

**Cognitive Effects and Text-Worlds
in Dan Brown's *Inferno***

A Paper Submitted

By

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Abstract

All human beings create distinct pictures of the language in their minds so as to be able to comprehend it. They construct mental representations or text-worlds. This research explains how these text-worlds are formed, and how human beings make use of them. The investigation is fulfilled through the application of Gavins' (2007) text world theory. The model is applied to Dan Brown's *Inferno*. The central tenet of the model is that human beings build a text-world, while bringing previous knowledge and experiences, and while updating the text-world as the discourse proceeds. In Gavins' (2007) account, text-world theory includes three interrelated levels. The first level is called the discourse-world. It deals with how people communicate via conversations, so it needs participants or interlocutors who are in the same place at the same time. In the discourse-world level, expectations, constraints, and personal knowledge structures must be determined. The second level is the text-world, and it is created in the mind of each interlocutor. It includes setting, time, objects, and characters that inhabit the narrative. In this level, the world-building elements are settled. This level specifies function-advancing propositions which determine the progression of the text. The third level deals with the sub-worlds. It extends the text-world through flash-backs or flash-forwards, and through desires or metaphorical images. In this level, it is crucial to explain how some texts require conceptual processes which enable readers to manage several text-worlds in their minds at once.

Methodology

Inferno was published in 2013, and it was number one on some journals' bestseller lists for months. It is considered detective fiction. Detective fiction always follows a traditional pattern which is a crime and a murder, then a hero appears to overcome antagonists by detecting the truth. Berger (1992) has another opinion, as for him, the suspense novel "keeps the mystery element of the whodunit though it focuses attention on the second story, the investigation, but it does not reduce the investigation to a simple matter of discovering the truth"(p. 84).

Firstly, the extracts are selected. They are selected on the basis of their suitability to the theoretical framework. In some cases, the extract extends on a wide range of pages. The reason is that the spatial and the temporal parameters of the extract may be mentioned previously, so the researcher has to go back until reaching the needed sentences which specify the location and the time of the situation. Additionally, the amount of description is huge, so the researcher is obliged to skip all the unnecessary pages which exaggerate in description, while putting emphasis only on the needed extracts. The extracts are not chosen randomly, but the focus is on presenting diverse types of discourse, so the extracts incorporate direct speech, narrative, direct thought, description, figurative details, and so on. The researcher attempts to make the extracts rich, whereas all sorts of text-worlds and sub-worlds are included and presented. If the extract is ambiguous, some information about the incidents of the novel may be added at the beginning, so that the analysis would be coherent and clear.

Secondly, the discourse-world is discussed in the light of what is available for the researcher. What is available in this level is somehow limited. It is worth mentioning here that the analysis in the level relies on the perspective of the researcher rather than on experimental results. The discourse-world of written text is

always split between the spatio-temporal environment of its author and the spatio-temporal environment of its reader. The targets of this research do not include field investigation to collect the responses of the readers, concerning the novels. Otherwise, some criteria may aid in reaching some conclusions, criteria such as the wide distribution of the novels, the real-world information about the writer, which is available via the media, and the title of the novel, which may have immediate resonance for regular readers of Dan Brown's novels.

Thirdly, a qualitative analysis is conducted, while applying the concepts of the text-world level and the sub-world level to the selected extracts. It is necessary to combine both of them together. In most of the cases, they are overlapping. Thus, the researcher could hardly separate them, so discussing text-world level parallel to sub-world level is unavoidable. Concerning each extract, the deictic and the referential information are provided, information such as space, time, enactors, and objects. All of them come together to construct the readers' mental representations of the discourse. When it comes to function-advancing propositions which determine progression, they are specified, while focusing on material intention processes and mental processes. Through picking up the extracts, it seems that these two types of processes may match better with the nature of the texts. Following a survey of the discourse, what becomes most striking is that material intention processes are associated with the detective element, while mental processes extend and flourish through the descriptive details. The analysis demonstrates that the most prevalent elements are the detective and the descriptive. Based on the mentioned items, the process of projection is detected. It is a psychological process, where the reader (I) gets further away from the zero point of time (now) and place (here), while utilizing the details that are included in each extract.

Some extracts require multiple mental representations, because recent text-worlds emerge inside the main text-world as a consequence of a deictic shift. In this case, other enactors appear and others disappear, and other time-zones are visited. In the multiple text-worlds, there are differences in ontological status. These sub-worlds are divided into world-switches and modal-worlds. Of each extract, only some of them are determined and discussed. There is a risk of confusion and frustration, in case all the included sub-worlds are specified. They are crowding and accumulated, so the focus is directed to the essential ones: If there is an extended flashback-world, or if there is a prominent blended world, and so on.

Sometimes the extract compels the analysis to walk in a certain avenue, when, for example, the extract refers to a certain incident in the past, so a lot of flashback-worlds come into being. In this case, the analysis has to cover all the included flashback-worlds to present a coherent and symmetric analysis. In other words, each extract imposes the way the researcher detects it. This is the reason the researcher attempts to collect diverse types of extracts. Each extract is provided with diagrams to manifest the discussed worlds. Extracts cannot be supplied with headings such as *flashback world-switch* or *epistemic modal-world*, as it is noticed that each extract, even if it is short, incorporates more than one sub-world, so the extracts are only given numbers. Levels of text world theory are taken as an umbrella for other approaches. It means that, for example, metaphors or different forms of thought presentation are presented according to the perspective of text world theory. Free direct thought is explained, as it creates an epistemic-world, and metaphors are referred to, while they form blended worlds. The approaches that are included in text world theory are not treated as independent theories, but rather as reasons for establishing worlds.

Finally, the findings are discussed in the light of the questions of the study. Via surveying all the extracts, some conclusions

come into being. Each item such as time, enactors, narrative structure, and so on, is separately detected, in order to reach some generalizations about the applicability of the theory to the selected novels.

Review of Literature

It is basically at this point to refer to the recent trends which have emerged as a functional turn in stylistics such as, for example, pragmatic stylistics, feminist stylistics, cognitive stylistics, corpus stylistics, critical stylistics, the stylistic of film, functional stylistics, historical stylistics, multimodel stylistics, pedagogical stylistics, and computational stylistics. Norgarrd et al (2010) state:

The range of discourses that stylisticians are currently engaged with has expanded considerably to include non-fictional forms such as advertising, academic writing, news, reports as well as non-printed forms such as TV and pictorial advertising, film, multimodel publications, etc. With its base in linguistics, stylistics is characterized by an informed, systematic, retrievable and contextual analysis, which is rigorous and consistent and open to falsification. (p. 1)

Pragmatic stylistic approaches apply models from both pragmatics and stylistics. They answer questions like *how language is used in diverse contexts*. Black (2006) assures that pragmatics is the study of language in use, while stylistics is interested in using the insights pragmatics can offer. He states: "We do not assume that all readers will come to share the same view of all aspects of a text's meaning, though a general consensus is of course likely, and a grossly deviant interpretation may signal problems with the production or reception of the text"(p.3). Verdonk (2002, p. 4) believes that the partnership between both pragmatics and stylistics appears possible because of the qualities they share. Both are interested in features that are

beyond the sentence boundary. According to Norgaard et al (2010), pragmatic stylistics discusses the conversational interaction, focusing on norms as well as deviations. It answers questions like *What is the specific style of conversational exchange?* or, *Why do we perceive interactional exchange as, for example, impolite?* Norms can be seen as a base for the interpretation of fictional character's use of speech. "Otherwise, it would not be possible to detect foregrounded use of politeness markers, irony, over-decorous greetings or comedy"(p. 41).

Corpus stylistics is known as the branch which applies methods of corpus linguistics to literary texts. Carter (2010) proposes that "corpus stylistic analysis is a relatively objective methodological procedure that at its best is guided by a relatively subjective process of interpretation"(p. 67). Corpus is usually regarded as a large collection of computer-texts prepared for linguistic analysis. Mahlberg (2012) states that "corpus methods can help to view patterns as part of a bigger picture that includes both striking linguistic devices but also patterns that receive less conscious attention from the reader or the critic"(p. 94). Through his research, Mahlberg attempts to illustrate how computer-assisted methods can contribute to the analysis of linguistic devices and the aesthetic effects they create in the text. He focuses on the creation of the characters in the fictional world, especially in Charles Dickens'. The spotlight is directed to two resources in particular: repeated sequences of words and suspended quotations. He fulfills this through applying text-drivenness approach. His study examines a corpus of twenty-three texts by Dickens in order to clarify how linguistic devices function in their textual context in the construction of a particular character. He finds out that clusters (the repetition of a specified number of words in a sequence), which present the description of the external features of characters, may be crucial to Dickens' success as an author, because repeated phrases are easy to remember; phrases like *the young lady with the black eyes*.

Through his study, Mahlberg examines another feature which is suspension. It refers to a span of text which interrupted a span of quoted speech. He proposes that the author can employ suspension to provide direct characterization of a fictional character as in saying, " 'I am convinced', said my aunt, laying her hand with melancholy firmness on the table, 'that Dick's...'" (*David Copperfield*, ch.23).

Pedagogical stylistics is another field which immensely increases. "The pedagogical aim of stylistics in teaching (literary) language, and how this language functions is based on how we are as readers-native and non-native- come from the word on the page to its meanings"(Norgaard et al, 2010, p. 37). Burke (2010) argues that the pedagogical stylistics could be described in some levels. It begins with teaching stylistics in the university classrooms. The gained knowledge helps undergraduate and graduate students in understanding how language, grammar, and rhetoric function in texts. This qualifies them to be able to analyze texts. The last level is that of production. "The centrality of pedagogy in modern stylistics has been reiterated in many publications in recent years, and there has been much emphasis on the potential that the practice of stylistics has for learning about language and discourse"(Simpson, 1999, p. 511). Carter (2010) proposes that stylistics contributes to methodology in the teaching of literature, where it guides learners through processes of reading and disclosing meanings of rhetorics. Carter believes that there is no single correct way of analyzing the text, "nor any single correct pedagogical approach"(p. 117). Pedagogical stylistics is a process which encourages learners to be active participants. Carter suggests three main developments concerning pedagogical stylistics: transformative text analysis; new theories: logos, pathos, and ethos; and cyberspace classrooms. By transformative text, he means using comparative text analysis by rewriting from diverse angles and by translating the text from

one medium to another: spoken to written, verbal to visual and textual to dramatic. Carter (2010) states:

Transformative analysis is built on a pedagogic assumption that close reading has tendencies toward a more passive reception of the text and that putting the reader into a more active role by forcing the text into a different linguistic or generic design will lead to more active engagement with its specific textuality. (p. 118)

According to Norgaard et al (2010), there is a stylistic shift in focus towards functionalism as a consequence of the emergence of different functional approaches to language especially that of Halliday in 1994. In Leech's (1987) account, functionalism is an approach "which tries to explain language not only internally, in terms of its formal properties, but also externally, in terms of what language contributes to larger systems of which it is part or subsystem"(p. 76). The functional stylistics dates back to Ferdinand de Saussure (1857-1913) and his course in general linguistics which is published in 1916. As for Chloupek and Nekvapil (1993), De Saussure proposes the difference between functional language and functional style. They state that "functional style is intended for concrete aims of each linguistic communication; it is a function of linguistic communication (of the act of speech, "parole"), while functional language is determined by the general purpose of a standardized set of linguistic means, i.e. it is a function of language ("langue")"(p. 31).

Feminist stylistics is a recent trend which aims at employing the stylistic tools in order to illustrate the preoccupations identified in feminist approaches to the study of language. Mills (2006) claims that "feminist stylistics is concerned with the analysis of the way that questions of gender impact on the production and interpretation of texts"(p. 221). She proposes that feminist stylistic analysis is devoted to investigating sexism, in relation to issues like point of view, agency, metaphor, or

transitivity. These issues, which are closely related to matters of gender, are the focal points of feminist stylistic studies. "Analysis of language can help the reader be aware of ideologies of gender difference which are oppressive"(Mills, 1995, p. 2). Wales (1994) believes that linguistic means like grammatical, lexical, pragmatic, and discourse could be used, "in order to address directly questions and ideas that have been raised in feminist literary theory, criticism and linguistics about gender and style"(p. vii).

Theoretical Framework: Text World Theory

Text world theory has been pioneered by the works of Werth, Gavins, Stockwell, Emmott, and others. Recently, a number of other researchers have also made major contributions to the extension and development of the theory. This section briefly refers to these novel perspectives. One of the outstanding researches is that of Whiteley (2011). She relates the recent advances in text world theory to emotions in discourse processing. She focuses on psychological projection in relation to text-worlds of Kazuo Ishiguro's *The Remains of the Day* (1989). She states: "Psychological projection is an extension and development of the linguistic notion of deictic projection, which is the ability to shift one's origo"(p. 25). In text world theory, projection is a main concept, whereas the human mind maps a certain domain onto another one to be able to interpret the new domain. Whiteley thinks that there is a relation between the extent of the metaphorical mapping and the emotional experiences. Psychological projection happens when the discourse-world participant (reader) constructs in his mind a counterpart of himself within the text-world. Whiteley proposes that "this counterpart can be a version of the reader's self"(p. 26). She conducts an analysis for the selected novel by picking up some extracts. After detecting them, she concludes that readers can project into multiple roles during the discourse. In the first

case, they become completely immersed or engaged in the discourse. In the other case, readers imaginatively reconstruct or adopt some of the enactors' perspectives. She considers that these multiple projections affect the readers' emotional responses to the text-worlds they create. Through her research, she fulfills an investigation by collecting data. She supplies three of her female friends with the novel, and then she assumes some results. The most evident result is that readers can project psychologically into a range of text-world roles rather than one single text-world enactor, as proposed by text world theory. "Text world theory focuses upon the emotional implications of the relationship established between a discourse-world participant and an entity in their text-world"(p. 38).

Another recent development to text world theory is made by Lugea (2013). She applies both of text world theory and Ryan's model of fictional worlds to Nolan's blockbuster film, *Inception* (2010) to investigate the multi-layered architecture of the narrative. Throughout her study, she suggests a modification to the way in which text world theory deals with represented discourse. She conducts a micro-analysis of the screenplay text and a macro-analysis of the film narrative as a whole. She focuses on the reactions of the viewers, as expressed on online discussion forums. While discussing the world of the film, Lugea contributes to text world theory. She suggests what she names *character text-world*. "Not only does this modification improve how text world theory copes with dramatic texts, but it is also a solution that can account for all instances of directly represented discourse embedded in the text-world, whatever the discourse type"(139). Through the concept of character text-world, she considers the enactors participants. Therefore, their dialogue generates a character text-world which exists on a separate level and may be imagined as embedded within the originating text-world. In this case, the enactors understand the text-world as

their discourse world, and when they engage in a dialogue, they create their own text-world.

Gavins (2012) presents an analysis of Yeats' *Leda and the Swan*. "The myth of Zeus and Leda is one of the most enduring and most frequently re-imagined classical tales. Over the centuries, it has been subjected to innumerable artistic reworkings in the form of sculpture, painting, drama, and dance" (p. 345). Her central concern in this research is to examine the evolution of stylistic analytical practice, while putting emphasis on the cognitive turn in stylistics. She begins by Halliday (1966) and Widdowson (1975) contributions, then she adopts the concepts of text world theory, especially the deictic space, to present a cognitive analysis for the poem. She suggests that there is a temporal immediacy which is emphasized by the present participle in *beating* and *staggering*, and the definite article in *the great wings* and *the staggering girl* function deictically as world-builders. She considers both of Leda and the swan-Zeus as textual attractors, according to the criteria of Stockwell (2009, p. 25), when he refers to some items such as newness (currency), agency (noun phrases in active position are better than in passive position), activeness (verbs denoting action, violence, passion, willfulness, motivation, or strength), and so on. She refers to a metaphor, in which Leda's rape is imagined as the destruction of building in the fallen city, Troy. Gavins adopts the perspective of text world theory which considers Leda's rape and the destroyed building as two input spaces. She concludes that the poem incorporates "multiple text-worlds interact with one another across ontological and conceptual boundaries in the poem to create complex, metaphorical and political meanings" (p. 360).

Another study, which draws on text world theory, is that of Browse (2015). He focuses on Werth's concept, concerning the extended metaphor and its conceptual effects. He proposes the idea of *source-world* "to account for how individual clause-level

metaphors combine across a discourse to create a discourse-level structure"(p. 18). He assumes that source-worlds are foregrounded or pushed into the background of discourse participants' mental representations, and this leads to creating extended metaphors. Source-world is emerged via the gradual incrementation of source-frame knowledge prompted by clause-level metaphors. Then, the prominence of an extended metaphor depends on the description of the clause-level metaphors that comprise it. Browse provides an analysis for a newspaper article (Gordan Brown with Siren Suit and cigar) to illustrate how source-world is embedded in the text-world structures of the text. He focuses on three main areas: novel metaphor, sentence metaphor and negated metaphor. He proposes that novelty is not a fixed property of metaphor but depends on the discourse participant. He notices, while detecting the selected article, that there is a metaphor runs throughout the whole discourse. This metaphor is: *The financial crisis is a war*. He considers this metaphor a novel one, especially for readers who are less familiar with the genre of economics. Concerning the negated metaphor, he assumes that negation functions as a foregrounding device. "To reject a negated concept requires that discourse participants first conceptualize it"(p. 31). In the article under discussion, there are some references, where the war frame is defeated as in saying, "the enemy is not an invading army or a global terrorist chieftain in Tora Bora but...an invading financial contagion". It is evident that the effect of the negation is to highlight concepts that really belong to the source-frame of war. "Sentence metaphors are forms of metaphor in which there is no target-frame language used at all in the clause"(p. 32). Browse presents an example of the article as in saying, "this is New Labor's first real war". In this sentence, the deictic *this* is later specified in another sentence, and that may constitute a kind of puzzle to the reader. In this case, the reader comprehends the sentence, while relating it to the frame of war.

Through her dissertation, van der Bom (2015) adopts the concepts of text world theory in order to discuss the linguistic identity in discursive interaction. She investigates the language of the settled Chinese migrants who migrated from Hong Kong and the New Territories. She proposes that text world theory is appropriate to detect "the complex and multi-layered nature of identity through the scope it provides for tracing linguistic self-representation across multiple worlds"(p. iii). She concludes that there must be degrees of enactor-accessibility. She also suggests that direct speech should be seen as epistemic modal-world rather than world-switch, as settled via text world theory.

Norledge's (2012) study attempts to determine the relationship between the reader and the novel, while adopting the concepts of text world theory along with Gibbons (2012) development of figured trans-worlds. She chooses B.S. Johnson's *The unfortunates* (1961) to measure how much Johnson is able to position his readers at a certain emotional distance. The discourse-world of the novel is split, as the temporal and spatial locations of the two participants are distinct. The narrative is focalized from Johnson's point of view. She proposes that each reader interacts with the novel in a unique and personal way. For example, there are frequent textual blanks or gaps in the text. It is not clear if the writer wants the reader to fill in these gaps, or they are just pauses in the narrator's stream of consciousness. Norledge considers this technique the reason which makes the text-world unstable, and which pushes the reader back into the discourse-world. In so doing, the reader becomes involved in completing the narrative. According to Gibbons (2012), this process is known as a figured trans-world which is "generated when the reader is required and/ or directed by the text into a performative role in the discourse-world, a role that calls upon corporeal activity and insinuations, to a greater or lesser extent, active reader involvement in the narrative"(p. 80). It is evident that Johnson desires to build a relationship between the

discourse-world and the text-world by developing the figured trans-world, while relying only on the reader's interaction. Norledge concludes that "it is the interactivity imposed by the unusual form of the text that defines the unique experience of reading *The Unfortunates* and as such is far from pointless"(p. 58).

Data Analysis

Dante and the *Divine Comedy* have had a profound influence on the production of literature and the practice of literary criticism across the Western world since the moment the *Comedy* was first read. Although critics and commentators normally address the work as a whole, the first canticle, *Inferno*, is the part that has met with the most fervent critical response. (Lummus, 2011, p. 63)

Dan Brown's *Inferno* is a mystery thriller novel that was published in 2013. It was number one on the New York Times Best Seller List for weeks. Dante's *Inferno* has inspired Dan Brown to write his *Inferno*. Brown's work is marked by clues which are related to Dante's *Inferno*. For example, he refers to the story of the knights templar who were burned to death in 1307. As for Holst (2013), there is a race sprints through art-filled Florence, Venice, and Istanbul, cities which affected Dante and his world. Leddy (2013) assumes that Brown gives us lots of history and culture in *Inferno*, especially the symbolism of Dante's great work. Sony Pictures has dated a film adaptation to be released on October 14, 2016, where Tom Hanks is supposed to be Robert Langdon for the second time, especially after the great success of the previous movie.

Inferno is divided into 104 chapters, a prologue, and an epilogue. Most of them begin with a narrative description for the location and also for the enactors who inhabit the text-world. The setting of the novel is contemporary, and the story is narrated in the third person. The simple past tense is permanently adopted.

To apply the levels of text-world theory, some extracts are selected. Each extract is separately analyzed in the following section.

Extract one

1 The stitches in Langdon's scalp were throbbing again as
2 he and Sienna squeezed inside the video control room
3 with Marta...Marta wobbled on her feet, grasping the
4 table for support, "I don't understand" she sputtered.
5 "You and Ignazio Busoni stole the Dante death
6 mask?!"...Marta's eyes shoot daggers. "Professor, I am
7 quite certain you did not meet with Bertrand Zobrist
8 yesterday afternoon." "We most certainly---". Sienna
9 placed a restraining hand on Langdon's arm. "Robert..."
10 She gave a grim sigh. "Six days ago, Bertrand Zobrist
11 threw himself off the top of the Badia tower only a few
blocks away from here."(pp. 223-34)

The enactors of this extract are Marta, Langdon, Sienna, Zobrist, and Ignazio. The conceptual structure of this extract is shown in the next diagram.

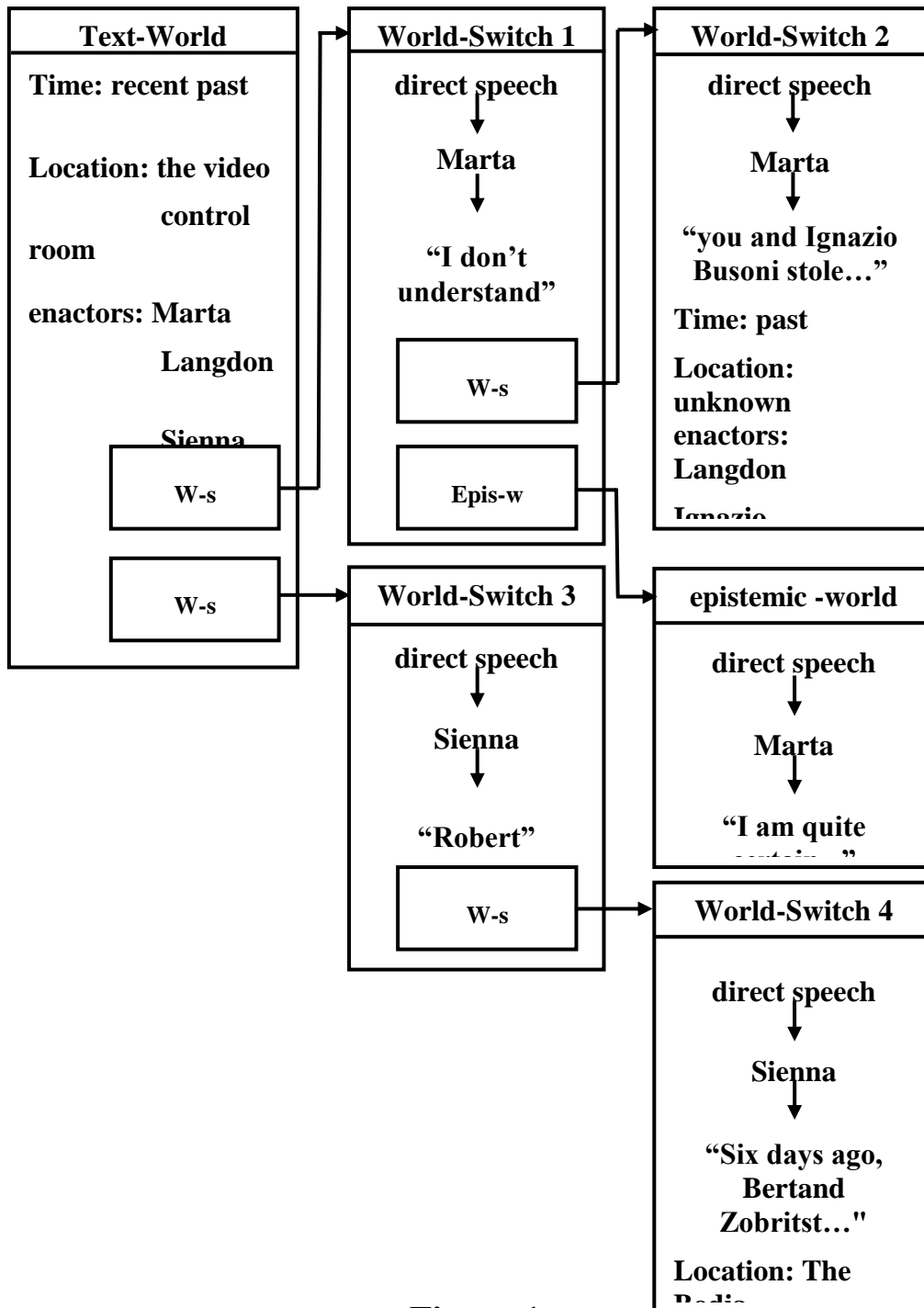


Figure 1

Figure .1. Text-worlds of extract one.

To the left of the diagram is the text-world created by third-person, simple-past narration which makes up the majority of the extract, labeled in the diagram text-world. The setting of this text-world is the control room. The ghostly figures of Zobrist and Ignazio do not appear in this text-world. Unlike Langdon, Marta, and Sienna, these enactors do not belong to the recent past time-zone, but rather seem to cross the temporal boundaries of the text-world. Through Marta's direct speech, which is labeled world-switch 1, a series of world-switches are created. Within the first world-switch, a flashback world-switch is embedded as in saying, "You and Ignazio Busoni stole the Dante death mask? (line 4)". This world is labeled world-switch 2. Also another epistemic-world, which is labeled epistemic-world, is included within her direct speech when saying, "I am quite certain you did not meet with Bertrand Zibrist yesterday afternoon (line 6)". The verb *am certain* expresses a greater degree of Marta's confidence in the truth of the central function-advancing propositions. According to text world theory, epistemic modality communicates the level of the speaker knowledge about the truth of a certain proposition. The writer adds the adverb *yesterday afternoon* to limit the time of the epistemic-world. Another world-switch, which is labeled world-switch 3, emerges through Sienna's direct speech. This world-switch contains a flashback world-switch in saying, "Six days ago, Bertrand Zobrist threw...(line 9)". This flashback world-switch is labeled world-switch 4.

In this extract, the novelist employs a metaphor to express a huge amount of anger as in saying, "Marta's eyes shoot daggers". He considers the eyes of Marta a weapon which shoots daggers. Marta is extremely angry because Langdon lies to her about meeting a dead one. Shooting daggers is related to weapons rather than eyes. This weapon is the source domain which is

mapped onto the angry eyes of Marta, as a target domain. The two domains merge together in a metaphorical mapping to form an integrated conceptual blend with a structure and meaning of its own.

According to the text world theory, the two domains are described as two input spaces. In one input space, there is a weapon which shoots daggers. In the other input space, the eyes of Marta are full of anger. Once the connections have been made, understanding the metaphor becomes a process of blending, where the two spaces merge together. As a result of this blending process, a new space is formed. This new space contains elements which do not exist in either of the two input spaces. In the blend, Marta's eyes exist as weapon-eyes. They are eyes attributed with characteristics which might normally be associated with weapons. The metaphor endows Marta's eyes with the ability to shoot daggers in such a way that they look like a weapon. These features come into being only in the blend as a result of the merger of the two input spaces. The conceptual structure of this extract is shown in the next diagram.

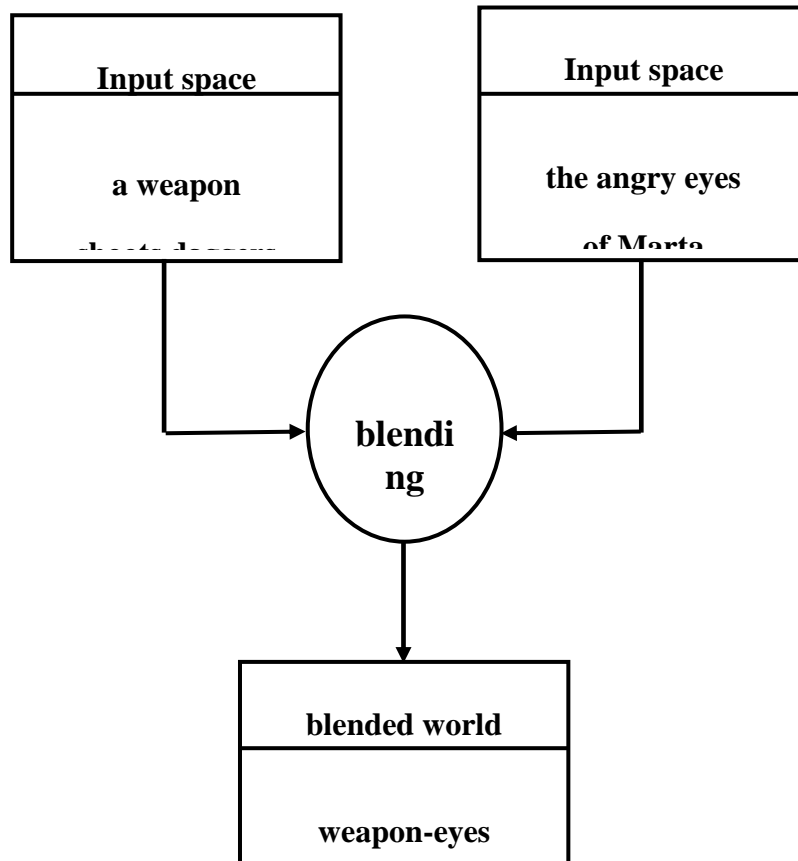


Figure 2

Figure.2. Blended world of extract one.

Extract Two

- 1 VialeNiccolo Machiavelli has been called the most
- 2 graceful of all Florentine avenues...Sienna expertly
- 3 maneuvered the Trike through each arching curve as
- 4 they left behind the dingy residential neighborhood and

5 moved into the clean, cedar-laden air of the city's
6 upscale west bank...Langdon held on, his mind
7 churning with mystifying images of Dante's
8 inferno...and the mysterious face of a beautiful silver-
9 haired woman...Langdon suddenly wondered if maybe
10 his strange apology had been directed to the silver-
11 haired woman he had just seen wedged in between two
12 huge soldiers in the backseat of the van. *Did I fail here*
13 *somehow?*...Suddenly a clear thought emerged in
14 Langdon's head. *I awoke in Florence*. No city on earth
15 was more closely tied to Dante than Florence. Dante
16 Alighieri had been born in Florence, grew up in
17 Florence...Langdon Pictured the layout of the old
18 city...He suspected that if he and Sienna ditched the
19 Trike, they could evaporate into the throngs of
20 people...Sienna nodded, "I'll head for Porto Romana,
and from there we can cross the river"...Sienna opened
up the throttle, and as the landscape blurred past,
Langdon mentally scanned through images of the
inferno (pp. 101-3)

In this extract, Langdon and Sienna attempt to find answers to some puzzles, concerning the visions that Langdon suffers from, so they decide to head for Porto Romana. The text-world is constructed around the streets of Florence. The enactors are

Langdon, Sienna, the silver-haired women, soldiers, and Dante Alighieri. The conceptual structure of the extract is shown in the next diagram.

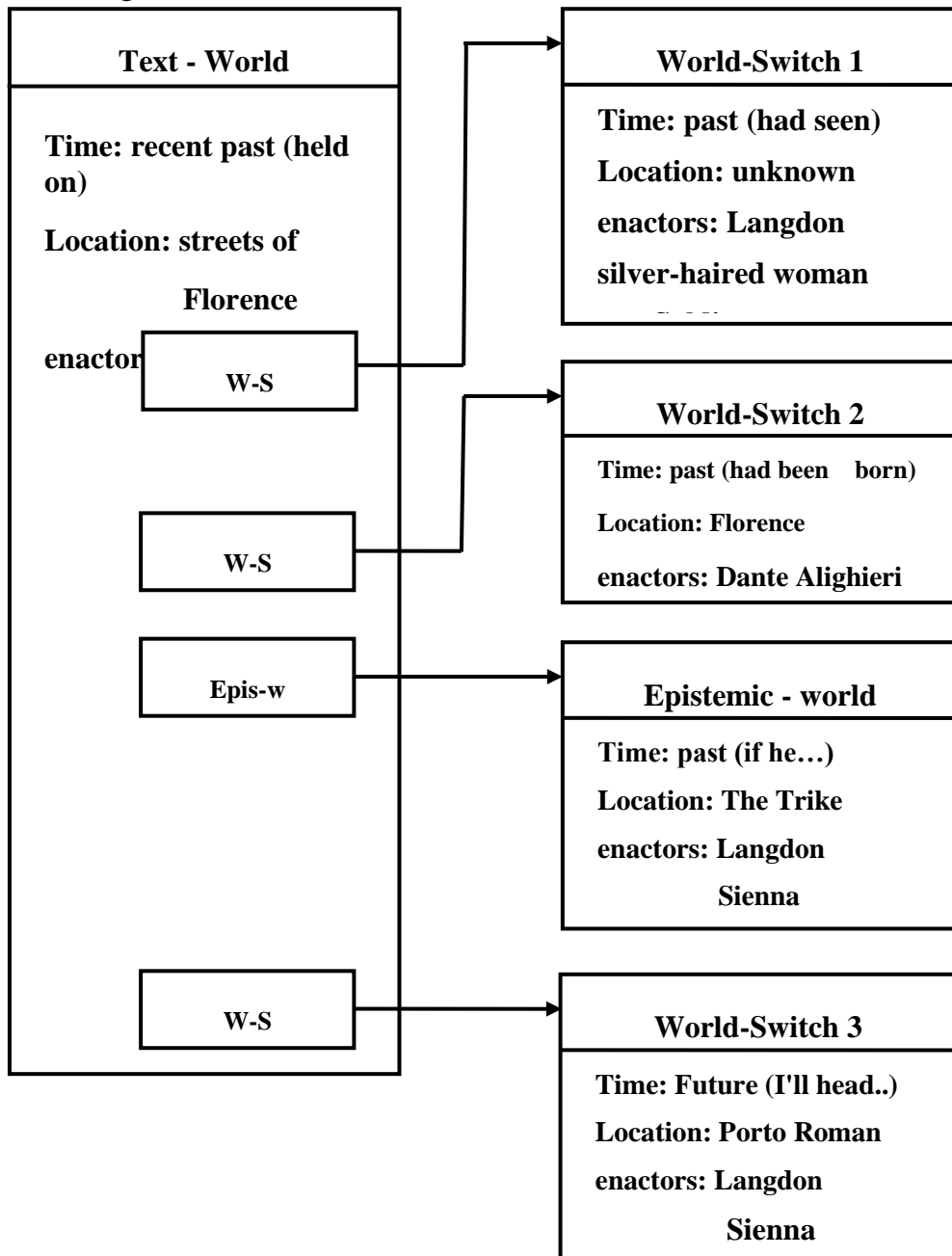


Figure 3

Figure.3. Text-worlds of extract two.

To the left of the diagram is the text-world created by third-person, simple-past narration which makes up the majority of the extract, labeled in the diagram as text-world. The ghostly figures of the silver-haired woman and Dante do not appear in this first text-world. Unlike Langdon and Sienna, these enactors do not belong to the recent past time-zone, but rather seem to cross the temporal boundaries of the text-world. According to text-world theory, referring to the silver-haired woman and to Dante creates two world-switches with new time-zones. It is apparent that they emerge from the initial text-world. World-switches make the reader aware of the presence of another temporal setting containing a different set of enactors. In the first world-switch, labeled world-switch 1, there is a change in the tense from the dominant simple past tense into the past perfect as in saying, "he had just seen...(line 9)". Another world-switch, labeled world-switch 2, emerges in saying, "Dante Alighieri had been born in...(line 13)". It is evident that the tense is also changed into the past perfect. An epistemic modal-world is formed in saying, "if he and Sienna ditched the Trike, they could evaporate into the throngs of people (line 15)".

Text world theory refers to the hypotheticals as a major reason for constructing epistemic-worlds. In this example, the hypothetical is put in the conditional construction. According to grammatical rules, conditionals are divided into two components: the protasis and the apodosis. The protasis establishes an epistemic-world which has its status as unrealized possibility. This is presented in the first sentence: *if he and Sienna ditched the Trike*. On the other hand, the apodosis component of the conditional includes the function-advancing information which takes the initial hypothetical situation to a further point or conclusion. It is exemplified in the second sentence: *they could evaporate into the throngs of people*. Using *if* as a temporal deixis denotes the unrealized nature of the world, where the

states being described have not yet come into being in the originating world. This epistemic-world is labeled epistemic-world in the diagram. Another time-zone is briefly visited, creating a world-switch, when Sienna mentions in a direct speech her future plans to head for Porto Romana (line 17). Direct speech, which is characterized by the inclusion of speech marks and which occurs in a past-tense narration, may be a cause for a world-switch. This world-switch is labeled world-switch 3 in the diagram.

In this extract, some further processes are attributed to Robert Langdon: *his mind churning, thought, wondered, suspected, and mentally scanned*. These processes are considered mental processes. In this case, the enactor becomes a sensor. Churning of the mind, thinking, wondering, mentally scanning and suspecting do not involve the same level of deliberate physical activity that is depicted through the material processes. There are also some material processes such as *maneuvered, left behind, opened up*. The majority of the material processes are anchored to some specific physical location: Sienna expertly **maneuvered** the Trike *through each arching curve...traffic bustling through narrow streets around Florence...I'll head for Porto Romana...we can cross the river*.

The writer introduces the world-building elements of the text in clear details, where they include many contrasting pictures like the dingy residential neighborhood against the clean cedar-laden air of the city's upscale west bank, Langdon who held on, while his mind churning with mystifying images, and Sienna who opened up the throttle, whereas the streets are narrow. On the whole the emphasis in this text-world falls on description rather than action. The world-building elements, which make up the majority of the scene, specify the existence of a particular set of objects and entities in the text-world in a certain spatial and temporal arrangement. Some function-advancing propositions

modify this situation, changing the physical positions of these elements. This is presented via the next diagram.

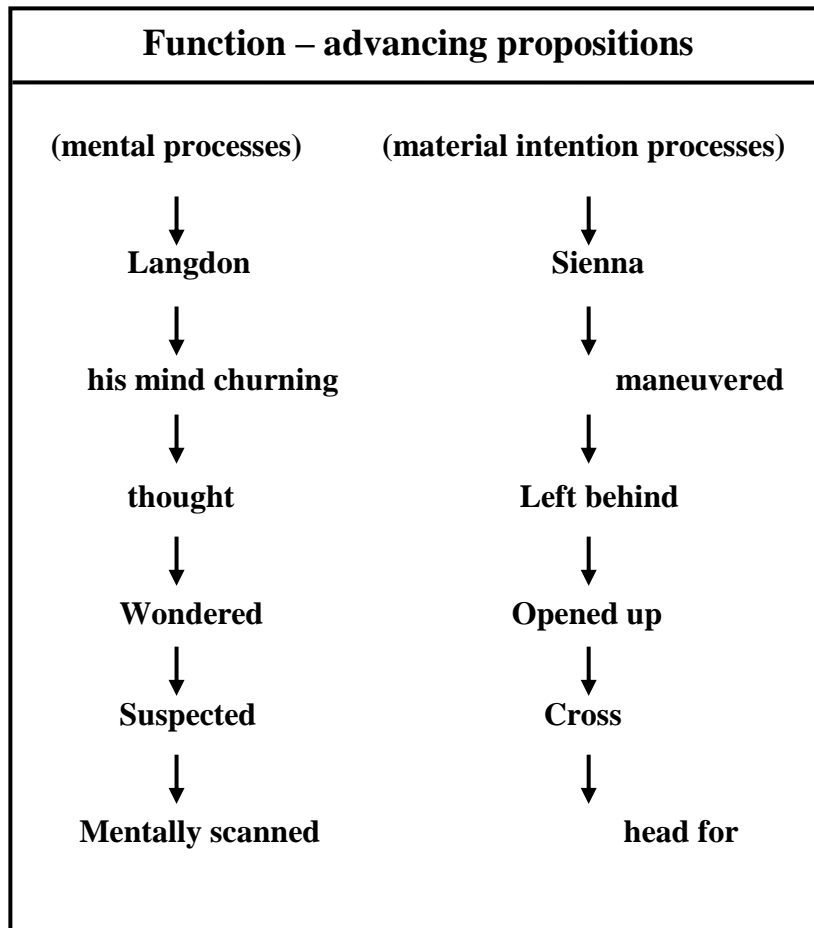


Figure 4. Function-advancing propositions of extract two.

Figure 4

Findings and Conclusion

In text-world level, the discussion covers the deictic and the referential information like location, time, enactors, and objects. All of them come together to construct the reader's mental representation of the discourse. This level also includes function-

advancing propositions which determine progression, while pushing the discourse forward. Once the world is created for the reader, world which does not correspond with the temporal and locative parameters of the discourse world level, the process of projection begins. It is a psychological process, where the reader gets further away from the zero point of time (now) and place (here).

What is interesting for the results of the present study is that the writer is very precise concerning the time. He often provides the reader with what he needs to construct a vivid image. When the exact time is needed, as in a murder crime, he mentions the hour, and when it is not necessary, he just refers to a part of the day like, for example, *noon*. The adverbs of time are introduced in abundance. When he intends to limit the time-zone, he employs adverbs like *now*, and when deciding to establish a flashback –world, he uses different adverbs like *ago*, *last*, and *at once*. In some cases he refers to the exact year of the world-swish as in saying, "in the mid-1300s, the Duke of Athens assumed power". The boundaries between the diverse worlds are definitely determined; nothing is foggy. Of course, the prototypical tense for narrated texts, which describes fictional scenes and events at spatial and temporal distance, is the simple past, and this is exactly followed in all the selected extracts. When the writer decides to create a flashback- world, he changes the tense into the past perfect. When the direct speech occurs in a past tense-narration, a shift in tense from past to present generates a new text-world. But, what is noticed is that the narration is dominant, while direct speech is limited.

The second item of world-building elements is location. It is a basic building-block upon which readers construct representation of discourse in their minds. The writer carefully manages to set the spatial boundaries of the text-world of each extract. He always locates the discourse in a particular place with precise geographical description. In some cases, this place is a real one

like the Louvre, the famous museum, and sometimes it is an imagined place like The Mendacium, the luxurious yacht. There is prosperity of locatives and spatial adverbs. The writer insists to provide the reader with every tiny detail in order to make him totally immersed in the text-world and consequently able to build a vivid mental picture.

The enactors are the third component of the world-building elements. It is evident that the writer supplies the reader with a clear physical description for most of the characters to limit his mental picture, and to make the reader adopt his concepts, while staying away from his real-world experiences. However, according to text world theory perspective, readers' mental construction of physical description of characters is based on elements outside the text. Readers' image is built on their previous experiences; it is influenced by people they know or have known in the past. The writer refers to the enactors through diverse forms of presentation. One time the reference is definite, and the other time it is under-specific. It is common in literature, as there are always major characters and minor characters. It is true that certain textual figures attract perceiver attention than others. Through the process of free direct thought, the writer shows the reader how the minds of the enactors work. He marks their thought by putting the sentences which present it in italics, and this is considered a graphological deviation; deviation is a major technique to achieve foregrounding. Through his talent in presenting the fictional characters, the writer advocates the process of projection, where the readers report a sense of being completely immersed in a particular text-world. It is apparent that the novel is presented by a separate omniscient narrator, but sometimes the content of the text is focalized through the enactor's point of view, as a result, the enactor becomes the deictic center of the text-world. In this case, the reader experiences the text through the projected origo of the novel's enactor.

Function-advancing propositions are the items which propel a discourse forward. According to Gavins' (2007) text world theory, there are some processes like material processes and mental processes which are types of function-advancing propositions. Concerning the selected extracts, it is noticed that Brown is superior in creating live pictures, where he employs the material processes in particular to make every scene in progress. Material processes involve physical activities. Each extract advances beyond its initial world-builders, where there is a change in state which modifies the established relationships between text-world elements. The selected novel is categorized as detective fiction, so it is marked by the prosperity of material processes, where there is a lot of chasing, escaping, killing, hiding, and so on. These actions often modify the physical positions of items and entities. It is evident that there is a sense of dynamism. Worlds created by Brown are not stable or fixed, and this is one reason of his novels' success. Mental processes are another type of function-advancing propositions, and they refer to the activities of the mind rather than the physical activities. They are effectively employed by Brown, especially when he attempts to portray static scenes such as palaces, museums, and churches. In this case, the enactor becomes a sensor who remembers, feels, recalls, and so on. It is apparent that the amount of description is huge in the two novels. To be efficient in pursuing his purpose, Brown often provides the reader with every possible detail to enhance his mental picture. He prefers Florence in Italy to start the incidents of his novel. As known, Florence is a historical town that is full of the remains of the Roman Civilization. In an atmosphere like this, the mental processes flourish and extend. Combining the material processes, which relate to the detective element, with the mental processes, which are associated with the descriptive element, yields the novels of Brown a unique flavor that readers cannot get

anywhere else. Brown produces the text which best realizes his communicative goals.

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