledge in dealing with the narrative and vice versa. It structures the readers' perception. Using this modality, Naqvi opens up avenues for the readers to negotiate with Abdullah's internal world, which is unsure, ambiguous, and experiences fluctuating self-perceptions. The regular presence of epistemic modality calls to mind Abdullah's psychological turmoil, as well as his quest for meaning in a world which seems as uncertain as he is. It casts a mirror to his cognitive dissonance that brings the readers closer to his fractured and complex understanding of himself and his environment. This means that the frequent use of epistemic modality invites readers to a more intimate relationship with the protagonist's mental state, so that his subjective reality becomes central to the reading experience.

Other than epistemic modality, there are also boulomaic and deontic modalities employed by the writer which indicate wishes or desires, and obligation respectively. These modalities point out the conflicting desires and obligations that Abdullah has with respect to his family and societal expectations. The interaction of boulomaic and deontic modalities shows a character torn between his desires and what he feels are his duties, and thus illustrates the internal conflict that drives much of his narrative. The tension within the linguistic choices allows readers to have access to Abdullah's internal world, where the pressure of emotion and society shape his perception of reality.

Another important finding of the analysis is the importance of world switches. This is especially relevant to the temporal and spatial boundaries of the novel. Boundaries can be seen in every text. They serve as world-changing markers that increases the readers' intellectual engagement. The transitions between various time periods, particularly between past and present, mirror the memories and emotional reminiscences of the protagonist. Meanwhile, changes in location, across Karachi, serve to root the narrative within a vibrant, complex city. Such transitions afford Naqvi the opportunity to build multiple levels of cognitive space in which lived experience, reality, and the

imagination intersect. The fluidity between these temporal and spatial realms influences the way the readers read the text, emphasizing the instability and complexity of Abdullah's inner world.

Discourse analysis together with the cognitive-poetic method illustrates how important modal worlds and world-switches are for the development of cognitive space of the readers in order to decode and understand the structure of the narrative effectively. These text-worlds help the writer in weaving together an intricate and fluid psychological narrative where the readers find themselves in the cognitive space between reality, memory, and desire. The investigation of identity, perception, and belonging by these linguistic and cognitive tools suggests they are not simply stylistic decisions but integral elements of the text.

In conclusion, the analysis shows that Naqvi's use of modalities and world-switches plays a crucial role in how meaning is cognitively constructed in *The Selected Works of Abdullah the Cossack*. By applying discourse analysis and a cognitive-poetic approach, the study uncovers how Naqvi's language not only reflects but also shapes the readers' psychological landscape. The analysis of the selected passages brings to fore the multifaceted relationship between the text and the readers and enhances the experience of meaning-making.

5.3 Recommendations

The future researchers may focus on the following topics:

- a) Application of Text World Theory to a wider range of literary texts from diverse cultural backgrounds to explore how perceptual space is shaped by various narrative structures and themes.
- b) Investigation of the socio-cultural and historical dimensions of narratives, extending beyond the cognitive focus of the current research.
- c) Comparative analysis of different genres or authors to understand how text-worlds operate across various literary traditions.
- d) Adoption of interdisciplinary approaches that incorporate empirical methods such as reader-response studies or eye-tracking experiments to examine real-time reader engagement with text-worlds.

- e) Contribution to the ongoing academic discourse in cognitive poetics by deepening the understanding of the intricate relationship between narrative, cognition, and the reader.

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