

A Cognitive Stylistic Analysis of Slaughter's *White Cloud*

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ملخص

ان البحث الحالي هو دراسة اسلوبية ادراكية لقصة الكاتبة جوي سلوتر "الغيمة البيضاء". يهدف البحث الى تحديد التقنيات اللغوية المستخدمة في الرواية والتي تثير مشاعر القارئ وتشكل الطابع العام للرواية. علاوة على ذلك، فان البحث يهدف الى بيان الادوات الاسلوبية الادراكية التي استخدمتها الكاتبة لغرض وصف شخصيات واحداث الرواية وكذلك الاشارة الى اهمية هذه الادوات في ظهور اهداف الكاتبة والتاثير في القارئ. تم التحليل الاسلوبي المعرفي للرواية بالاعتماد على نظرية عالم النص لكافنز 2007 ونظرية السكيما وفق منظور سمبسون 2004 التي تختص بمعرفة القارئ المسبقة بالادوات الاسلوبية التي تستخدمها الكاتبة.

يستنتج الباحثان بان الكاتبة تستخدم تقنيات لغوية مختلفة مثل عمليات الترانسفيتي، والافعال الناقصة والكلمات الوصفية. فمن خلال وجود عمليات الترانسفيتي تبني الكاتبة بأحترافية الاحداث ومعانات الشخصيات التي تسمح للقراء ان يتصوروا ويتعاطفوا مع معاناة شخصيات الرواية وكذلك انتصاراتهم. علاوة على ذلك فان الافعال الناقصة المستخدمة تحمل في طياتها افكار ومشاعر شخصيات الرواية وبذلك فانها تبين استجابة القارئ العاطفية بعد انغماسهم في دوافع ومشاكل هذه الشخصيات. تولد الكلمات الوصفية للكاتبة بيئة روائية غامرة والتي تساعد القراء في بناء صور عقلية حية عن الشخصيات ومحيطهم.

الكلمات المفتاحية : نظرية عالم النص ، نظرية السكيما ، الاسلوبية الادراكية ، الغيمة البيضاء

Abstract

The current paper examines Joy Slaughter's novella *White Cloud* from a cognitive stylistic perspective. It aims to identify the linguistic techniques that the novelist employs in the data under scrutiny to evoke reader's emotions and form the mood of *White Cloud*. Additionally, it aims to Point out the cognitive stylistic devices that Slaughter utilizes to produce descriptions of characters and events presented in the novella. Further, it elucidates significance of these stylistic devices in reflecting the novelist's goals and manipulating reader's fancy. The model of analysis utilized in this paper covers two basic components: the most recent iteration of Text World Theory introduced by Gavins in 2007, and Schema Theory in terms of Simpson's (2004) classifications which examines the reader's background knowledge including the stylistic devices that the novelist employs in the text. The researchers conclude that Slaughter utilizes various techniques such as transitivity, modality, and descriptive wording in *White Cloud*. Through the use of transitivity, Slaughter skilfully constructs the actions and experiences of the characters, allowing readers to vividly imagine and empathize with their struggles and triumphs. Additionally, modality conveys the characters' beliefs and desires, thereby eliciting the reader's emotional reactions as they

become invested in the characters' motivations and dilemmas. Furthermore, Slaughter's descriptive wording creates a rich and immersive narrative environment, enabling readers to form vivid mental images of the characters and their surroundings.

Key Words: Text –World Theory ,Schema Theory ,Cognitive Stylistics, White Cloud

1. Introduction

The sublime secrecies of literary texts can be realized through various methods including cognitive stylistics (hence forth CS) which focuses on how meaning is inferred through the process of reading. CS, according to Semino and Gulpeper (2002, p.50), links the detailed and rigorous linguistic examination of a literary text with a systematic concern of cognitive processes and structures which motivate the construction and reception of language. Stockwell (2002, PP.4-6) refers to the fact that CS offers a novel way of explaining literature that involves the application of psychology and CS. In this sense, readers are seen as cognitive people who understand a literary text via relying on their experiences and knowledge.

Schema Theory and Text-world theory are crucial land mark in CS study. Basically, schema theory, according to Simpson (2004,p.89), investigates the process of linking people's knowledge with the explanation of texts. This process is achieved through rearranging the surviving schemes for creating a different view of the world. Regarding the text world theory, it mainly "a spatial model of mental representation"(Gibbons and Whiteley , 2018, p.229). Integrating these two cognitive tools help readers reach a better understanding of any literary text.

Joy Slaughter's *White Cloud* is a fantasy novella that represents a journey through the domains of surrealism and philosophy. It is published in 2022 and it is the most read book by Slaughter on Book Notification. Along with its appealing and abnormal narrative, it inflames profound contemplation and challenges interpretations. Accordingly, for providing readers with noteworthy means that assist in having a through vision of *White Cloud*, the current study is carried out.

Considering this aspect, the following research questions are formulated to delineate the problem under investigation:

- 1- What linguistic techniques does Slaughter utilize in *White Cloud* to induce reader's emotive reactions and shape the total mood of the novella?
- 2- Which cognitive stylistic devices does the novelist employ to create images in *White Cloud* ?

3- How do cognitive stylistic devices illustrate Slaughter's intentions and affect reader's visualization of scenes ?

illuminating the meanings grasped from the employed linguistic techniques gives contribution to the body of knowledge and particularly in the aspect of CS analysis. Practically, it is helpful to researchers who wish to gain a better interpretation and comprehension of this novella.

2. Schema Theory

Schema theory, originating in the 1920s within the field of "Gestalt psychology," is applicable to the processing of sensory information and language. According to this theory, all experiences are stored in memory, and the mind draws upon this stored information when trying to make sense of new experiences or data (Cook, 1994, P. 9). A schema is a mental framework that provides information about how we perceive and understand the world. It includes common knowledge that helps readers understand reality by filling in details that may not be explicitly mentioned in the text. When reading poetic language, readers must engage in specific cognitive processes to process the information and comprehend what they are reading (Cook, 1994, P. 30). For Simpson (2004), many types of schema are identified. The first type is named role schemas which denote our expectations for how people in certain roles (e.g., teacher, doctor, police officer) should behave. Event schemas is the second category that signify our understanding of how events typically unfold (e.g., going to a restaurant, attending a birthday party). Object schemas is another type that represent our knowledge about the properties of objects (e.g., a car has wheels, a bird can fly). Finally, the self-schemas which refer to our beliefs about ourselves, including our personality traits, abilities, knowledge, and values. Thus, reader's knowledge of stylistic devices that are expressed through words, phrases,etc. is part of "self-schemas".

3. Text World Theory

It is a cognitive discourse theory that is originated by Werth (1999) and later developed by Gavins (2007) who mentions that it covers three worlds. These are:

A- The Discourse - World

It encompasses not only the participants and their sensory perceptions but also the information they gather from the "surrounding" context. According to Gavins (2007, P. 20), discourse- world is "an act of negotiation". That negotiation happens through several stages of discourse. The first stage is knowledge sharing that Gavins refers to as 'incrimination'. It denotes sharing opinions or even offering a point of view. The second stage is named the perceptual knowledge which is the immediate surroundings, the spatial and temporal inhabits of each participant. The third stage is the

linguistic knowledge that represents the linguistic terms (words) that are used by the writer and carefully read by readers. This means that whatever the writer writes is understood by readers since both speak the same language. Experiential knowledge is the fourth stage which refers to the reader's background knowledge and experience. The last stage is the cultural Knowledge which denotes the reader's cultural background .

B. Text-World

This world is the second world in text world theory. For Werth (1999, p. 20), this world is "a deictic space, defined initially by the discourse itself and specifically by the deictic and referential elements in it". The discourse introduces "deictic" and "referential components". The "referential component" triggers specific memory areas known as frames. Frames are structured collections of "experiences" and "situations" stored individually in memory (Minsky, 1975; Fillmore, 1985).

C- Sub-Worlds

It is the third categorization of text world theory. Once a text-world is established, an infinite number of worlds can arise when the "parameters" of the initial text-world change. These additional worlds represent a shift in the "texture" of the focal world without completely departing from the original text-world (Stockwell, 2002). According to Gavins (2007), this category contains Switch World and Modal -World. The first world relies on specific parameters, including spacial and temporal elements. Special parameters encompass the use of locatives, spacial adverbs, demonstratives, and verbs of motion. Any alteration in these parameters can prompt a world-switch, leading to the creation of a divergent discourse world. (Gavins, 2007, p. 35). The second world is a framework that utilizes modalities to modify the discourse environment. According to Gavins (2007), this framework can be categorized into three distinct modal-worlds: boulomaic, deontic, and epistemic. Boulomaic modality is articulated through the employment of modal lexical verbs such as 'want' (Gavins, 2007, P. 94). The deontic modal system is utilized to convey notions of duty and obligation through language, encompassing permissions, obligations, and requirements (Collins, 2015, P.33). Epistemic modality encompasses a spectrum of belief, ranging from unwavering certainty to complete uncertainty. Parallel to boulomaic and deontic modal systems, there exist several modal lexical verbs, including *suppose, believe, know, think, and doubt*, that facilitate the expression of epistemic commitment.

4. Methodology

4.1 Data Description

Slaughter's novella is a recently published novella that seamlessly blends various literary genres, incorporating elements of forensic and existential themes. The distinctive textual and narrative style

employed in this work sets it apart as a unique and intriguing piece of literature. Released on November, 2022 this novella stands out for its innovative approach to storytelling and its thought-provoking. descriptions.

4.2 Model of Analysis

In order to effectively analyze the text, the researcher proposes the integration of two cognitive stylistics frameworks: The Text World Theory and Schema Theory. The researcher utilizes the most recent iteration of Text World Theory introduced by Gavins in 2007 which delineates the theory into three primary worlds: discourse-world, text-world, and sub-worlds (switch –world and modal-world). The second framework is Schema Theory which examines the reader's background knowledge including the stylistic devices that the novelist employs in the text.

5. Data Analysis

After reading *The White Cloud* carefully and following its hierarchical structure , twelve extracts are selected. The first four extracts are chosen from the beginning of the novella, the next four from the middle, and the final ones from the end. All selected extracts represent the novelist's speech that involves a detailed description of protagonists' behaviors and the locations where events appear to unfold. Below is a thorough analysis of two extracts that are presented as samples for the analyzed data:

Extract (1)

“(1) Ella cringed, cramming her hands deeper into her pockets. (2) She stared at the floor as he shouted about something she had messed up. (3) Probably the same shortcoming as last week, judging from his volume. (4) He was loud. (5) It was a third-time shout. (6) Third-time shouts were the worst. (7) Third-time shouts formed the decibel peak of the transgression continuum and were usually garnished with sweeping gestures of the arms and hands and cussing that propelled spittle into the air. (8) By her fourth repeat of a mistake, the shouter quieted to grumbles and resorted to the next step in the punishment algorithm, which usually involved paperwork of some kind.”

Text World theory

Text world theory is three-world layers each has its unique analysis and world. These worlds are listed as follows:

1- Discourse-World

This world is introduced to readers and clearly showing their complex relationship. Slaughter skilfully sets the stage for readers to empathize with Ella, the heroine, positioning her as the

victimized one. Then Slaughter offers John's description and characteristics. The place of the world is in the ambulance and the time is in the past tense. Objects are floor spittle paperwork and hands. This depiction is achieved in five distinct stages which are shown below:

A- Knowledge Sharing

Through vivid descriptions of Ella's physical and facial gestures, Slaughter portrays her as an innocent and clumsy nurse who frequently makes minor mistakes in her work. By focusing on Ella's actions and emotions, the narrative effectively draws readers to sympathize with Ella's plight. Slaughter reflects that through words like "cringe" and the image conveyed in the sentence "cramming her hands deeper into her pockets". This mental portrait lets readers realize how confounding and embarrassed Ella is regardless of errors she has done.

Slaughter mentions Ella's mistakes in the second sentence "messed up" and starts showing her condition and flinching state. Then, Slaughter portrays John's anger. She makes readers imagine how John rages each time Ella makes a mistake. The novelist portrays Ella's trump card as a way to depict John as a cold-blooded and uncaring individual who shows little regard for Ella's emotions or feelings "cussing". This portrayal represents John as someone who resorts to verbal abuse when he is dissatisfied with Ella's actions.

Ella appears indifferent to John's feelings and finds amusement in seeing him annoyed by her unintentional mistakes "*garnished with sweeping gestures*". The words "garnished" and "sweeping" are never used to describe a character unless for ironic purposes. Through these character dynamics, Slaughter sets the stage for readers to imagine and empathize with Ella's experiences throughout the novella.

B. Perceptual knowledge

The first thing the reader notices in extract (1) is the tense used in narrating which is the past tense "cringed" "shouted" "messed up" "were". This mental image of the past is extremely important for the next world to be created.

C- Linguistic Knowledge

Readers' linguistic knowledge enables them to fully understand the meaning and the linguistic structure of every word in the extract. This means that readers are fully aware what the word , for example, "staring" means.

D- Experiential knowledge

It is the reader's background knowledge of how an angry man looks like when he is at the peak of his rage. Readers are human beings and they already have experienced this kind of emotion. They realize that "shouts" as well as "staring at the floor" are made for a reason and "shouts" are done by a furious person. Thus, it is obvious for readers that Ella's cringing and staring at the floor is an act of powerless character while John's act denotes dominance.

E- Cultural Knowledge

Readers have different cultural background. However, punishment of the incompetent employees in any job is common among cultures. The aforementioned discourse-world stages are essential elements of communication that every reader should possess and develop. They represent cognitive development stages, and missing one of them will definitely lead to misunderstanding of the text.

2- Text-World

Text-world is the second layer which involves mental representations. The text-world focuses on interpreting what has been negotiated with the author in the discourse-world. The text-world starts with world-building elements which are necessary to form information in mental representations in the readers' minds shaping a purposefully crafted perspective about the characters in *White Cloud*.

World-Building Elements

The characters are inside an ambulance and readers definitely know how an ambulance looks like. The events take place in the past. The individuals involved are John and Ella. The processes used in the text are behavioural and relational. In the first sentence, Slaughter employs two verbs "cringe" and "cram" to describe a "behavioural process," which, according to Halliday, adds a layer of reality and intensifies the sense of embarrassment. It highlights the extent of Ella's feelings about her mistakes. The conceptual structure of the first sentence should be as "She cringed while cramming her hands" giving the first action a little pause before doing the second which is cramming. However, Slaughter omits "while" between them to emphasize the amount of confusion and confounding Ella feels by combining two behavioural verbs into one process. This odd combination of two processes into one is noticed in this novel.

In sentence (2), Slaughter uses "behavioural processes" and "material process" as expressed in the verbs "stared", "shouted," and "messed up" separately. The use of "stare" intensifies Ella's embarrassment, knowing that the act of gazing at the floor is a reaction to something unacceptable. Halliday says the behavioural process does not have an object and calls it a psychological and physiological process that is neither material nor mental, but something in between. The process displays inner and outer behaviours, having internal emotions and external reactions.

Regarding the verb “shouted”, it is an act of emotional torture while the verb “messed up” represents a “material process,” serving as a reason for the behavior's shouts. This clause, which is starting with “as” , is an adverb clause that modifies the act of staring and further explains the reason for Ella’s gazing state. Slaughter emphasizes the level of discomfort Ella is experiencing while staring at the floor.

Further, she provides a rationale for her distress, attributing it to something trivial that she had done. Slaughter uses the term "messed up" to describe her heroine's unintentional and clumsy mistakes, evoking sympathy from the reader towards Ella. By portraying the mistake as minor, Slaughter highlights Ella's vulnerability and humanizes her character. Nevertheless, in the following sentences, Slaughter adopts a different style to describe John, emphasizing his dominance and position as a boss. This contrast in the portrayal of the characters serves to underscore their roles and dynamics within the narrative.

The fourth sentence “he was loud” shows a relational process attributing a value to intensify the attributor’s shouts. Thus, this process categorizes John’s character as an angry and impatient person in the novella. Sentence (5) “It was a third-time shout” represents a “relational identifying process” expressing circumstantial features about the loud-voiced John who lets out a scream against Ella. Ella is quite familiar with the shouter’s behaviour. The situation Ella is going through is definitely repeated for more than once. In the sixth sentence “*Third-time shouts were the worst*”, Slaughter refers not only to the repetition and loudness of shouts but also to categorizing them as “the worst” ones.

The first clause in sentence (7) is a relational identifying process that expresses intense rising of somebody’s voice. “Peak” is the highest bizarre voice John might perform. Ella’s thought about the shouter’s voice is a bit strange because using the word “decibel” is a bit strange and gives the clause a sense of sarcasm she is developing about John. There is a growing tendency of irony in Ella’s thoughts. The ironic combination of the adjective “garnished” with adjective “sweeping” explains Ella’s indifference about John’s levels of annoyance. “Garnish” is a positive word while “sweeping” in this sentence comes as a negative word entailing the movement of arms and hands. Slaughter does not stop at this point; she expands the relational process to a fact about John’s scolds. That is, she says “spittle” is spreading while the shouter screams at Ella.

In sentence (8), Slaughter describes John’s reaction when Ella repeats the mistake for the fourth time. John resorts to another way of torture which is depriving Ella from fees. Such reaction is expected as Ella’s last mistake seems intentional. Readers share this fact of “planned mistake” with John who totally realizes that Ella’s intention is frustration.

3- Sub-Worlds : Modal-World

In sentence (3) "Probably the same shortcoming as last week, judging from his volume.", the novelist employs the modal adverb "probably" to indicate a high probability of a specific outcome. The use of "probably" suggests the likelihood of the statement being true. This adverb creates a modal-world that presents potential scenarios or outcomes. Omission the subject and auxiliary in the sentence leaves readers with two possible interpretations. Firstly, it implies that the entire event, including John's shouting and Ella's embarrassment, is being repeated. Alternatively, it may suggest that only John's shouting is being repeated. To clarify the sentence structure and convey the intended meaning accurately, it should read as either "it is probably" or "probably it is".

Given the context of a "relational identifying process," Slaughter assertively emphasizes Ella's mistakes. This implies that it is common for Ella to make shortcomings in her work, as indicated by the reference to a similar issue occurring "last week". The second clause in sentence (3) does indeed modify the loud voice of John. It provides additional information about the nature of John's shouting towards Ella. The verb "judge" is used metaphorically here to convey the idea that his loud shouting is a result of his past experiences or interactions with Ella. This assessment is based on concrete evidence, such as previous accounts of annoyance that John has felt towards Ella. The clause also reveals a relational process, as it expresses Ella's thoughts and observations about John's behaviour

Schema Theory

The above text world theory activates schemas in reader's mind and evokes reader's knowledge of some stylistic devices stated in the text. The initial activation is the sense of embarrassment someone feels, accompanied by a recoiling movement that shows the extent of humiliation. This image induces sympathy and feelings of pity towards the character who unintentionally has made a mistake. The "floor-staring" look that Ella gives creates a mental image that conveys her shyness and disappointment.

The portrayal of yelling in the text activates the image of a furious man reacting to things being messed up. The introduction of third-time shouts adds a new element to John's character in the reader's minds. Slaughter further develops the schema of an abuser with the continual cruelty of John towards Ella, showing his habit of yelling and harassing her. Another image created by Slaughter is that of Ella, who appears confused, scared, and distracted after enduring the shouting. Ella's repeated mistakes can be attributed to John's harassment of her.

The portrayals of John's behaviour, including his shouting, yelling, and use of swearing, paint a vivid picture of him as an abuser who mistreats Ella. The addition of the word "punishment" further escalates the severity of John's actions, highlighting his mistreatment to Ella. The term "paperwork punishment" adds depth to John's character, emphasizing his tendency to punish those who make repeated mistakes. However, Slaughter does not delve into John's commitment to achieve his job with perfection.

The schemas outlined above have a significant impact on reader's relationship with John, potentially leaving him isolated even if he performs a good deed later on. First impressions are crucial, and the negative portrayal of John's behaviour may shape reader's perceptions of him throughout the novella. On the other hand, Ella's unintentional mistakes are exposed as forgivable. This may lead readers to sympathize with Ella and feel pity about her.

In addition, the text contains some literary devices that play a crucial role in shaping the characters and enhancing the overall meaning of the novella. These devices are as follows:

- **Metaphor**

In the sentence "Third-time shouts formed the decibel peak of the transgression continuum ", Slaughter compares the intensity of third-time shouts to a peak in a continuum, emphasizing their extreme nature.

- **Personification**

The novelist personifies the act of quieting down by attributing human-like qualities to the shouter as shown in the sentence "the shouter quieted to grumbles".

- **Hyperbole**

The severity of third-time shouts is revealed through employing hyperbole as offered in the sentence "Third-time shouts were the worst".

- **Juxtaposition**

The contrast between Ella cringing and the shouter's loudness creates a juxtaposition of emotions and actions in the scene.*

- **Irony**

The fact that the voice of shouting increases with repeated mistakes, reaching a peak at the third time, is ironic as one may expect the opposite reaction to occur.

By intensifying the vivid qualities of the characters, these literary devices contribute to the readers' emotional engagement with the characters. The literary devices appeared in extract (1) work together to create a compelling narrative that evokes strong reactions from readers

Extract (2)

“(1)She felt no shame or embarrassment.(2) Resignation to facts allowed relief.(3) That was that.(4) Incompetence was a fact of her life, like flat tires and robo calls.(5) If anything, her inadequacy revealed her persistence.(6) Though inept, she clocked in.(7) Though unfit for duty, she wore the uniform.(8) Though incapable of properly performing her job, the pay check displayed her legal name and twice previous address on it.(9) She just kept showing up, to John’s chagrin.”

Text World Theory

1-Discourse World

The writer describes Ella’s incompetence and unfitness for her job. Yet, it shows her readiness for the difficulties she may face while performing her duty “persistence”. John’s disappointment is not enough to stop her. What relieved Ella the most is her retirement of the facts of reality which in turn allows her to keep going on. The place of the action is the ambulance while the time is in the past tense. The objects are tires, uniform, pay check, and address.

A-Sharing knowledge

Slaughter shares Ella’s deep thoughts which is feeling no dishonour of her incapability. The novelist’s use of negation in the phrase “no shame or embarrassment” reflects Ella’s firm belief of herself. However, Slaughter offers an important fact concerning Ella’s personality and her way of living life by avoiding whatever stops her and by lingering to her fantasy world “resignation to facts”. Slaughter employs the word “resignation” to show Ella’s immense depth in fantasy. The knowledge sharing in this extract centres on Ella’s thoughts of resilience. That is, she accepts the fact of her incompetence. “John’s Chagrin”. Despite her shortcomings accompanied by “John’s Chagrin”, the protagonist persists in showing up for work and wearing the uniform that symbolizes a determination to keep going despite limitations.

B- Perceptual Knowledge

Key words trigger concepts in reader’s mind such as “no shame” which convey confidence and self-esteem. The phrase “Resignation to facts” explains acceptance of oneself ability. The image of a flat tired that is still considered a tire and wearing the uniform conceptualizes beliefs of duty that should be accomplished despite life’s complexities. “pay check” indicates her success no matter

what errors she commits. Slaughter's primary purpose is capturing what Ella feels regardless of the obstacles she is facing with John.

C-Linguistic Knowledge

Language users have the ability to comprehend complex structures. Slaughter's style of writing is very unique using short sentences and complex mixture of vivid images. Readers interact easily with such portrayal of events that seem close to the events of everyday life.

D-Experiential Knowledge

Readers' stored knowledge and their familiarity with the events portrayed in the novella prepares them to comprehend logically how incompetent workers perform their job. It is common among communities how a persistent and a job-loving nurse feels about her lack of skill.

E-Cultural Knowledge

The image of a relentless employee striving to keep his job is known among cultures. Reader's cultural knowledge identifies nurse's duties. Still, what slaughter displays is a struggling worker who persuades herself to never stop despite difficulties she exposes to .

2- Text-World

Through mental process represented in the verb "feel", Slaughter illustrates Ella's firm attitude in the first sentence. Slaughter explains the sensory process to convey the message of a confident nurse. The novelist deliberately chooses "no shame or embarrassment" to express the sencer's mind state. The second sentence is a "behavioural near-mental process". It shows Ella's ability of supressing her defects and focusing on relieving herself of the burden of her lack of skill. The third sentence explains Ella's decision of leaving the facts of reality and accepts the bitter truth of being unskilful. In the fourth sentence, Ella admits her ineptitude and compares it with flat tires and robo calls. This sentence is a "relational intensive process" intensifying the fact of Ella's life. That is, she is clumsy one who ignores the obstacles which might arise in work.

In the fifth sentence "if anything" remarks strong feature that is different from the one mentioned in the previous sentence. "persistence" is a positive quality out of negative one. Acknowledgment of imperfection is a powerful advantage because she keeps going despite her lack of performance. Ella highlights positive vibes rather than negative ones to engulf her thoughts. In the sixth sentence, Slaughter emphasizes Ella's continual determination to perform the job properly "clocked in". It is a "behavioural near-material process". In the first clause, Slaughter shows the behaviour in the second positive clause allowing readers to construe only the good image of Ella. Another

“behavioural near-material process” occurs in the seventh sentence emphasising Ella’s stubbornness “were uniform”. Ella is ready to endure the hardship of work. Slaughter uses the same thing as in the sixth sentence deleting the subject in the first clause and mentioning it in the second showing Ella’s name or pronoun only in the positive clauses. Sentence (8) is a “relational identifying process” in which Slaughter seems to say that Ella achieves her duties and the proof is her name displayed in the “pay check”. The “pay check” symbolizes someone who is still in job despite what others say. The final sentence contains a “material process” represented in the verb “showup” proving her fruitful efforts to come to this stage where she is able to endure John’s “chagrin”. Slaughter mentions John with negative feature allowing readers to see him as a negative factor that prevents Ella of achieving success.

World-building Elements

The characters are Ella who is described as incompetent, inadequate, and unfit for duty. John who finds Ella very distressful person. The characters described are in a work environment who are expected to perform a job. Ella’s presence at work despite her incompetence portrays conflict between her and John. The character is wearing a uniform and receiving a pay check. The objects mentioned include a uniform, a pay check with the character’s legal name and previous address on it, and potentially other objects related to the character’s work environment such as flat tires and robo calls. Time is in the past describing the events and qualification of Ella.

3-Sub-Worlds : World-Switch

The second sentence “allowed relief” is a “world-switch”. The use of the verb “allowed” shows a turning point in Ella’s reality relying on the admission of her clumsiness and never abandoning nursing. Time is in the past and the place is Ella’s thoughts. The function advancing proposition of this world is the fact revealed in sentence (3).

Schema theory

The whole extract is an activation of morale and the idea of neglecting defects and focusing on permanency despite the difficulties. The purpose of this extract is to narrow the reader’s sympathy towards Ella and acknowledge her powerlessness as a natural phenomenon that happens to anyone. The protagonist’s acts such as clocking in for work, wearing the uniform, and showing up despite her incapability are driven by her established mental structures that prioritize routine and habit, even in challenges. Slaughter puts some external validation, such as receiving a pay check with her name makes Ella focus on the tangible evidence of her employment rather than dwelling on her

shortcomings. Within the schema theory, there are literary devices that trigger further ideas. These are:

- **Metaphor**

The comparison of incompetence to "flat tires and robo calls" is a metaphor that conveys the idea that incompetence is just another unavoidable part of life. It is similar to annoying inconveniences like flat tires and unwanted phone calls. This specific image is widely experienced among readers who surely have experienced that in life.

- **Personification**

The statement "Incompetence was a fact of her life" personifies incompetence by giving it human-like qualities of being a constant in protagonist's life. Yet, this obstacle is later surpassed by her persistence.

- **Irony**

The juxtaposition of the protagonist's inadequacy with her persistence is ironic, as one may not expect someone who is incompetent to continue showing up for work and wearing the uniform. This irony highlights the protagonist's resilience in meeting her shortcomings and John's chagrin.

- **.Paradox**

The statement "Though incapable of properly performing her job, the pay check displayed her legal name and twice previous address on it" presents a paradoxical situation where the protagonist receives a pay check for a job that she is incapable of.

6- Discussion of Results

6.1 Linguistic Techniques

In this novella, several linguistic techniques are identified. The major ones used to manipulate the writing or speaking processes are transitivity, the theme, and descriptive wording. Starting with transitivity, it helps to create a vivid and impactful image in readers' minds, evoking different senses depending on the process used in a sentence. The writer utilizes all processes called: behavioral, mental, relational and material. Transitivity highlights the characters' actions to readers making them relive the events of the novella through Ella's adventure.

Concerning modality technique, it is used to express opinions and attitudes towards either other characters or some issues mentioned in the novella. Different models such as "could, would" and some adverbs like "probably, maybe" are employed to address problems that affect readers' mind.

A further technique is that of giving priority to the rheme rather than theme. Slaughter intends deliberately to offer the significance of the new information through putting them first. In this way, Slaughter invites readers to focus more on this part of sentence as it conveys a crucial fact. Hence, readers are guided by a map for following what the novelist wants them to grasp. For example, she creates a mood of incompetence through the use of a clause like "incompetence was a fact of her life.". The clause conveys a sense of inevitability and acceptance of the character's circumstances, adding additional impact upon the readers' judgments of the clumsy Ella or the determined Ella. Slaughter moves the "Rheme" to the beginning and lets readers concentrate on the fact that Ella is still presenting in her life.

This outcome of linguistic techniques answers the first question of the current paper stating '*What linguistic techniques does Slaughter utilize in **White Cloud** to induce reader's emotive reactions and shape the total mood of the novella?*' .

6.2 Cognitive Stylistic Devices

Cognitive stylistic devices are literary techniques that manipulate readers' perception and understanding of a text. They often motivate the reader's cognitive processes, such as memory, attention, and imagination. The cognitive stylistic devices appeared in the novella are: Metaphor, Simile, Irony, Paradox, Allusion Symbolism ,Imagery , foreshadowing, and hyperbole. This result represents an answer to the second question of the study saying '*Which cognitive stylistic devices does the novelist employ to create images in **White Cloud** ?*' .

6.3 The Impact of Cognitive Stylistic Devices

Generally speaking, cognitive stylistic devices are used to stimulate readers' cognitive processes, evoke emotions, and deepen their understanding of the text. That is, each device is a major source of influence for readers and surely they affect their judgments as it is stated below:

1. Metaphor

Metaphors create vivid and imaginative comparisons between two unlike things, allowing readers to see familiar objects or concepts in a new perspective. Readers understand abstract ideas or complex emotions by connecting them to concrete, relatable images.

2. Simile

Similar to metaphors, similes also produce associations between two unlike things, but they use "like" or "as" to make the connection. Similes can make descriptions more vivid and appealing, helping readers to visualize and understand the writer's intended meaning.

3.Irony

Irony involves a contrast between what is expected and what actually occurs, leading to surprise or a shift in perspective for readers. Readers start questioning assumptions and consider alternative interpretations of events, leading them to anticipate unexpected outcomes.

4.Paradox

Paradoxes present seemingly contradictory ideas revealing a deeper truth or insight. They can challenge readers' preconceptions and encourage them to think critically about the complexities of the themes and characters in the text.

5.Allusion

Allusions refer to well-known people, events, or works of art, literature, or history, allowing readers to draw on their existing knowledge to deepen their understanding of the text. Allusions evoke specific associations or emotions, shaping readers' expectations and interpretations of the events in the novella.

6.Symbolism

Symbols represent abstract ideas or concepts, adding layers of meaning to a story. Readers interpret events on a deeper level, providing insight into characters' motivations and the story's themes.

7.Imagery

The use of images creates vivid mental pictures for readers, immersing them in the world of the story and evoking their emotional responses. Imagery can help readers visualize events and empathize with the characters' experiences.

8.Hyperbole

Hyperbole uses exaggeration for emphasis, creating a sense of drama or humour. In this way, it rises emotions, draws attention to key points in the narrative and affects readers' perceptions and expectations of the events in the novella.

9.Foreshadowing

Foreshadowing hints at future events in the story, building anticipation and shaping readers' expectations about what will happen next. creating a sense of suspense and intrigue will allow readers to make predictions about the outcomes of the events before attaining the end .

This consequence offers a reply to the third question asserting ‘ *How do cognitive stylistic devices illustrate Slaughter's intentions and affect reader's visualization of scenes ?*.

Conclusions

Based on the results of the analysis, the following conclusions are derived :

1- Techniques such as transitivity, modality, and descriptive wording are found in Slaughter's writings and they evoke strong emotional responses from readers towards the characters. Through the use of transitivity, Slaughter skilfully constructs the actions and experiences of the characters, allowing readers to vividly imagine and empathize with their struggles and triumphs. Additionally, the author utilizes modality to convey the characters' beliefs, desires, and uncertainties, thereby eliciting a range of emotional reactions from readers as they become invested in the characters' motivations and dilemmas. Furthermore, Slaughter's descriptive wording creates a rich and immersive narrative environment, enabling readers to form vivid mental images of the characters and their surroundings.

2- Slaughter utilizes various literary devices such as simile, metaphor, irony, paradox, allusion, symbolism, imagery, foreshadowing, hyperbole, repetition, and personification. They are operative in constructing vivid and compelling imageries. These stylistic devices add richness and depth to the details presented in the novella. They comprehensively make the text more appealing and fruitful.

3- The analysis of the novelist's use of stylistic devices has indeed confirmed that they serve as a key tool in uncovering hidden messages and foreshadowing future events within the text. Moreover, they play a crucial role in guiding readers towards a deeper understanding of the narrative and preparing them for what is to come.

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