
**Text World Theory in Processing English
and Arabic Dramatic Texts**

Key words: Text worlds, Modal worlds, Dramatic texts

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Abstract

The present study examines the different text worlds readers create in processing dramatic texts. The study aims at exploring the extent to which text world theory (TWT henceforth) is applicable in analyzing English and Arabic dramatic texts. The study argues that TWT can be used in analyzing dramatic texts to help readers to arrive at a better comprehension of these texts. The paper is divided into two parts: the first presents TWT's theoretical development and its relation to other theories as well as a detailed analysis of the main levels of TWT, and the second provides an analysis of selected English and Arabic dramatic texts.

The model of the study is adapted from Gavins (2007) which is based on Werth (1999) . The findings of the analysis has shown the applicability of TWT in analyzing English and Arabic dramatic texts. It has also been shown that the three levels of analysis contribute differently when processing texts.

1. Introduction

TWT is a cognitive linguistic theory which has received considerable attention to date. Mental conceptualizations of a world are used in the analysis of the state of affairs that the text provides and this is an important part in the reading process. When people communicate, they create certain mental representations or mental models and thus, TWT provides the systematic tools for the analysis of any piece of discourse. Werth (1999:1) explains that discourse may refer to a complete language event with a realized beginning and end.

In addition, TWT demonstrates how certain cognitive processes work. It assumes that people understand discourse by constructing mental representations or conceptual systems for managing and incorporating collections of propositions. These should be constantly revised to have full comprehension of the text. The processes of selection, synthesis and image creation are understood according to TWT by observing the reader's response to the text. (Harbus,2012:70)

2.Theoretical Development

TWT is strongly positioned within traditions of cognitive linguistics. It emphasizes human cognitive processes. This framework was presented by Paul Werth in the late 1980s and the early 1990s with its skeleton in a series of published articles. However, Werth's work was not completed due to his death in 1995. His articles were collected in a monograph titled "Text Worlds: Representing Conceptual Space in Discourse", edited by Mick Short and finally published in 1999. Mick Short made certain changes to Werth's original draft at the University of Lancaster between 1995 and 1998. Despite that Werth's use of the approach was limited to the analysis of shorter extracts from certain literary texts, he claimed that TWT can be used to process all forms of communication. TWT theorists are trying to prove his claims.

TWT borrows a wide variety of mechanisms from other cognitive theories. For instance, TWT has very strong links with possible world theory. This framework decides the truth values of propositions beyond the constraints of actual reality and defines the concepts of possibility and necessity (Semino,1997:58). The influence of this theory on TWT is observable in the shared metaphorical use of the *text as a world* which stresses the world creating features of language (Gavins,2007:11). TWT also uses the terminology of modal logic such as *state of affairs* and *accessibility*. Werth's version of accessibility can be similar to the version of possible world theorists. However, possible world theory studies the types of accessibility differently from text world theorists.

There are key differences between these two theories. Werth's (1995:53) description of possible worlds as 'any state of affairs that can be conceived' emphasizes the crucial role of human mind in creating a world. TWT assumes that the worlds created from the use of language are rich with indeterminate structure. However, possible worlds are specified minimalistic worlds. These worlds include only the necessary information to solve logical problems. For instance in

(1)The present king of France is bald

The possible world includes only the information of the existence of king of France, and he either is bald or is not. However, another contextual information such as the hearer's attitude towards monarchies, or his/her knowledge of France history are not considered (Burke,2014:286) .

In addition, Mental spaces are similar to text worlds in that both are conceptual representations of state of affairs constructed by knowledge structures and certain linguistic features (Fauconnier 1994: 16-7). These representations are known as mental spaces and the linguistic features are called space builders. Space builders are small conceptual packages established as people think and talk to have mutual comprehension (Fauconnier and Turner, 2002: 40). Space builders which may have the form of spatio-temporal changes, modal or hypothetical expressions are relevant to world building elements. Both are "structured incremental sets" which include updated elements and relations between spaces (Fauconnier: 1994:16). There is a crucial difference between these two theories; though mental space theory focuses on the cognitive representation of language, its analysis is at the sentence level, while TWT analyses the cognitive processes of linguistic texts (Lugea,2016:64) .

Furthermore, Contextual frame theory studies conceptualizations and text processing. Readers process the narrative events by relating them to contexts in which they occur. It emphasizes the contextual frame which is the mental store of information about the context. According to Emmott (1997:121), the contextual frame includes the text itself and the inferences made about the text. Contextual frames contain two types of information. Episodic information which includes the information which is true at a particular point in narrative, but it is not relevant beyond this point. On the other hand, non-episodic information refers to the information which remains true beyond the immediate context. Gavins(2007) borrows the term 'enactor' from Emmott (1997:182) who uses the term to refer to different representations of character cross worlds.

3.Structure of TWT

3.1Discourse World

The term 'discourse' has become a widespread concept in different fields such as linguistics, sociology, philosophy, critical theory and many others (Johnstone , 2008: 1). Crystal (2008:148) defines discourse as a term that refers to a continuous stretch of language which is larger than a sentence. Widdowson (2007:129) states that discourse is the meaning which a first person intends to express constructing a text and that which a second person interprets from the text. However, some linguists use discourse to refer to spoken language while others use the term text to refer to written language. Salki (1995:12) mentions that some scholars use the two terms to refer to the same phenomena. Mills (1997:3-4) states that some scholars talk about spoken and written discourse and others about spoken and written texts.

Discourse and text worlds in TWT are defined in this way:

Discourse: a deliberate and joint effort on the part of the producer and recipient to build up a world within which the propositions advanced are coherent and make complete sense.

Text World: a text world is a deictic space, defined initially by discourse itself, and specifically by the deictic and referential elements in it.

(Werth,1995:95, cited in Henry, 2002:84)

Therefore, discourse refers to language event, while the text is the language itself. Both discourse world and text world are constructed depending on human experience (perception, memory, and imagination). Both establish representation of discourse, and reality itself, and that is not accessible to human consciousness (ibid).

The text world model starts from the immediate situation which means that it acknowledges the importance of all types of contextual features on language use. It involves two or more participants engaged in a language event. This immediate situation affects the speaker or the writer's linguistic choices and the listener and the reader's comprehension of the text. The comprehension process is determined by the participants' cultural and linguistic knowledge. Thus, discourse is a dynamic process of negotiation between the discourse participants(Sotirova,2016:446).

The discourse world can be shared or split. It is split when the participants do not share the same time and place zone as in written text. In this situation, the reader and the writer do not share the same time and place, but they may communicate via the written text, telephone conversations, recorder discourse. However, the discourse world is shared when the participants occupy the same time and place zone as in the prototypical language event which involves face to face conversation.

It is important to explore the term common ground. This concept refers to the shared beliefs, assumptions and their impact on communication. Different linguists present various names of this concept and analyses in different theoretical frameworks, as pragmatic presuppositions (Stalnaker 1974), mutual knowledge (Gibbs 1987), shared assumptions (Sperber and Wilson 1986) and finally Common ground by Clark (1992).

Although the term mutual knowledge is the most common one, Sperber and Wilson (1986:19) argue strongly against it. They believe that interlocutors can never be sure of each other's knowledge and beliefs and for them, mutual knowledge must be certain, otherwise it does not exist. Thus, common ground refers to the assumptions that are invited by both interlocutors and assumed to be shared. The example below is presented by Schank and Abelson (1977:38) in which the interlocutors who share a common culture have much common ground from the culturally based scripts or activities they share:

(2) John went to a restaurant. He asked the waitress for coq au vin . He paid the check and left.

People from western countries are assumed to share much cultural knowledge, including a restaurant script. Even strangers, if they realize that they have the same cultural background, certain amount of shared cultural knowledge will be taken for granted. Croft (2009:406) divides common ground into two types. The first one is the personal common ground and this is shared directly in face to face interaction by communicators. The second type is the communal common ground which is shared by virtue of common community membership.

3.2 Text World

Werth (1999:87) defines text-world as the "situation depicted by the discourse." Henry (2002:84), following Werth (1995:191), asserts that text world is not a constant entity separate from the participants, but it is a dynamic process that goes through continual changes. In this sense, text worlds are representations of cognitive space which the writer and the reader collaborates to form. It is constructed based on participants' mental representation of text (Werth, 1995:60). The structure and content of text-world is determined by the linguistic indicators within discourse and inferences are drawn from participants' background knowledge and experience.

3.2.1 World Builders

World building elements are "the background against which the main events in the discourse will be set." Function advancing propositions involve the actions, states, events, and processes which drive the text forward (Ibid) World building elements establish the parameters of text world in a real or imagined place and at the same time they can be the same or different from the discourse world (Lugea, 2016:74).

World building elements are conveyed by deixis or reference, but function advancing propositions propel the text forward. Function-advancing propositions are divided into two types: change of state which advances the action and steady state which has a description advancing function (Werth, 1999:197-8). Giovanelli (2013:20), following Werth (1995:76), presents the following as 'the classified list of examples of text world builders':

1-Time: time-zone of verbs, adverbs of time, temporal adverb clauses. For example: *It was dark and stormy night, in 1979, at two minutes past midnight on April 7th, as soon as John realized.*

2-Place: locative adverbs, NP with locative meaning, locative adverbial clauses. For instance: *on the table, at Lewes in the county Sussex, there was an old barn, where the sea meets the sky.*

3-Entities: noun phrases, concrete or abstract, of all structures and at any position. For example: *My friend Susan, these are the voyages of the Starship Enterprise, a police man who had lost his way, the square root of.*

3.2.2 Function Advancers

Gavins (2007) adopts the terminologies used in systemic functional grammar to classify the different types of processes created by the verbs. According to Simpson (1993:82-83), these processes include:

1-Material processes

These are simply processes of *doing*. Material processes have two inherent participant roles: the first is the ACTOR, an obligatory element which refers to the 'doer' of the process expressed by the clause, the second is an optional GOAL which represents the person or entity affected by the process. In addition, material processes can be subdivided on the basis of finer distinctions in meaning. If the process is performed by an animate actor, it is referred to as an *action* process. However, the term *event* process is used for those processes which are performed by an inanimate actor. Action processes are further subdivided into *intention* processes (where the actor performs the act voluntarily) and *supervention* processes (where the process just happens) (Simpson, 1993:82).

2- Verbalization Process

These are processes of *saying*. They have two primary participant roles: the SAYER (the individual who is speaking) and TARGET (the addressee to whom the process is directed). The material that is produced in the verbal process is termed VERBIAGE.

3- Mental Processes

These explain the processes of sensing. There are two roles: the Sensor role refers to participants who perceive, react, and think, and the phenomenon role which indicates what is perceived, reacted to, or thought about.

4- Relational Process

This category expresses the processes of being. They express the relationship between two participants. These include the attribution and identification processes. The attribution process includes intensive, possessive, and circumstantial processes.

3.3 Modal Worlds

Generally speaking, modality is defined as the potential of language to investigate the speaker's or the writer's attitude about the uttered proposition. The term 'attitude' is not accurately defined since attitudes present a variety of speaker's responses. These responses vary from desire to obligation and duty, certainty and uncertainty related to the likelihood of the propositional content (Norgaard et al, 2010: 113). Palmer (1974:102) describes English modals with two axes:

1-the property of presenting different degrees of knowledge or guess about occasions in past or present time.

2-the source of modality whether the subject of the sentence or one of the interlocutors in discourse.

(3)a-Mary couldn't go to school yesterday.(non-epistemic- subject-oriented)

b- Mary can't have gone to school yesterday.(epistemic-discourse-oriented)

Both events occurred in past time. The modal verb *couldn't* which is marked for the past tense shows the subject inability to perform an act while the second sentence reflects one of the interlocutor point of view. Gavins (2007) follows Simpson (1993) who borrows and reworks the divisions presented by Quirk et al (1985) and Perkins (1983) and introduces three main categories: deontic, boulomaic, and Epistemic.

3.3.1 Deontic Modality

The term deontic is derived from the Greek word 'deon' which means 'what is binding' and it expresses deontic necessity or obligation and permission performed by morally responsible agents (Lyons: 1977:823). Palmer (2001:70) states that deontic modality refers to events that are not actualized, events that

have not taken place but are merely potential. Deontic worlds are mainly constructed by modals that express permission and obligation.

Permission is expressed by two English modals *May* and *Can*. According to Palmer (1990:71), the deontic *May* is more formal than *Can* since the former is more frequently used in formal writings while the latter is more likely to be used in speech as in the following two examples:

- (4)a- Even though this is my rock you *can* use it sometimes. (informal)
 b- She requested permission to leave at three...He said drily ‘you *may* go at that hour if your work is done. (formal).

Downing and Locke (2006:387) express that obligation and necessity in English can be presented in terms of the duty and requirement on the part of the addressee or the speaker. These two notions are reflected in the use of *must*, *have (got) to*, and in a lesser degree, of *shall*. *Should* and *ought* to reflect an advisable action. Palmer (2001:9) distinguishes between external and internal obligation. External obligation occurs when the authoritative speaker imposes an obligation on the addressee due to certain norms, rules, etc. On the other hand, internal obligation occurs when the speaker lays the obligation on himself and this is shown in the use of commissives.

- (5) I'm afraid I must go now. I promised to be home at ten. (internal)
 (6) I'm afraid I have (got) to go now. (external)

While sentence (5) shows that the speaker exercises the authority over himself because of his feeling of duty, sentence (6) expresses external forces lay the imposition upon the speaker. This is appropriate when the speaker has another meeting requires him to be there at a particular time. (Quirk, 1985:225-6)

3.3.2 Boulomaic Modality

This type of modality communicates the hopes and desires of the speaker/writer with the required conditions under which they can be fulfilled. For example,

- (7) I hope that you're happy.

The modalised action constructs unrealized world with parameters which differ from those of initial text world (Gavins and Steen, 2003:131).

In addition, adjectival and participial constructions in a ‘BE... TO’ or ‘BE ... THAT’ framework convey boulomaic commitment. Modal adverbs may also be used:

- a- It is *hoped that* you will leave. (BE+*participle*+THAT)
 b- It's *good that* you're leaving. (BE+*adjective*+THAT)
 c- It is *regrettable that* you're leaving. (BE+*adjective*+THAT)

- d- *Hopefully*, you'll leave. (modal adverb)
 e- *Regrettably*, you're leaving. (modal adverb)

3.3.3 Epistemic Modality

Lyons (1977:793) states that this type of modal worlds is concerned with knowledge, beliefs, or opinions rather than facts. Palmer (2001: 151) adds that these modals express the speaker's judgment about the factual status of the proposition. Huddleson and Pullum (2002: 187) further add that the expressed attitude is concerned with factuality of both past and present situations.

This means that epistemic modality is subjective since it does not express an objective reality, instead it shows the inferential judgment of the speaker depending on experience and evidences. These can be expressed by modal auxiliaries such as 'could' and 'might' and modal lexical verbs such as 'think', 'suppose', and 'believe.' Palmer (2001:24-25) classifies epistemic modality into three types of judgment common in English language :

- 1-Speculation: it expresses the speaker's uncertainty of truth of the proposition.
- 2-deduction: it is an implication from certain observable evidence.
- 3-assumptive: it is an inference from what is generally known.

4.Data Analysis

4.1 The Model

TWT model of human language processing which is based on the notions of mental representations in cognitive psychology is used to analyze dramatic texts . These texts are randomly selected from Absurd English and Arabic dramas. It is taken from Gavins (2007) development of Werth's (1999) text world model. It works on three levels of communication. The first level is the discourse world which can be shared or split. Literary works construct split discourse worlds and thus readers mainly depend on their background knowledge and deductions they make about texts. Discourse world includes context and the different deductions readers get when analyzing the text.

On the text world level, world builders and function advancers will be depicted. World builders refer to time, location , objects and enactors. Function advancers refer to states, actions, and processes move the text forward. The final level is the modal world which creates other conceptual spaces within the text world.

Modal worlds are divided in to three levels. Boulomaic world refers to enactors desires. Deontic world refers to obligations and commitments. Epistemic worlds show the enactors’ attitudes toward a proposition. The exact words of the analyzed texts will be shown in italics when they are stated in paragraphs. The Arabic texts are translated by the researcher. The dramatic texts under study are selected from two absurd plays by Wilder and Al-Hakim.

The model of TWT can be diagrammed as follows:

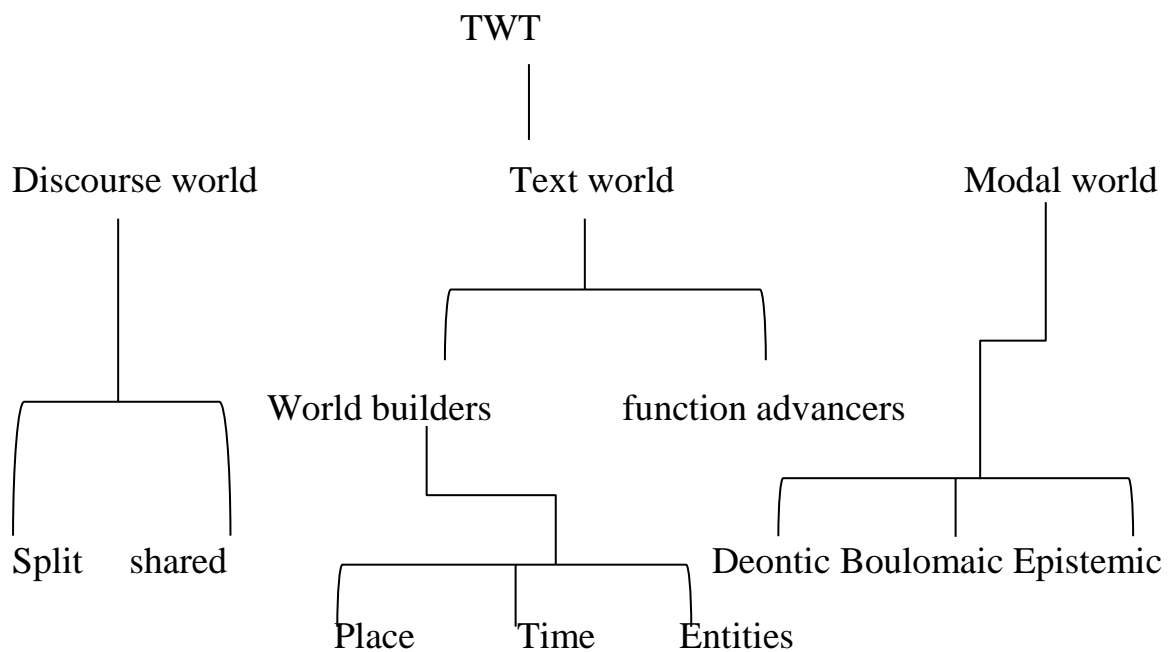


Figure (1) TWT’s Model

4.2 Wilder’s Long Christmas Dinner

The long Christmas dinner is a play in one act written by Wilder in 1931. It was first published in the volume *The Long Christmas Dinner and Other Plays in One Act*. The play moves across ninety years which represents ninety Christmas dinners at the Bayard household. The passage of time is represented in the repetition of certain speeches, the manners, clothes, and speech of the characters. It has various temporal parameters. TWT analyzes the conflict whether time is

static or progressive and worlds created according to enactors perceptions. The first generation includes Mother Bayard , Lucia, Roderick, and cousin Brandon. The following generations are named after their grandparents. Lucia and Roderick name their two children after Mother Bayard (Genevieve), and Lucia's father and grandfather (Charles).

Soon after, Charles and wife Leonora have two twins Lucia and Samuel while Lucia (grandmother) and cousin Brandon die. Then, their third child Roderick is born. Characters begin to move out of town and out of country. They state that time passes very slowly. Samuel dies in war and Lucia exists through the death portal while Roderick dies of alcoholism. Charles and Genevieve die and Leonora leaves the house for cousin Ermengarde and walks towards the death portal. Wilder's treatment of time and how it is represented on stage are crucial themes for critics. References to time are recurrent and some critics describe this as Wilder's obsession.

4.3 Analysis of English Dramatic Texts

Text 1, page 13

Charles: You *mustn't* be depressed.

Lucia: But bad things aren't the same as depressing things. I *must* be getting old. I *like* them.

Charles: Uncle Brandon you haven't got anything to eat Pass this plate, Hilda ... and some cranberry sauce...

[enter Genevieve from the hall]

Genevieve: It's glorious. [kisses father's temple, gets chair and sits center between her father and cousin Brandon] Every least twig is wrapped around with ice. You almost never see that.

Discourse World

Charles and Genevieve are children of Lucia and Roderick. Genevieve is named after her grandmother Mother Bayard. Years have passed and the Bayard family now has become modern and their business has improved. The plural noun things refers to certain habits done by the some members of Bayard such as crying in sermons and recalling memories of the dead. Lucia recalls how she and mother Bayard used to cry in sermon. These are sad not depressing habits since they are connected with a certain event which is Christmas. Lucia assumes she is aging

since she is doing things used to done by her old mother. The sentences Every twig is wrapped around with ice and you almost never see that may indicate every one of the characters wrongly assume that their life is special somehow. However, they never see that it is just a part of ongoing cycle.

Text World

The enactors are Charles, Genevieve, Lucia, Brandon and Roderick. The location is still the Bayard's house and time is Christmas dinner years after of the death of mother Bayard. Function advancers are presented in which Genevieve performs four material supervision processes.

Modal worlds

Boulomaic world is formed using the verb *like* which indicates that she enjoys sermons though she cries since this reminds her of mother Bayard. An Epistemic modal world is built with the use of the modal verb *must* which signifies that Lucia reaches a possible conclusion that she is getting old since she has cried and has gone to sermons like Mother Bayard. These habits are produced by older generations. A deontic world is formed with *Must* in which Charles asks his mother not be depressed after seen her crying. According to the known social and cultural norms, Christmas is expected to a celebration with much happy and joy and thus there is obligation not be depressed or sad.

Text2, page 14

Lucia: [Drawing on her shawl] I can *remember* our first Christmas dinner in this house, Genevieve. Twenty five years ago today. Mother Bayard was sitting here in her wheel chair. She could *remember* when Indians lived on this very spot and when she *had to* cross the river on a new made raft.

Charles: she couldn't have, Mother.

Genevieve: that *can't* be true.

Lucia: it *certainly* was true.

Discourse world

After Roderick's death, Lucia recalls her past memories with Mother Bayard twenty five years ago during their first dinner in the house. She expresses how mother Bayard used to tell them about the Indians who lived in their town in the ancient past when Mother Bayard used to be a little girl. Lucia is certainly

longing for the past. For her, her living memory is not affected by the passage of time and for it seems as if she were with mother Bayard yesterday.

Text world

The place does not change throughout the play. All the actions have taken place in the Bayard's family. The time is after twenty five years of first Christmas dinner the Bayard had at their house. The enactors are Lucia, Charles, and Genevieve. The function advancers include the material process done by Lucia when she draws her shawl.

Modal worlds

Two epistemic modal worlds are constructed in the first and the third line by Lucia and mother Bayard using the verb remember which expresses direct thoughts of enactors in present and past time zone. These mental processes reflect relations between passage of time and the cognition of enactors.

A deontic modal world is constructed in the reported speech which reflects the how mother Bayard is obliged to cross the river using a raft except the source of obligation is not explicitly given. However, it can be assumed that the circumstances imposed her to cross the river in that way.

The modal *can* in its non-assertive form triggers the construction of a negated epistemic world which reflects that Genevieve's doubt in the truth of the proposition "mother Bayard crossed the river in a new made raft." The negation here shows that the proposition is not possible in Genevieve's opinion. The epistemic adverb certainly shows that Lucia strongly believes that what mother Bayard communicated is true and she reinforces her opinion with instances she recalls from the past.

4.3 Al-Hakim's Tree Climber

Al-Hakim published his play "the Tree Climber" in 1962. The play seems to revolve around a simple plot. Different interpretations of this play are provided by critics. Thus, TWT analyzes further the parameters of the play, enactors' inner world and their psychological development. A sixty year old wife, who is obsessed with the baby girl whom she miscarried during her first marriage almost forty years ago, disappears. Her sixty five year old husband, with the only tree in his small house's yard the green lizard that lives under it, is suspect of the murder of his wife. The husband works as train inspector. He retires after spending forty years in his job. He meets different characters including school students and a

darwish while doing his job. The play shows different times ,locations, and characters seem to interact throughout these periods and locations.

Furthermore, the wife reappears and her husband is curious to know where she has been for three days. She responds “No” to his questions and finally he becomes frustrated and chokes her. He buries her under the tree in the garden. When the police search the house, they don’t find the corpse, but they find a dead lizard.

4.4 Analysis of Arabic Texts

Text 1, page 48

الزوجة: النمو.. نعم.. يا ليتني تركتها تنمو.. هل تعرف يا عزيزي لو كنت تركتها للنمو ماذا كان سيحدث؟
 الزوج: اعرف ما يحدث جيدا.. كلما ازداد النمو اشتدت الحاجة الى التغذية الجيدة..
 الزوجة: نعم.. التغذية الجيدة... هذا ما كان يشغل بالنا في ذلك الوقت..

Wife: growth.. yes.. I *wish* I had let her grow... Darling, do you know what would happen if I let her for growth?

Husband: I *know* what happens very well.. the more the growth, the more the need for good nutrition.

Wife: yes... nutrition ... that’s what we were thinking about at that time.

Discourse world

The husband and the wife had this interaction before the disappearance of the wife. The detective suspects the husband for killing the wife and he asks the maid to tell him about the relation between the couple. The wife is obsessed with her daughter who does not exist. She aborted the baby and ever since that she has been unable to have children. She regrets her deed. Her husband is talking about the growth of the orange tree he likes in his garden. This shows miscommunication between the two enactors since each one has something like imaginary child, lizard or a tree that displaces their attention from each other.

Text world

The time is before the disappearance of the wife. The place is Bahadir’s house. The enactors are the husband, wife, maid and the detective. It is true that this should be only told by the maid except this world is brought up on the stage and the detective and the maid can hear what they are saying.

Modal worlds

The wife creates a boulomaic modal world with use of the verb *wish* which signifies an inner desire or wish. She regrets losing her baby. This shows the

wife's belief that her life would have changed a lot if she hadn't aborted the baby. A positive epistemic world established by the husband using the verb *know* should be conceptualized. This world reflects his knowledge of gardening since he spends most of his time working in the garden. These worlds are part of two parallel monologues of the wife and the husband since both are talking with crossed references.

Text 2, page 90

(الدرويش للمفتش في القطار)
 الدرويش: لماذا تريد استدعائي امام البوليس..؟
 المفتش: انا اريد ذلك..؟ لم تعد هنالك حاجة ..تذكرتك معك..
 الدرويش: انت تريد ذلك..
 المفتش : لماذا؟
 الدرويش: لست ادري بالضبط.. ربما من اجل شهادة...

(the darwish to the inspector)

The Darwish: Why do you want to call me up in front of the police?

Inspector: I want that? ...there is no need.. you have your ticket.

The Darwish: you want that...

Inspector: Why?

The Darwish: I don't know exactly ... perhaps for a testimony ...

Discourse World

This interaction is between young Bahadir, who is a railway inspector before his marriage and retirement , and a darwish who appears suddenly on the train. This glimpse of the past appears on stage and old Bahadir and the detective are watching. At same time, old Bahadir does not remember this, but wants to talk to darwish. This darwish seems to be a prescient man. The text shows that a reference is made to the detective in the future and old Bahadir's will. Inspector does not understand. Inspector wanted the dervish's ticket previously, otherwise certain legal procedures are made. The old man's answer indicates inspector's assumption is not true.

Text world There is no reference to a specific point in time except that this communication takes place one day during Bahadir's work as an inspector. The location is a train and enactors are the darwish who is passenger and Young Bahadir who is an inspector. The darwish enactor produces a verbal process of communicating something to the inspector.

Modal world

A boulomaic world is constructed in the first line that shows inspector's desire to talk to the old man with use of the verb *want*. The second line indicates that the inspector believes that there is no such will and there is no reason for it. The boulomaic world in the third line is a confirmation and emphasis of the first one showing that it is true and there this a reason for it is that the enactor wants to seek more knowledge about it. The last line contains two epistemic worlds. The first is a negated epistemic world and the second is embedded positive epistemic world. Readers need to conceptualize these two worlds. The last epistemic world creates an unreal remote situation in which the darwish testifies against old Bahadir. In fact, this epistemic world which is just an assumption later comes to be true.

5. Conclusions

- 1-TWT can be used to interpret both English and Arabic dramatic texts.
- 2-Modal worlds are valuable in studying readers mental associations in areas of epistemology, desire and obligation.
- 3-The three conceptual levels are interlinked. For instance the text world in TWT's diagrams has different embedded modal worlds.
- 4-These three levels of analysis contribute differently in the comprehension process.³⁺

نظرية عالم النص في تحليل نصوص مسرحية العربية و الانكليزية

البحث مستل من رسالة ماجستير

أ.م. د. أياد حميد محمود

صبا محمد فرهود

جامعة ديالى /كلية التربية للعلوم الانسانية جامعة ديالى /كلية التربية للعلوم الانسانية

الملخص

تحلل هذه الدراسة عوالم النص المختلفة التي يقوم بينائها القراء عند فهم النصوص المسرحية. تحاول هذه الدراسة ان تكشف عن مدى امكانية استخدام النظرية في فهم النصوص المسرحية الانكليزية و العربية. تناقش الدراسة امكانية استخدام نظرية عالم النص لمساعدة القراء في الوصول الى فهم افضل لهذه النصوص . هذه الدراسة مقسمة الى جزئيين . الاول يتناول نقاشا نظريا عن نظرية عالم النص وعن تطورها وعلاقتها مع النظريات الاخرى وكذلك مستوياتها. الثاني

يحلل عدة نصوص انكليزية و عربية منتقاة. تعتمد الدراسة على نموذج تم تبنيه من قبل غافنز (٢٠٠٧) و التي بدورها تبنته من ويرث (١٩٩٩) . اثبتت النتائج فعالية استخدام نظرية عالم النص في تحليل النصوص المسرحية الانكليزية و العربية. اظهرت الدراسة ايضا ان ثلاث مستويات من التحليل تساهم بشكل مختلف في فهم النصوص.

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