A Cognitive Poetic Analysis of 'La Figlia che Piange' by T.S. Eliot

Raed Dakhil Kareem
Dept. of English, College of Arts,
University of Kufa, Iraq

Abstract

This paper attempts to employ the Text World Theory (TWT) to the processing of a selected literary discourse from a cognitive poetic and a literary-critical points of view. The selected text is 'La Figlia che Piange' by T.S. Eliot. TWT is regarded as a more powerful and dynamic theory in accounting for cognitive processes that underlie the production and even the interpretation of the different forms of discourse. TWT allows readers, speakers, listeners and hearers to interfere and produce and also process all types of discourse, whether factual or fictional, by constructing 'text-worlds' (e.g. mental representations in mind). The paper hypothesizes that this theory is a useful means of exploring poetic texts which are thematically structured. The paper ends up with some concluding points.

Key words: cognitive poetics, text-world theory, discourse-world, sub-worlds, T.S. Eliot's 'La Figlia che Piange'.

1. Introduction

It is creativity that is the cornerstone of any literary work. To create or even bring into life a certain issue is creative; this is literature. Literary works were and still the field of linguistic studies the result of which many theories and approaches. These theories and approaches are under the effect of one of the three study fields:

1. Anglo-American new criticism and practical criticism (e.g. Richards,1929; Empson,1930; Leavis,1932) that aims to uncover the language of literary works in a 'close reading' direction (Fowler,1981: 12);

2. Some terminologies (e.g. syntax and meter) and frameworks of structural linguistics, generative grammar and functionalism with its social, cultural and semiotic dimensions (Carter and Stockwell,2008: 293; Wales, 2006: 217);

3. European structuralism represented in the seminal works of Jakobson (1960, 1968); Barthes (1966, 1967); Todorov (1977 [1971], 1981 [1972]) and others (Fowler,1981: 12ff; Carter and Stockwell,2008: 293ff). Interesting areas such as the effects of literary de-familiarization, genre, metaphor and foregrounding are linguistics basics necessary to any literary work.

To investigate literary works is to choose from among interdisciplinary influences and fields what is most suitable, drawing on narratology, literary criticism, psychology, linguistics, social science, cognitive science and philosophy which links textual

organisation to definite interpretative effect (Verdonk and Weber,1995: 2).

One of those sub-disciplines is the approach of 'cognitive poetics', which is described by (Carter and Stockwell,2008: 298) as *' a major evolution in stylistics'* suggesting a great role to the reader in appreciating literary works. This approach is believed to be the recent outcome of going through development *'from early formalism through pragmatics, then encompassing social, historical, cultural and now cognitive contexts'* (Stockwell,2005: 272).

2. Cognitive Poetics

It is widely known that '*Cognitive poetics is all about reading literature'*. Though it is a simple statement, yet it directs the attention to 'processes' that are mental such reading and comprehension and to 'poetics' which is *'the craft of literature'* (Stockwell,2002: 1). This simple fact-bearing statement unfolds significant issues that face readers or hearers as critical people, intelligent, conscious, individual, having shared a perception and a language facility.

Whiteley (2010:4) demonstrates that the approach of cognitive poetics to the analysis of literary works is based mainly on the two fields of 'cognitive linguistics' and 'cognitive psychology', in addition to anthropology, philosophy and artificial intelligence, as seen in the works of (Stockwell, 2002; Steen and Gavins, 2003; Gerrig and Zimbardo, 2009). For Steen and Gavins (2003: 5), there are two distinct directions of cognitive poetics:

1. the direction towards the social sciences such as cognitive science and empirical and social psychology; and
2. the orientation of cognitive linguistics.

However, the approach of this paper is the European one which focuses its effort to the stylistic version of cognitive poetics that closely analyzes literary works linguistically. Stockwell (2002:6) characterizes cognitive poetics as *'essentially a way of thinking about literature rather than a framework in itself'*.

This discipline consists of a variety of frameworks or approaches, including the following: figure and ground relations; prototypes and schemas; cognitive grammar; Conceptual Metaphor Theory; Conceptual Integration or 'Blending'; cognitive narratology, Text World Theory 'TWT'; Contextual Frame Theory 'CFT'; Mental Space Theory 'MST'; and 'Storyworld'. It is noticed that in the last four theories readers process the literary text and its reference (Bortolussi and Dixon,2003: 16). Consider Ryan (1998:138f) who illustrates the metaphor 'the text-as-world' as follows:

the text is apprehended as a window on something that exists outside language and extends in time and space well beyond the window frame. To speak of textual world means to draw a distinction between

a realm of language, made of names, definite descriptions, sentences and propositions, and an extra-linguistic realm of characters, objects, facts and states of affairs serving as referent to the linguistic expressions.

In another place, Ryan states that this metaphor accounts for the notion of 'immersion' that underlies the emotional and experiential aspects of and precise literary reading (ibid:143).

3. Text World Theory 'TWT': Justification and Basic Tenets

Originally TWT was devised in the late 1980s by Paul Werth and its basic tenets are founded in his published (1994, 1995a, 1995b, 1997a, 1997b). The first version of TWT monograph was published in 1999, after his death, through extensive attempts of editing by Mick Short, under the title 'Text Worlds: Representing Conceptual Space in Discourse' (Werth,1999). TWT is regarded as a more powerful and dynamic theory in accounting for cognitive processes that underlie the production and even the interpretation of the different forms of discourse. It is widely applied and is undergoing a continual renewal and scrutiny (Gavins,2007: 7).TWT allows readers, speakers, listeners and hearers to interfere and produce and also process all types of discourse, whether factual or fictional, by constructing 'text-worlds' (e.g. mental representations in mind). Accordingly, 'discourse' is defined by TWT as

consisting of a text, the verbal or written part of a language event, and its relevant context ... Thus, every discourse is comprised of the 'discourse world' in which the communication takes place, and the 'text-world(s), which comprise the participant's mental representations (Whiteley,2010: 18).

TWT is preferred in the current paper over other theories that focus on 'world' metaphor for two reasons:

1. The aim of TWT is to be able to account for the complex cognition of humans and processing their discourse (Gavins,2001: 34), and

2. The 'text-worlds' that TWT calls for are not 'underspecific' or 'overspecific'; they are *'rich' worlds, designed as a way to discuss states of affairs systematically, but also in 'something like their normal richness and complexity'* (Werth, 1999:72).

This richness, Whiteley (2010:18f) believes, renders TWT *'more useful when examining emotional response, as it helps to explain why readers can experience real, sometimes strong emotions in response to their mental representations'*.

The three principal tents of TWT are:

1. The discourse-world tent

In the words of Werth (1999:17), in TWT any language use presupposes two conditions that are necessary components of all situations of discourse:

a. any use should occur within a situational context, which is called the 'discourse-world' and is based on cognitive resources of perception that is direct and that is *'to be founded on real external circumstances'*, and
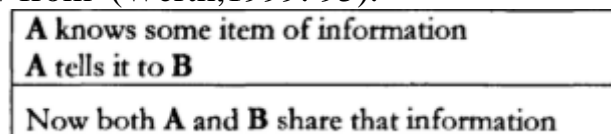
b. any use should involve *'a conceptual domain of understanding which is jointly constructed by the producer and recipient(s)'*, which is called the 'text-world' and is based on cognitive resources of imagination and memory.

However, the discourse world must minimally have two human 'participants' who are engaged in either spoken, face-to-face, and 'here and now' discourse or in written discourse (ibid:83ff). In the case of written discourse, since the discourse-world is distributed or 'split', the participants have different space and time points (Werth,1995a: 54f). In such case, the focus would necessarily be on the linguistic aspects enveloped in the discourse. In addition, Gavins (2007:129) posits that *'during written communication, participants construct a re-creation of a face-to-face communicative situation at the text world level'*. In literary narrative, this means that the narrator would be act as a 'substitute co-participant'.

In this world, there are specific integral aspects, which are either introduced by Werth in his works (1994, 1995a, 1995b, 1997a, 1997b, 1999) or by other scholars who developed his theory in some parts:

1. participants are psychologised fully; their senses and mental capacities must be attended (e.g. physical senses, intentions, dreams, hopes, memories, beliefs, their knowledge, imaginative capacity, emotional experience, personalities and identities of participants, goals, opinions, (non) facts, other mental aspects, etc.) (Werth,1995a: 52, 1999: 86; Whiteley,2010: 30ff).

2. the process of 'incrementation' is a basis for discourse; knowledge is transferred from the private realm to the public realm. Consider the diagram below from (Werth,1999: 95):

| A knows some item of information |
| A tells it to **B** |
| Now both **A** and **B** share that information |

The 'knowledge-base' of all discourse participants is of four types: cultural, linguistic, experiential and perceptual knowledge (Gavins, 2007:21ff; Werth, 1999: 94-115). Knowledge is cultural in that it includes *'all the non-linguistic information available to individuals and groups living in a particular society, including notions like ideology'*; linguistic in that it is *'the structured, systematic and analytical knowledge underlying our use of language, including, for example, knowledge regarding how to form sentences, what words mean and how to articulate an utterance'*; experiential in that it refers

to *'the relative familiarity or novelty of the items concerned… and includes sets of knowledge regarding the way certain situations usually unfold - analogous to the notion of 'scripts' in Artificial Intelligence'*; and knowledge is perceptual since it pertains to *'the things in the immediate environment which are 'manifest' to the participants and may potentially figure in the discourse.'* (Whiteley, 2010: 30ff).

3. context is essential to this theory application. It is the participants' vast knowledge store employed in their interpreting the discourse. Practically, context which is *'the potentially infinite scope of participant knowledge is narrowed down using the principle of text-drivenness'* (ibid).

4. the principle of text-drivenness *'specifies that only relevant areas of participants' knowledge bases are activated during discourse processing, and the relevant areas are indicated by the text itself'*. The participants' knowledge is activated by definite contextual clues, which can help participants of the discourse make definite and clear inferences that elucidate the participants' mental representations (ibid).

5. negotiation as a cognitive process is a condition of spoken and written communication. When written, communication would be fulfilled through the text interacting with its readers' knowledge. This process is stimulated by three 'discourse meta-principles'; a) 'communicativeness' which refers to the efficient and purposive nature of discourses; b) 'coherence' where propositions, events and entities necessarily introduced with relevance; and c) 'cooperativeness' in which participants *'tacitly agree to jointly negotiate the discourse in accordance with the other principles'*(ibid).

6. negotiation within discourses seeks the help of the concept 'Common Ground'; i.e. the sum of information, whether textual or from participants' inferences and background knowledge, accepted to be relevant for the discourse in which participants are engaged

7. in later TWT versions, 'willingness' and capacity of participants in discourse are also emphasized, as a support to the three 'discourse meta-principles', to account for the co-relationship between participants in implicating themselves as enactors in the zone of the text in which they engage (Gavins, 2007:76f).

2. Building text-worlds tent

Another tent of TWT is the 'text-world' which is *'the situation depicted by the 'discourse' or the 'story' which is the subject of the discourse'* (Werth, 1999: 87). These worlds are characterized as:

a. they show or picture states of affairs sourced from the participants' memory or imagination (ibid:85).

b. they are conceptual since they are the participants' mental representations for the sake of comprehending the discourse linguistic design (Whiteley, 2010:34ff).

c. from textual clues, with the help of inferences that are based on knowledge,   participants can construct any of these text-worlds. Thus, text-worlds are 'text-driven' (ibid:35)

d. there are two types of information in the minds of participants. These two types contribute to the constructing and maintaining of text-worlds. They are (ibid:36):

1. 'world-building' propositions, which set the text-world scene or background and establish and co-relate the 'when', 'where', 'who' and 'what' deixis-based parameters of text-worlds. Examples of world-builders are: personal pronouns, noun phrases, definite articles, variations in tense, temporal locatives and adverbs (in ancient times, yesterday, etc.), verbs of motion (come, go), demonstratives (these, those) and spatial locatives and adverbs (in Sheffield, far away) (Gavins,2007: 35-52; Lahey,2006: 148; Werth,1999: 180-90).

It is to be noticed that the term 'enactor' would be used in discussions at the text-world level, whereas the term 'participant' would be used in discussions at the discourse-world level (Gavins,2007: 42; Werth,1999: 82).

2. 'function-advancing' propositions, which depict processes or actions in the text-world 'foreground' and can actuate a discourse forward for the benefit of text-building (Gavins,2007: 56). Similar to SFL terminology, Gavins (ibid) distinguishes three 'function-advancing' processes: a) material processes, referring to (in)animate actors; b) mental processes, involving reactions or cognitions or perceptions and sensors; and c) existential processes, describing the existence of definite text-world elements. Illustrative examples of some functions in the discourse are below (Werth,1999: 191):

1. instructive 'function-advancers' are 'goal-advancing' represented by 'requesting' or 'commanding' speech acts;

2. discursive 'function-advancers' are 'argument-advancing' represented by 'postulating' or 'concluding' speech acts;

3. descriptive 'function-advancers' are 'person-advancing' or 'scene-advancing' or 'routine-advancing' represented by 'describing a character or a scene or a routine' speech acts; and

4. narrative 'function-advancers' are 'plot-advancing' represented by 'reporting' or 'recounting' speech acts. Consider the table below (ibid):

Text Type	Predicate Type	Function	Speech Act
Narrative	Action, event	Plot-advancing	Report, recount
Descriptive: scene	State	Scene-advancing	Describe scene
: person	State, property	Person-advancing	Describe character
: routine	Habitual	Routine-advancing	Describe routine
Discursive	Relational	Argument-advancing	Postulate, conclude..
Instructive	Imperative	Goal-advancing	Request, command..
etc.			

3. World-switches and modal-worlds tent (or Sub-worlds)

Originating and descending from text-worlds, sub-worlds are undeveloped or fleeting or even rich worlds that also include 'world-builders' and 'function-advancers'. They are explicated by textual 'spatio-temporal shifts', focalization, hypotheticality, negation and modality (Whiteley,2010: 37). In TWT, there are three 'sub-worlds': a) attitudinal; b) epistemic; and c) deictic (Werth,1999: 216).

In the recent modifications, that are adopted in this current paper, Gavins (2001: 194f, 246) prefers to call 'sub-worlds' as either 'world-switchers' or 'modal worlds'. World-switchers are as such if the temporal and/or spatial parameters change. For instance, in narratives there are direct speeches, coincident scenes and flashbacks, etc. that occur because of the various textual linguistic features in the hands of participants in their attempt to build new worlds (ibid).

Modal-worlds are devised by textual 'modalized propositions' that manifest the attitudes of speakers or writers towards a definite subject. Since such worlds create a 'conceptual distance' between the 'modalized propositions' and their speakers or writers, modal terms are employed to explicate 'modal-worlds'. Accordingly, there are three types of 'modal-worlds' which are textually cued: a) epistemic, i.e. speakers' or writers' (lack of) confidence towards the truth of propositions; b) deontic, i.e. obligation degrees perceived by speakers or writers as being related to actions performance; and c) boulomaic, i.e. speakers' or writers' wishes and desires (Gavins,2007: 118).

4. Data, Methodology and Analysis

The selected data to be analysed is a poem by 'T. S. Eliot' entitled 'La Figlia Che Piange' (See Appendix). The primary and detailed structure of the poem is first analyzed in terms of the 'discourse-world' in order to uncover the seven integral aspects of the world. Then, how the poet builds the text-worlds is examined, focusing on 'world-building' and 'function-advancing' propositions. Later, the 'world-switches' and 'modal-worlds', i.e., 'sub-worlds'.

4.1. Analyzing the 'discourse-world'

As readers to this poem, we can indulge into its situationality by stating that it is the failure of love through lovers' parting which is expressed here. Mine (1994:29) believes that Eliot reproduces a painting by Picaso, named 'The Young Girl Weeping'. Picaso painted an unpleasant portrait of a girl he imagined to be painfully weeping.

Unable to find and look at the painting, Eliot reconstructed it altogether, imagining a cause for weeping and arranging a scene, or a scenario, of the lovers' departure and portraying a failure of love at last. Through reconstructing, Eliot reinforced the departure by building physical, mental attitudes and spiritual attitudes, movements and symbolism. Primarily, some discourse-worlds of this poem are accessible to participants. Eliot (as a poet and as a poetic persona) and readers are participants who have access, fully or partially, to some of the discourse-worlds created originally by Picaso (as a painter and an artist persona) who is the motive to both Eliot and readers. The first present co-relation is between Eliot and his readers who are engaged in different space and time points: readers know about the poem from Eliot who is detached from them. Two time and space points controls Eliot in writing his poem: the time (1911) when he was in the museum (Northern Italy) and the time after his visit to the museum, resulting in his transferring of the painting which he did not find and look at in reality. Readers receive, and necessarily, re-act and re-create the situation of the painting, as mediated to them by Eliot. In this regard, Eliot performs two functions: the direct co-participant narrating what imaginatively happened and as another participant in the situation of departure. The second co-relation, which is remote in time and space, is between Picaso and Eliot who channelizes for his readers a whole imaginative scene with its actors. The time and space of Picaso's situation is unknown for readers unless they refer to the background of his painting. Similarly, Picaso carries out two functions: the source of portraying and as an artist who creates a work with sensitivity and imagination.

The turn now is to the seven integral aspects of the 'discourse-world' of the poem:

1. The senses and mental capacities of the participants are shown through: physical senses of Picaso and Eliot which pictured the scene of the young girl weeping; memories of that sad scenario; high imaginative power portraying the situation; three directions of emotional experiences (Picaso, as a painter and an artist persona, and the situation; Eliot, as a poet and as a poetic persona, and the portrait; readers and their vision of what is described and what is narrated to them); personalities and identities of participants (the pessimist Eliot behind the pain and failure of love due to his real life experiences, the

neutral Picaso who did not show his stand except portraying some sad situation, readers' responses would either be pessimists or optimists or for or against departure or with/against the imaginative he-lover or with/against the imaginative she-lover); opinions of Eliot towards human love or just social animals' coupling.

2. A primary discourse is knowledge that is incremented from the very private, which is the mere contemplation of an absent Picaso portrait in the museum, to another private realm, which is Eliot imagination of the weeping girl, and then to the public realm of readers when reading the poem. That is, A, standing for Eliot, knows some item of information, the whole situation. A tells it to B, standing for readers. Now both of them share the same information. However, A does not know about the information unless by some source, which is absent for readers. Keen readers come to know that there is some identicalness or selfsameness between the two portraits; that of Picaso and that of Eliot, through a resort to Intertextuality. Knowledge types that Eliot utilizes are the cultural, experiential and perceptual.

3. On the part of A and B, context is employed in re-constructing, re-creating and re-acting the original scene of Picaso, who himself probably re-constructs, re-creates and re-acts a real or even a hypothetical situation.

4. Text-drivenness helps readers as participants to infer the pessimistic atmosphere of the poem. Contextual clues like physical attitudes and movements, the lovers physical isolation (as in 'highest pavement of the stair'), ironical romantic setting (as in 'sunlight', 'flowers', garden urn'), farewell of lovers, 'the soul leaves the body torn and bruised', 'simple and faithless' manner of departure similar to '…a smile and shake of the hand', etc. drive readers to have a definite inference while processing the discourse-world.

5. Through the three 'discourse meta-principles', readers negotiate with the poem to get into 'communicativeness', where the purpose and nature are so clear, 'coherence', where all the propositions and events are necessarily introduced to fulfill the poem's purpose, and 'cooperativeness', where all participants tacitly negotiate the nominated discourse without enforcement.

6. Negotiation is achieved with the help of 'common ground'. Participants at some levels of the poem already accept common-ground propositions, as in the lovers' departure, weeping after that departure. Some levels carry new propositions yet to be incremented till the end of the poem; when readers respond to or against it.

7. Willingness enables participants to impersonate the intentions and acts of the he-lover and the she-lover and the intentions and acts of Picaso and Eliot. This is to accept as a norm in this specific communication: the co-participant Eliot in the present discourse-world

is telling the truth. At some exceptional times, deception might be expected in this discourse-world.

4.2. Analyzing the 'text-worlds'

Other worlds are accessible to the nominated enactors in the situation of the poem. Such worlds are called text-worlds. Since they are 'text-driven', the following two types of information are inferred from the poem:

1. 'world-building' propositions that set the background or the scene of the whole poem. These are the world-builders in the poem:

a. Time: Macro-time entities (1.Picaso's (past) time of painting, 2.Eliot's (past) time of writing his poem, 3.Anytime universally enacted); Micro-time entities (1.When the two lovers decide/decided to leave each other, 2.Sunligh/daytime, 3.Many days and many hours, 4.The autumn weather, 5.The troubled midnight and the noon's repose).

b. Location: Macro-location entities (1.A definite place, which is unknown to readers, where Picaso made his painting, 2.Musuem in Northern Italy where Eliot tried to see Picaso's painting but he failed, 3.Any location universally activated); Micro-location entities (1.The highest pavement of the stair, 2.A garden urn).

c. Enactors: Macro enactors (1.Picaso, 2.Eliot, 3.Poem readers); Micro enactors (1.The girl figure, 2.The body referring symbolically to the girl figure, 3.The boy figure, 4.The mind/the soul referring symbolically to the boy figure).

d. Objects: Real (Stele or painting or portrait), 2. Imaginary (Stele or painting or portrait mentally represented in Eliot's mind).

2. 'function-advancing' propositions which map any processes or actions in the text-world 'foreground'. Three 'function-advancing' processes are distinguished in the poem:

a. Material processes (Picaso); (Eliot); (The two figures in Picaso's painting and their mental representations in Eliot's mind); (The presumed readers); (Temporal and spatial entities of settings); (garden urn); (the pavement of the stair); (flowers); (eyes); (hair); (arms); (the body); (the mind); (the soul); (gesture); (pose); (cogitations); (smile); (shake of the hand).

b. Mental processes: (standing out of departing); (leaning to weave); (weaving the sunlight ironically); (clasping flowers firmly out of grief); (flinging flowers with force out of grief); (leaving); (grieving); (using out of lust): (understanding): (turning away sadly); (compelling the imagination); (wondering surprisingly); (losing a gesture and a pose out of amazement).

c. Existential processes: (the two figure were together): (they are no more together).

However, the typical discourse functions manifested in the text-world are below, from the most prevalent to the least one:

1. descriptive 'function-advancers' which are 'person-advancing' or 'scene-advancing' or 'routine-advancing' represented by 'describing a character or a scene or a routine' speech acts in the first and second stanzas;

2. instructive 'function-advancers' which are 'goal-advancing' represented by 'requesting' or 'commanding' speech acts in the first stanza; and

3. discursive 'function-advancers' which are 'argument-advancing' represented by 'postulating' or 'concluding' speech acts in the third stanza of the poem.

In her analysis of poetry, Lahey (2006: 159, 161) demonstrates that readers must resort to inference regarding the poetic text-world by the help of inferential clues and the readers' pre-existing knowledge. Not to forget linguistic knowledge, Lahey (ibid: 162) states the approach of the present paper: *'in practice, divisions between linguistic elements in terms of their contribution to discourse processes are not nearly so strict'*.

4.3 Analyzing world-switches and modal-worlds (or Sub-worlds)

The sub-worlds can explicate a variety in the world texture. These sub-worlds are called as world-switchers if there is a change in the temporal and/or spatial parameters, as in the narrative flashbacks or flash forwards, direct speeches, coincident scenes. This does not exist in the selected data in hand. However, sub-worlds are called as modal-worlds when the textual 'modalized propositions' manifest the enactors' attitudes. According to them, there are three textually cued types:

1. Epistemic: confidence or even lack of confidence can be achieved through modals, perception modality, hypotheticality, etc. In the poem, the modal 'would' is used three times on the tongue of the imaginary lover figure. By using 'would' Eliot does not focalize a high level of confidence because of the nature of the scene: the departure matter is still foggy and its reasons are not definitely clear.

2. Deontic: various degrees of obligation can be attached to the enactors performing specific actions. Here, 'should' is used four times on the part of Eliot himself to set for himself an obligation *'...to lighten this sad and heavy atmosphere, because he sees that the scene is very pessimistic'* (Mine,1994: 32).

3. Boulomaic: wishes and desires of enactors can also be expressed. This type is not employed in the poem.

5. Conclusions

Applying TWT to 'La Figlia Che Piange' has highlighted the usefulness of this theory to investigate the complex worlds of a highly

complex and a thematically significant poetic text. Reproducing a portrait which is not seen an easy cognitive process for a poet. For readers to understand and evaluate such portrait, a complete comprehension of its integral part is necessary. Readers must resort to inference regarding the poetic text-world by the help of inferential clues, the readers' pre-existing knowledge and their linguistic knowledge. The sub-worlds are employed in this poetic text but not highly because this poem has no flashbacks and flash forwards, no direct speeches and no coincident scenes.

References

Bortolussi, M and Dixon, P. (2003) **Pychonarratology**. Cambridge: Cambridge University Press.

Carter, R and Stockwell, P. (2008) 'Stylistics: retrospect and prospect', in R Carter and P. Stockwell (eds.) **The Language and Literature Reader**. London: Routledge, pp. 291-302.

Eliot, T.S. (1917) **Prufrock and Other Observations**. London: The Complete Press.

Fowler, R. (1981) **Literature as Social Discourse: The Practice of Linguistic Criticism.** London: Batsford.

Gavins, J. (2001) **Text World Theory: A Critical Exposition and Development in Relation to Absurd Prose Fiction**. Unpublished PhD dissertation, Sheffield Hallam University.

Gavins, J. (2007) **Text World Theory: An Introduction**. Edinburgh: Edinburgh University Press.

Gerrig, R. J. and Zimbardo, P.G. (2009) **Psychology and Life**, 19th edition. London: Pearson.

Lahey, E. (2006) '(Re)thinking world-building: locating the text-worlds of Canadian lyric poetry', **Journal of Literary Semantics,** 35: pp.145-64.

Mine, O. (1994) **Failure of Love in T.S. Eliot's Poems: 'Love Song of J. Alfred Prufrock', ' Portrait of A Lady', 'La Figlia Che Piange' and The Waste Land.** Unpublished M.A. thesis, Bilkent University.

Ryan, M. L. (1998) 'The text as world versus the text as game: possible worlds semantics and postmodern theory', **Journal of Literary Semantics,** 27 (3): pp.137-63.

Steen, G. and Gavins, J. (2003) 'Contextualising cognitive poetics', in J. Gavins and G. Steen (eds.) **Cognitive Poetics in Practice**. London: Routledge, pp. 1-12.

Stockwell, P. (2002) **Cognitive Poetics**. London: Roudedge.

Stockwell, P. (2005) 'On cognitive poetics and stylistics', in H. Veivo, B. Pettersson and M. Polvinen (eds.) **Cognition and Literary Interpretation in Practice**. Helsinki: Helsinki University Press, pp.267-82

Verdonk, P. and Weber J.J. (1995) (eds.) **Twentieth Century Fiction: From Text To Context**. London: Routledge.

Wales, K (2006) 'Stylistics', in K. Brown (ed.) **Elsevier Encyclopedia of Language and Linguistics**. London: Elsevier, pp. 213-17.

Whiteley, S. (2010) **Text World Theory and the Emotional Experience of Literary Discourse.** Unpublished PhD dissertation, The University of Sheffield.

Werth, P. (1994) 'Extended metaphor: a text world account', **Language and Literature,** 3 (2): pp.79-103.

Werth, P. (1995a) 'How to build a world (in a lot less than six days and using only what's in your head)', in K. Green (ed.) **New Essays on Deixis: Discourse, Narrative, Literature**. Amsterdam: Rodopi, pp. 48-80.

Werth, P. (1995b) 'World enough and time': deictic space and the interpretation of prose', in P. Verdonk and J.J. Weber (eds.), pp. 181-205.

Werth, P. (1997a) 'Conditionality as cognitive distance', in A. Athanasiadou and R. Dirven (eds.) **On Conditionals Again**. Amsterdam: Benjamins, pp. 243-71.

Werth, P. (1997b) 'Remote worlds: the conceptual representation of linguistic would', in J. Nuyts and E. Pederson (eds.) **Language and Conceptualization**. Cambridge: Cambridge University Press, pp.84-115.

Werth, P. (1999) **Text Worlds: Representing Conceptual Space in Discourse**. Harlow: Longman.

Appendix

'La Figlia Che Piange' T. S. Eliot, 1888 – 1965. It is the final poem in T.S. Eliot's 'Prufrock and Other Observations' (1917). O quam te memorem virgo

Stand on the highest pavement of the stair—
Lean on a garden urn—
Weave, weave the sunlight in your hair—
Clasp your flowers to you with a pained surprise—
Fling them to the ground and turn
With a fugitive resentment in your eyes:
But weave, weave the sunlight in your hair. (1-7)
So I would have had him leave,
So I would have had her stand and grieve,
So he would have left
As the soul leaves the body torn and bruised,
Some way incomparably light and deft,
Some way we both should understand,
Simple and faithless as a smile and shake of the hand. (8-16)
As the mind deserts the body it has used.

I should find
She turned away, but with the autumn weather
Compelled my imagination many days,
Many days and many hours:
Her hair over her arms and her arms full of flowers.
And I wonder how they should have been together!
I should have lost a gesture and a pose.
Sometimes these cogitations still amaze
The troubled midnight and the noon's repose. (17-24)

المستخلص

توظف الدراسة الحالية "نظرية عالم النص" في تحليل الخطاب الأدبي في قصيدة تي. اس. اليوت (La Figlia che Piange) تحليلا نقديا ومعرفيا. تعد هذه النظرية المتبناة في البحث نظرية فاعلة جدا في تناول العمليات المعرفية التي تنتج الخطاب الأدبي وتأويلاته. تستند هذه النظرية إلى القراء والمتكلمين والسامعين وجهودهم في صياغة مختلف أنواع الخطاب ومعرفة تمفصلاتها المعرفية عن طريق بناء عوالم نصية ذات تمثلات عقلية. تفترض الدراسة ان هذه النظرية ناجحة جدا في سبر اغوار النص الشعري و تدرجات موضوعاته. تستخلص الدراسة بعض النتائج الخاصة بموضوع البحث.

الكلمات المفتاحية: الشعرية المعرفية، نظرية عالم النص، عالم الخطاب، العوالم الفرعية، تي. اس. اليوت، (La Figlia che Piange) .