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A COGNITIVE STYLISTIC ANALYSIS OF PERSONAL NARRATIVES ABOUT COVID-19 PANDEMIC

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ABSTRACT

This paper explores how the stylistic framework of Text World Theory can be applied to personal narratives. This approach falls within the scope of the discipline of cognitive stylistics. In order to explore the similarities and differences between readers' experiences, cognitive stylistics draws on cognitive scientific insights into the relationship between the mind, language, and the world, going beyond the traditional method of stylistic accounting for literary interpretation through linguistic models. A qualitative study within an appropriate model is conducted to three narratives collected from Story Center website about COVID-19 pandemic. The purpose of this study is to demonstrate that context-dependent text world analysis of narratives is an effective method for depicting the participants' senses. It gives an explanation of how readers construct mental models based on the linguistic elements that are offered to them. It provides an explanation of the progression that readers go through as they move from textual information to the profound nature of text worlds. It can be concluded that Text World Theory provides evidence of the cognitive processes that take place during the act of reading, the process that ultimately results in interpretation of the text and the acquisition of meaning.

Keywords: *Cognitive stylistics, Text World Theory, personal narratives, Story Center, and COVID-19 pandemic*

INTRODUCTION

Language includes cognition, perception, memory, anticipation, meaning and emotions (Stockwell, 2016: 220). Essential to such constructions is the operation of structure projection between domains. Text World Theory (TWT) is an interdisciplinary approach incorporating Cognitive Linguistics (CL) and Stylistics. Its basic foundation is that human beings understand and process discourses by structuring mental representations, text-worlds, of these discourses in their minds (Gavins, 2007). Hence, TWT is a Cognitive Linguistics premise accounting for developing phases of discourse comprehension. As far as CL is concerned,

language is the output of human cognitive capabilities (ibid.).

According to cognitive stylistics, "reading is an active process and the readers play dynamic and active role in the construction of the meaning of the literary texts" (Patil, 2014: 82). Consequently, understanding writers' manner of manipulating language, and the readers' mental processes decoding linguistic choices come to the fore especially in narratives. Narratives include elements which create the participants' world(s) and push incidents forward.

This study attempts to apply a text-world approach to discourse, narrative discourse.

It tries to prove that context-dependent text world analysis of narratives is useful in rendering the participants' senses. It aims to demonstrate the cognitive processes taking place through reading, the processes that lead to text interpretation.

COGNITIVE STYLISTICS

The field of cognitive stylistics has emerged as one of the most significant new advances in the study of style. It is predicated on perceiving and evaluating style as a cognitive process of the mind that extends beyond the confines of surface meaning in order to discover the reality that lies underneath. The cultural, social, political, and ideological interpretation of style and meaning are all extremely important to this process. However, in the last two decades more emphasis has been given to the authorial and readerly creativity. It brings together elements of cognitive science, psychology, linguistics, and literary studies. It is expected that it would be able to provide answers to inquiries regarding literature that have not been addressed previously. This method of approaching writing has been practised in many different ways throughout the years and has developed in a wide variety of directions. Cognitive stylistics is a very multidisciplinary field. It cannot be denied that the fields of cognitive psychology and cognitive linguistics have had an impact on

several aspects of literary criticism (Semino and Culpeper, 2003: 1x)

In order to explore the similarities and differences between readers' experiences, cognitive stylistics draws on cognitive scientific insights into the relationship between the mind, language, and the world, going beyond the traditional method of stylistic accounting for literary interpretation through linguistic models. The field of cognitive stylistics is often seen as a natural outgrowth of contemporary stylistics, which is always expanding and improving the analytic tools at its disposal (Simpson, 2004: 38). It is the practise of doing linguistic analysis in a methodical way, with a focus on theories that connect particular language options to specific mental architectures and procedures. This offers more methodical and clearer analyses of the connection between texts and reactions and interpretations.

Cognitive stylistics was characterized by Fauconnier (2006) as a theoretical framework that goes beyond the apparent structure of speech to investigate the conceptual processes that create discourse and contribute to meaning production. He argued that once individuals became involved in linguistic activities, they unintentionally invoked cognitive

resources and cultural backgrounds, which in turn triggered meaning texture. He was referring to the fact that meaning texture is a result of such processes. It is not strange to find a similar linguistic feature in different languages because language reveals that we all share the same human form, condition, and experience. All of these mental and emotional processes, as well as others, are a part of language. In order to accurately describe a language, one must not only account for the routine operations of the system, but also provide room for creativity of that language. That is, cognitive stylistics is behind the idiolect of an author, or the author's particular linguistic qualities. Cognitive Stylistics emphasizes how every utterance is imprinted with signs of its originator. These characteristics are not unique in the same way that fingerprints are, but when combined, they amount to sufficiently unique configurations to be useful in authorship identification or text analysis. Taken together, these elements could map, at least in part, long-term associative memories that were present in the author's mind at the time it uttered the text. The way humans construct language has both built-in cognitive limitations and possibilities (Schreibman et al, 2008).

Text World Theory

Text World Theory is a cognitive linguistic model of discourse processing that attempts to account for how individuals handle the language and communication they are exposed to. The 'discourse world,' the 'text world,' and the 'subworld' are the three manageable levels into which the 'text world. (Werth, 1999; Gavins, 2007)

It addresses the present conditions that exist between at least one speaker or writer and one or more listeners or readers. According to the Text World Theory, these sentient beings are referred to as the "participants," and the theory holds that the conscious presence of participants is required for a discourse world to exist. This is due to the fact that the discourse world encompasses not only the circumstances and things that are immediately around the participants in a linguistic situation, but also all of the individual and cultural knowledge that those individuals carry with them into the scenario. This information is of utmost significance to our grasp of human communication since it has the capacity to have an effect not only on the production of a particular discourse but also on the interpretation of any given discourse (Gavins 2007: 26).

Second, the text-world is the conceptual realm of understanding that is generated by language producers and users. It relies on one's recollection as well as their imagination (Werth, 1999: 180). To put it another way, when a discourse is comprehended, mental representations, or text-worlds, are constructed out of the components of the discourse. The term "text-world" refers to "a deictic space, defined primarily by the discourse itself, and particularly by the referential and deictic elements it contains.

Text-worlds are then created in the minds of the discourse participants, being invoked by the language used in a given discourse context (Gavins 2007: 26). For example, an interactant in a discourse will establish a mental representation of the discussion based on the linguistic prompts. As such, they will process and conceptualise what is being communicated to them. In a similar manner, readers of fiction will form mental representations of the story depending on what they read, and as a result, they will have the feeling of joining the imaginary world of the story.

When people want to express their embodied conceptual system as well as their experience of the world to one another, they rely upon deictic words. These terms are the basic foundation of

discourse depiction in people's thoughts. Elements that contribute to the development of the text world (ibid.). Each text has two components that contribute to the establishment of its world in the minds of readers: world-builders, also known as world-building propositions (which make up the text's context, participants, time, and place), and function-advancers, also known as function-advancing propositions. Both of these components are known as propositions (which cause the action and events to progress.

There are many different motivations for the creation of sub-worlds, but they can generally be classified as belonging to one of two main groups: 'world-modals and world-switches. "World-switches" take place whenever there is a shift in either the temporal or geographic characteristics of the text's world (Gavins, 2006: 628). The text could shift backwards or forwards in time to a new time zone, or it might transform the geographical location of the world while referring to or describing a contemporary scenario. Alterations to the temporal characteristics of a world frequently take place simultaneously with alterations to the world's spatial parameters. Instances of direct speaking and direct thought representation have the potential to also trigger a world-switch because they introduce present-tense

discourse into a narrative that is told in the past tense.

In each instance, a new world is fabricated that is suitable for the new period of time or setting. The concept of 'modal worlds', which arises whenever any type of modalization is utilised in a discourse, adds a layer of complexity to the discussion. Modal expressions are usually separated into three categories: 'deontic,' 'boulomaic,' and 'epistemic.' (ibid.) The first is concerned with processes of obligation and requirement. The second is related to modal verb processes of desire or want. The third is limited to processes of knowledge and hypothetical conditions.

Text World Theory is an alternative to the generativist linguistic tradition, which places an insightful focus on text in terms of decontextualized sentences as opposed to as naturally happening discursive occurrences. This theory considers the entirety of a language event and draws an inseparable connection between semantics and pragmatics along with cognitively (Gavins, 2012: 354). It takes into consideration every aspect of a linguistic occurrence. As a consequence of this, a typical Text-World-Theory analysis "always begins with an examination of the real-world situation, the discourse-world, in which the text has been produced and

received" (ibid.). Discourse-world is a model of the pragmatic environment of a text. Details on the individuals involved in the discourse and the linguistic, social, and cultural expertise they have at the moment of participating (Norledge, 2020: 6).

Personal Narrative and Mental Representation

Personal narratives is generally an act of sharing experiences among humans (Monteagudo, 2011). It is a descriptive depiction of the thoughts, beliefs, and experiences of individuals who have gone through them to those who have not (the readers) (Ganz, 2011). It also includes the storyteller's interpretations of such changes to their audience in the light of the context in which they are in (Feldman et al., 2004: 150).

Ellis and Brewster (2014: 25) define narrative as a collaborative activity in which a teller collaborates interactively with readers through creating mental images. Rodden (2008: 153;156) illustrates that storytelling is an act which aims to share experiences (story) in a telling event (situation) by a speaking person (storyteller) with other persons (audience). Storytelling serves to link the thoughts and emotions of a storyteller with those of the audience so they can reveal hidden aspects. Lwin (2020: 23) adds that the

interactive narrative can take place in casual situations such as talks or interviews, as well as in more formal and official environments. One has to take into consideration all the other elements that are related to and existed in the narrative context in order to analyze or understand the point of the told story. Hence, adopting the Text World Theory within the framework of the cognitive stylistics can

enhance our understanding and interpretation while analysing narratives.

METHODOLOGY

Data Collection

The present study conducted to investigate personal narratives about COVID-19 pandemic. Three narratives collected from *Story Center* website (see Table 1 below).

Table 1: The details of the selected data

S/N	Title	Writer	Link
	Thirty-three days	Alfreda Harris	https://www.storycenter.org/covid-stories-1/thirty-three-days
	The brokenness of quarantine	Kristina Cernei	https://www.storycenter.org/covid-stories-1/the-brokenness-of-quarantine-isolation
	Good thing it was my shift that night.	Kate Rood	https://www.storycenter.org/covid-stories-1/good-thing-it-was-my-shift-that-night

The Model of Analysis

After several reading for each narrative, they are analyzed within the scope of Text World Theory. The analysis is heavily based on Werth (1999) and Gavins (2007a/ 2007b). Figure (1) below presents the model of the analysis.

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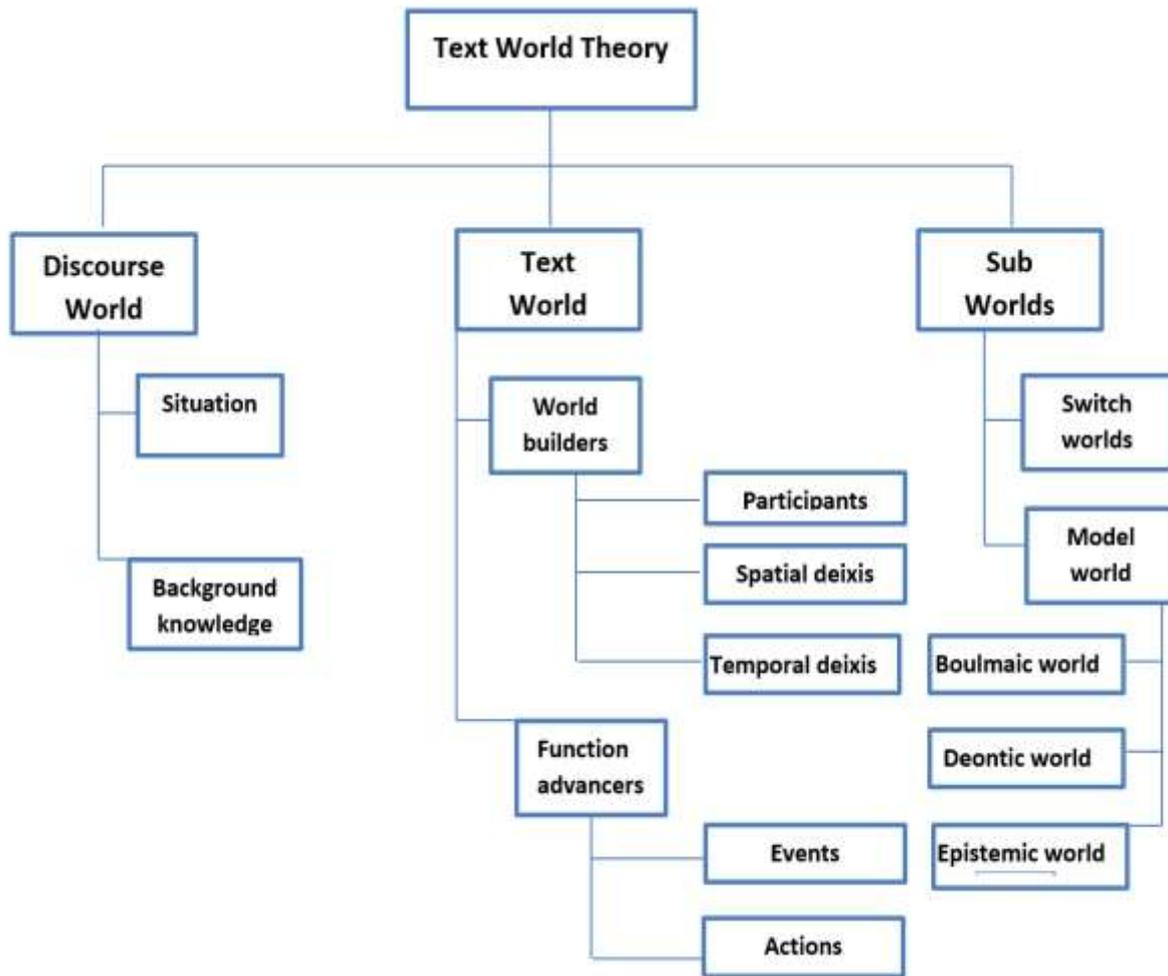


Figure 1: The Adopted Model for the Analysis

DATA ANALYSIS

The section is concerned with presenting a qualitative analysis to the three selected narratives with reference to the adopted model mentioned in the previous section.

Narrative 1:

“On April 5th, a Sunday afternoon, I get a call from my number two sister, Debbie. Our baby sister, Sherill, has been rushed to the

hospital. As her legal guardian, I immediately think to go there. Debbie reminds me, “Freda, we can’t go there.” Right, no one is allowed! The hospital is restricting visitors. We have always been there to support her in navigating through her healthcare concerns. She has many underlying conditions: diabetes, lupus, missing a spleen, high blood pressure, and blindness (caused by

diabetic retinopathy). Sherill is diagnosed with COVID-19 and placed in an intensive care unit (ICU)".

"This begins a "new normal" of caring for my sister from afar. First, I fight for 24 hours to change her "do not resuscitate" code status. Her paperwork showing me as her legal guardian has not been sent with her. When she arrives at the hospital "nonresponsive," she is asked if she wants to be incubated, if necessary. According to the emergency room attendants, she said, "No." I was livid, yet victory comes when her code status is changed to resuscitate. That same night, I am asked for permission to incubate her. I say, "Yes." This is the first of many requests I grant on Sherill's journey towards surviving COVID-19. There's victory in every step".

"My days begin with me calling the hospital for an update report from the night nurse. In the early evening, I call to speak with the day nurse before that shift changes. Then, I text my family members to update them on Sherill. I look for

something that will encourage my family. As the family matriarch, I resolve to be strong for them. Each day, with every step forward on the journey to healing and restoration, I count as another victory".

"I learn so much about different medical terms and procedures. The pulmonologist declares, "Your sister is young. I am not leaving any stone unturned." The nurses and doctors exemplify the best of care and empathy for patients when their families cannot be with them. We have telephone calls and Zoom meetings with Sherill where we speak life, love, and prayers into her ears. Each day she is still with us we count as a victory".

"Finally, on a Friday, May 8th, Sherill leaves the ICU. Within the hospital setting is a long-term facility just 50 feet away. There she will be supported in weaning from the ventilator. Thirty-three days later, Sherill is still here. We count it as a victory!"

The cognitive stylistic analysis of narrative 1, as shown in Table (2) below, consists of

three components: world-discourse, text-discourse, and sub-worlds. **The discourse world** of this text is realised by a story is told by an American girl named Alfreda Harris about her sister, Sherill. The story describes Sherill's journey while fighting Covid-19 which is a dangerous pandemic has been killing a lot of people all over the world since 2019 until the moment of writing this paper.

The text world is composed of the world builders and function advancers that are utilised to reflect the discourse world situation and background knowledge of people about COVID-19. *The world builders* include the participants and the deictic words used in the story. The participants or enactors role is realised by the teller (Alfreda), her little sister (Sherill), her mother, doctors, day nurse, night nurse, and emergency room attendants. The spatial deixis is manifested in the use of the distant demonstrative "there" five times and the proximal demonstrative "here" to refer to the hospital in which Sherill stayed. Directional spatial deixis is also found in the utilisation of the verbs of motions "go", "leave", and "rush". Temporal deixis, on the other hand, is exemplified in the use of "that night" and the temporal adverb "later".

As for *function advancers*, they are indicated in the event and actions developed in the story. The first event was about moving Sherill to the hospital after being diagnosed by Covid-19. Secondly, she refused to give permission to the hospital to be incubated. Thirdly, Alfreda, the legal guardian of Sherill, arrived to the hospital and authorized them to incubate Sherill. Then, Sherill became better and achieved her victory against Covid-19.

The sub-worlds are of two main types: switched world and modal world. The whole text which is about telling a kind of story about events happened in the past during COVID-19 pandemic represents the *switched world*. Spatially, it is realised by moving from her house to the hospital creates a mental image of the switch world as well. For the modal world in this story, it is found in its three sub-worlds: boulmaic, deontic, and epistemic. Boulmaic world is conceived with Alfreda's want to visit her sister, Sherill, in the hospital while receiving her treatment. It is also actualized in Alfreda's wishes to get Sherill healed and overcome the health consequences of Covid-19.

The deontic world, which is concerned with obligation and requirement, is triggered twice in the hospital instructions. Firstly, it is appeared in the hospital

insistence on taking the acknowledgement of the patient or his legal guardian before taking serious medical options like incubation. Secondly, the hospital of prohibiting face-to-face visit or direct contact between families and patients diagnosed with COVID-19. The epistemic world can be found in Alfreda’s decision to be in contact with the medical staff to navigate the healthcare concerns of her

sister as she has many underling conditions like diabetes and high blood pressure which may affect the health status of patients diagnosed with COVID-19. The epistemic world can also be reflected in Alfreda’s awareness and certainty that incubating Sherill was a first step in her journey towards achieving victory against COVID-19.

Table (2): The Cognitive Stylistic Analysis of Narrative 1

The cognitive-stylistic worlds	Elements	Realization of Elements
The discourse world	Situation	This text is realised by a story is told by an American girl named Alfreda Harris about her sister, Sherill.
	Background	Sherill is fighting Covid-19 which is a dangerous pandemic
The text world	World builders	The participants: Alfreda, Sherill, her mother, doctors, day nurse, night nurse, and emergency room attendants.
		Deictic expressions: there, here, go, leave, rush, that night, and later.
	Function advancers	Actions: The main action is about moving Sherill to the hospital. Events: The first event is that she refused to give permission to the hospital to be incubated. The second event is that Alfreda arrived to the hospital. The third event is Sherill became better and achieved her victory against Covid-19.
The sub-worlds	Switch-worlds	The whole text which is about telling a kind of story about events happened in the past during COVID-19 pandemic
	Model-worlds	The boulmaic world: It is conceived with Alfreda’s want to visit Sherill in the hospital and her wishes to get her healed.
		The deontic world: It is triggered twice in the hospital instructions.
		The epistemic world: It can be found in Alfreda’s decision to be in contact with the medical staff to help her sister and her awareness of the medical requirements.

Narrative 2:

“On Wednesday March 11, we all got the announcement that Moldova is going on quarantine, and we all had to stay at home and teach from home. A wave of confusion, despair, and impotence came over us. All of a sudden, I found myself isolated at home, with no proper equipment for delivering lessons online, and fear of contamination while going to the store to buy food”.

“As a wife, I got overwhelmed with house work, my job as a teacher became an endless well of energy consumption, and as a mother, I found myself drowning in helping out with homework, educating my children’s attitude, and creating a positive environment for my family”.

“The feeling of selfishness has also been overwhelming. While every single day new victims of COVID-19 are announced, people die and families feel desperate about not being able to bury their loved ones. Chaos, confusion, accusations, and political decisions made at night make my inner world totally

insignificant, in the face of these major problems”.

“Quarantine creates monsters. There is a feeling of numbness in the feet and hands because the routine breaks creative spirits, and brings monsters to life. I saw a piece of news on TV—a sadist amputated a dog’s feet, and the dog was walking on the bones. This news struck me with its cruelty and lack of empathy. Inside the walls, the human mind breaks the rules of sanity. Quarantine isolation is not all about the families spending time together, cooking and posting smiling pictures on social networks. Easter proved a lack of social responsibility and the influence of religion on a country where reason can be easily overcome with belief. Informational chaos has created opportunities for the skeptics to consider themselves immune to the virus”.

“And while witnessing the confusion, as a woman, a mother, and a wife, I have to find the strength to move forward and fight for equality, engage in activities to promote media literacy, donate

time and money for social causes, and learn new skills for personal development.”

The cognitive stylistic analysis of narrative 2, as shown in Table (3) below, consists of three components: world-discourse, text-discourse, and sub-worlds. **The discourse world** of this text is about a story told by an American lady teacher named Kristina Cernei about COVID-19 and the medical measures that had been taken by governments and public people and the consequences of such measures. It was a dangerous virus that attacked the whole world in a sudden manner that made people unsure what to do.

The text world is divided into the world builders and function advancers. *The world builders* refer to participants and the deictic words used to re-elect the discourse world situation and background knowledge that people have in their minds about COVID-19. The participants in this text are Kristina (the storyteller), Kristina’s children, American people, and the victims of COVID-19. The verbs “go” and “move” are used as deixis. The *function advancers*, on the other hand, represent the event and actions of the story. The story starts with the event of the quarantine that has been conducted as

to limit the spreading of COVID-19. Secondly, the description went on to describe the situation at Kristina’s home. Thirdly, the negative sequences of the quarantine that made some people commit may bad things. Finally, the story ended with describing Kristina’s willing and wish to over these problems and exploit the time positively.

The sub-worlds in this story consists of two main types: switched world and model world. The entire text, which is essentially a narrative of what happened during the COVID-19 outbreak in the past, is a depiction for the *switched world*. The story started with the announcement of the quarantine and how it affected teaching mode then moved to talk about its positive and negative consequences on the public and finally switched to describe Kristina’s plan on how to deal with the situation. The story's modal world is split into the boulmaic, deontic, and epistemic worlds. The boulmaic world is formed in Kristina’s desire to exploit the time of the quarantine to stay with family and learn new skills. The deontic world, which is preoccupied with duties and prerequisites, is brought into play as a result of the government’s announcement of the quarantine to keep people at home and making the teaching online. The

epistemic world, which is related to beliefs or hypotheses about particular issues, can be traced in Kristina’s acknowledgement that the social and religious habits were conducted without taking the medical measures in

consideration, which made the rate of spreading the virus higher. The wrong information that some people launched about the immunity made the situation worse as well.

Table (3): The Cognitive Stylistic Analysis of Narrative 2

The cognitive-stylistic worlds	Elements	Realization of Elements
The discourse world	Situation	This text is about a story told by an American lady teacher named Kristina Cernei about COVID-19
	Background	COVID-19 was a dangerous virus that attacked the whole world in a sudden manner that made people unsure what to do.
The text world	World builders	The participants: Kristina (the storyteller), Kristina’s children, American people, and the victims of COVID-19.
		Deictic expressions: the verbs of motion “go” and “move”
	Function advancers	<p>Actions: The main action is the quarantine that has been conducted as to limit the spreading of COVID-19.</p> <p>Events: The first event describes the situation at Kristina’s home. The second event describes the negative sequences of the quarantine The third event describes Kristina’s willing and wish to over these problems and exploit the time positively.</p>
The sub-worlds	Switch-worlds	The entire text, which is essentially a narrative of what happened during the COVID-19 outbreak in the past
	Model-worlds	The boulemaic world is formed in Kristina’s desire to exploit the time of the quarantine
		The deontic world is preoccupied with duties and prerequisites, is brought into play as a result of the government’s announcement.
		The epistemic world is found in Kristina’s acknowledgement that the social and religious habits were conducted without taking the medical measures in consideration

Narrative 3:

“I’m sweaty and grumpy. In full PPE (gown, mask, face shield, gloves) for the past five hours. Every time I exhale, my glasses and face shield fog up. I just taste stale air from breathing in and out through my mask”.

“I get a call. The getting a call is usual, as the shelter gets call all the time for new admissions for people experiencing homelessness who are positive for COVID-19 and need a safe place to recover. But the content of the call was unusual. A new mom and her two-week-old baby with COVID are on their way to the shelter. We’ve not had children come yet, let alone an infant. We mostly have men, and most of them have been on the streets or in the shelter system for a long time”.

“What am I going to do with a baby? My NFP (Nurse Family Partnership, a home visiting program for new parents and babies) training kicks in, and I start going through a checklist of what we’ll need and how to get it: a pack-n-play for sure, probably

some clothes and blankets, is she breastfeeding? Better have some formula in case. Oh god, she just had a baby two weeks ago; how can I make this more comfortable for her? She’ll need towels, toiletries, and let me get some snacks together too ... chocolate, she’ll need lots of chocolate. I think we’re ready, or as ready as we can be in these circumstances. Man, I’m hot and sweaty now, these plastic gowns are SO hot!”

“I greet her and the baby at the taxi, help carry the car seat and diaper bag and get them settled in their room. Then I listen to their story: a C-section, discharge home, fight with the baby’s father, leave to go stay with an aunt, the baby is running a 105-degree fever, take her to the ER. She has COVID, how did she get COVID? Stay at the hospital for three days, aunt won’t take them back when it’s time to leave, can’t go back to the father of the baby, either.”

“So now she’s here, and I just want to gather her in my arms, but I can’t because of this damn virus. Instead, I listen and reflect. Praise her grace and strength. Tell her

she's a good mama for taking care of her baby and doing what she needed to do, despite really challenging circumstances”.

The cognitive stylistic analysis of narrative 3, as shown in Table (4) below, consists of three components: world-discourse, text-discourse, and sub-worlds. **The discourse world** of this text is related to a story about an American lady working in a shelter for homeless people. During COVID-19, she received a lady who her two weeks baby diagnosed with COVID-19. **The text world** is categorised into the world builders and function advancers. The former is reflected in the participants and deixis deployed in the story. The participants of the story are limited to Kate (the storyteller), her nurse family partnership, and the sheltered lady with baby. The deictic words “now” and “here” are used to reflect Kate’s reference to the time and receiving the lady with her baby and the place of receiving, respectively. The latter refers to the events and the action that are developed within the story. The story started with describing the situation at the shelter where they received a call from the new comers (the lady with

her two weeks baby) then the description moved to the lady previous situation and ended with her current situation at the shelter.

The *switched world* and the *model world* are the two primary categories of the story's **sub-worlds** that are explored below. The above text is a vivid description of the *switched world*. It is essentially a narration of what occurred during COVID-19 pandemic. It is clearly represented in Kate’s utilisation of deictic expressions like “now” and “here” to indicate such kind of switch. On the other hand, boulmaic, deontic, and epistemic worlds are all distinct forms of the modal world of the narrative. The boulmaic world is expressed in Kate’s wishes to take more care of the lady and the little baby and to take them in her arms. The deontic is found in their rules to separate people in the shelter and her realisation that she cannot hug the lady and the baby during COVID-19 pandemic. The epistemic world is reflected in Kate’s uncertainty whether her preparation for the new comer is enough to make them conformable in the shelter while they receive the required care.

Table (4): The Cognitive Stylistic Analysis of Narrative 3

The cognitive-stylistic worlds	Elements	Realization of Elements
The discourse world	Situation	This text is related to a story about an American lady working in a shelter for homeless people
	Background	During COVID-19, she received a lady who her two weeks baby diagnosed with COVID-19.
The text world	World builders	The participants: Kate (the storyteller), her nurse family partnership, and the sheltered lady with baby.
		The deictic expressions: now and here
	Function advancers	Actions: The action is about the procedures the nurse and her co-workers took to receive the lady and her baby.
		Events: The first event describes the situation at the shelter where they received a call from the new comers (the lady with her two weeks baby) The second event describes the lady previous situation and ended with her current situation at the shelter.
The sub-worlds	Switch-worlds	It is essentially a narration of what occurred during COVID-19 pandemic.
	Model-worlds	The boumaic world: It is expressed in Kate’s wishes to take more care of the lady and the little baby and to take them in her arms.
		The deontic world: It is found in their rules to separate people in the shelter and her realisation that she cannot hug the lady and the baby during COVID-19 pandemic.
		The epistemic world: It is reflected in Kate’s uncertainty whether her preparation for the new comer is enough.

CONCLUSION

Basing on the data analysis in the previous section, it can be concluded that the personal narratives represent an evidence that text world theory is a tool that reveals human mental representations and their changing stages according to life defiance and struggles. The selected narratives about COVID-19 pandemic all begin with a totally black image of life, but ends with a call for hope and positive expectations. It

can also be concluded that narration of such a kind is a collaborative activity in which the narrator creates mental images dynamically with the audience. It is an act intended to share experiences (story) in a telling event (situation) . The purpose of narrative is to connect the storyteller's thoughts and feelings with those of the audience in order to disclose hidden features.

Regarding the mental representation, it can be stated that the mental structure of this type of personal narratives is of three interrelated worlds: discourse world, text world, and sub world. Within discourse world, it is found that the writers of these stories try to convey to their readers the unusual and strange circumstances the took place along with the announcement of Covid-19 outbreak. The stories describe the patients' journey while fighting Covid-19 which is a dangerous pandemic has been killing a lot of people all over the world since 2019 until the moment of writing this paper.

The text world comes as a complementary step in the mental representation process. The writers define the participants and their roles in the narratives with reference to their spatial and temporal status. The spatial deixis is manifested in the use of the distant demonstrative like "there" or proximal demonstrative "here" to refer to certain places in the personnel narratives. Directional spatial deixis is also found in the utilisation of some verbs of motions like "go", "leave", and "rush". Temporal deixis, on the other hand, is also used by the storytellers to codify the time settings in their narratives.

As for the sub world, the readers can find the writers' ideas, beliefs, hope, and future

plans to counter and overcome these unexpected challenges that took place along Covid-19. The sub-worlds are of two main types: switched world and model world. The whole content of the narratives under scrutiny is about telling a kind of story about events happened in the past during COVID-19 pandemic represents the switched world. For the modal world in these narratives it is found in its three sub-worlds: boulaic, deontic, and epistemic.

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