

العودة للنظرية العقلية لترتيب المعلومات في قصص الأطفال

إعداد أ. أحمد الإمام⁽¹⁾

Abstract

Text World Theory (Werth, 1995a, 1995b, 1999) has brought Schema Theory, (Bartlett, 1932) to the lime light once more. Werth's theory application has been extended to literary texts so that the processes of communication and cooperation between the text and the reader can be understood and evaluated. The study's main purpose is to explore child stories from a cognitive poetic perspective. The study investigates two child-stories written by two American and Egyptian writers, in the light of Text World components, and their role in drawing child readers' schemata into the Sub-worlds embedded in each other. The study also draws comparisons between the two writers and their texts. Moreover, the data collected indicate that ATTRIBUTE can be added as a sub-element of the EPISTEMIC component of the theory.

Key Words:

Schema (sing)

Schemata (Pl)

Schemata (...) can be defined as cognitive constructs or configurations of knowledge, which we place over events to bring them into alignment with familiar patterns of experience and belief. They therefore serve as devices for categorizing and arranging information so that it can be interpreted and retained (Widdowson, 1983:54).

Text World / Discourse World / Sub-worlds / Deictic / Attitudinal / Epistemic elements (components)

1.0 Introduction

In recent years, a response to developments in applying Possible Worlds theories to literary texts has resulted in the emergence of a new stylistic tool for text analysis and comprehension, known as text world theory. This theory has to date been presented most exhaustively in the work of Paul Werth (1999) and has begun to influence the way in which we understand and interpret notions of text.

(1) الأستاذ بقسم اللغة الإنجليزي - كلية الآداب - جامعة حلوان .

Discourse is a process of communication and cooperation between the participants of this discourse. In written discourse, the writer has not only to engage the readers' attention but he also must sustain their interest until s/he concludes the discourse whatever the length of the communication may be. The subject of the communication, the information or the propositional content alone, cannot hold the reader's attention for long. A writer's success does not only depend on what s/he conveys but also on how well he does so. In order to be successful, the writer needs to operate at two levels: the level of text (discourse) and the level of metatext (metadiscourse).

On one level, the writer supplies information about the subject of the text. On this level s/he expands propositional content. On the other level, the level of metadiscourse, the writer does not add propositional material but helps her/his readers organize, classify, interpret, evaluate, and react to such material. Consequently, by helping her/his readers to 'organize, classify, interpret, evaluate, and react' to the propositional content being provided, the writer makes his own presence felt. This makes the reader more responsive to the propositional import of the communication process. Hence, the use of metadiscourse helps the reader understand the text as well as the writer's perspective.

Children are usually so cute that child-stories rendered to them should be well-prepared as a text. Children have their actual world as well as other sub-worlds concerning fairy-tales and scientific fictional worlds, too. In the actual world of the second millennium, children are exposed to a variety of sources that supply them with real and invented data about aliens, their electronic weapons and tools, and their infinite powers. Therefore, it has become a difficult task today for text-writers to address children and engage their schemata in the invented worlds of the story-text. This may explain why child writers recourse to folktales as an outlet to address children. Children's schemata are engaged in other imagined worlds related to the future. Therefore, folktales with their mysterious sub-worlds of the past may attract children's attention and draw their schemata to involve more in these folktales.

Children's engagement in the sub-worlds created within other sub-worlds of folktales depends on elements available in the text. These elements or components have been referred to in Werth's Text World Theory, one of several frameworks within cognitive poetics. Exploring how these elements function in the process of communication between the writer and the child reader, sheds light on understanding and evaluating the negotiation of literary works in general and child-stories in particular.

1.2 Data

The data of the present study mainly consist of three sources:

- a) Werth's Text World Theory (1999, See Appendix I) and the relevant studies;
- b) Yolen (2000)¹ The Emperor and the Kite; and,
- c) Al-Sharouni (2005)² Sultan for a Day, /sulTa:n li yawmin waḥidin/ (See Appendix II)

1.3 Methodology

Ten instances of each story have been selected on the basis of the stream of events given in each. Investigation focuses on how the Text World elements in each instance address child readers' schemata, and how children's schemata, on the other hand, respond to the driven data supported by the text world elements. Therefore, analysis and

discussion of each of these instance supported by examples extracted from the text are projected. Since Al-Sharouni's text is in Arabic, a transcription of the Arabic discourse (See Appendix II), and approximate English translation are given.

1.4 Purpose of the Study

Werth's own analyses using text world theory rely heavily on examinations of literary narratives. In light of this, the main aim of this paper is to explore the flexibility of the theory by attempting to apply its principles to two child story texts, 'The Emperor and the Kite' by the American author Jane Yolen, and 'Sultan for a Day' by the Egyptian author Ya'qub Al-Sharouni.

1.5 Rational for the Study

Narratives have been the field of study for several scholars exploring the flexibility of Werth's (1999) theory. Rich as they are in data, child stories have been given little attention in the cognitive poetics studies. Therefore, the present study is a contribution to the studies conducted in the field. The study sheds light on an Arabic child story, which is as rich in providing linguistic data as English-written child stories. However, conducting comparative studies on child stories in different languages is beyond the limited scope of the present paper.

2.0 Literature Review

Schema Theory is a concept used in the literature to refer to 'cognitive constructs which allow for the organization of information in long-term memory and which provide a basis for prediction. They are kinds of stereotypic images which we map on to actuality in order to make sense of it, and to provide it with a coherent pattern' (Widdowson, 1983:34-35). It has been the subject of several studies in Psychology, Cognitive Sciences, and Linguistics (Scollon and Scollon 1983:165). It also sheds light on the interactive processes at the very internal level that are responsible for receiving, filtering out, processing, assimilating, sorting, organizing, storing and producing creative verbal and nonverbal discourse unconsciously. Schemata can be understood as scenarios, scripts, or frames. In analogy, schema theory is similar to a library filing system in which each file represents a schema.

2.1 Social Cognition and Cognitive Schema

Richard W. Scholl (2002)³ introduces definitions of types of schema. He sheds light on some relevant concepts such as: cognitive schema, self schemas, the nature of schema, script, schema development, types of information processing, schema and culture, and, schema and decision making.

2.1.1 Cognitive Schema- the organization of knowledge about a particular concept. The schema contains the features or attributes that are associated with a category membership. Scholl categorizes schema into several types; some of which include:

a) Person schemas- Schemas about the attributes (skills, competencies, values) of a particular individual. This often takes the form the personality we attribute to that person.

b) Event schemas (cognitive scripts) - These are processes, practices, or ways in which we typically approach tasks and problems. They are the programs we call upon when faced with a certain stimulus. These are behaviorally oriented.

c) **Role schemas-** These schemata contain sets of role expectations, that is, how we expect an individual occupying a certain role to behave. They are used frequently for the following:

1. **Evaluation-** When we evaluate individuals occupying a certain role (e.g., doctor, accountant, actor, artist), we compare their behavior to our culturally derived role schema for that role.

2. **Role playing-** In assuming a certain role, the role schema often becomes our scripts as to how to behave.

3. **Identification-** We often identify and categorize individuals by the role they assume. We use this role schema to help us place individuals into a certain category by matching their observed behavior with our role schema.

4. **Prediction-** Once an individual is placed into a category (role) we tend to assume he or she will behave in accordance with the role schema and use this as basis to predict future behavior of this person.

2.1.2 **Self-schemas-** Generalizations about the self abstracted from the present situation and past experiences. This is essentially one's self concept which is in essence perceptions of oneself in terms of traits, competencies, and values (see Laura's notes on Self Concept Based Motivation). Self-efficacy is a type of self schema that applies to a particular task.

2.1.2.1(Nature of schema)- Schema organize knowledge about specific stimulus domains and guide both the processing of new information and the retrieval of stored information. They can be viewed as structured expectations about people, situations, and events.

2. 1.2.2 Script- a type of schema involving behavior or action.

2.1.3 Schema Development

a) Schemas are constructed through experiences with specific instances. They start as a simple network and develop into more complex structures. Mature schemas are more extensive, more organized, and contain more characteristics that do less mature schemas.

b) Cognitive scripts can be acquired either directly or indirectly.

c) Direct- going through a process and confirmation through repetition.

d) Indirect- Stories, myths, films, movies, conversations, role models.

e) Behavioral scripts are learned through organizational socialization and on the job experience.

2.1.4 Types of Information Processing

a) Data-driven or stimulus-driven processing occurs when no schema exist from which to process information. The individual examines all information and proceeds through a careful decision making process.

b) Schema-driven processing occurs when an individual responds to a stimulus (decision making or problem solving situation) by evoking a programmed response or behavior script (Schema). This is done without extensive data collection or analysis.

c) Schema and Culture

1. A group script can be viewed as a consensual cognitive structure that, when activated, establishes the expectations and sequences of events for a given situation.
2. Organizational culture can be viewed a set of consensual schema, through the development of shared understanding of how things are done.
3. One function of a common organizational culture is to create fairly similar mental models for organizational members, which promote efficiency of operations and communications
4. The establishment of rigid cognitive schema can retard organizations when they thwart the organization's ability to change in response to a changing environment.
5. Socialization provides the means whereby new members of an organization develop consensual schema or scripts

d) Schema and Decision Making

1. An individual's schema can range between relatively flexible and relatively rigid. A schema is said to be relative rigid then:

i. The individual no long questions the relationship between the enacted schema (process, work method, plan) and the intended outcome. Even negative feedback relative to expected outcome does not lead to a questioning of the schema. This tends to block accurate diagnosis of problem causes.

ii. The stimulus that enacts the schema is much generalized. The individual does not see or does not make distinction among similar but relatively different situations (stimuli) and thus uses the same plan or work method (schema) as a response to a wide variety of problem situations. This presents a performance problem when the situations actually require a unique response.

2. Rigid schema, or rigid mental models, tend to be associated with a strong Judging (J) cognitive style, while individuals with a strong Perceiving (P) cognitive style tend to develop flexible mental models. (Scholl cites Sims & Lorenzi, 1992)

2.1.5 Schema and stories

Some people develop their own expectations when they read stories. They face no problems if the story read meets their expectations. Conversely, the problem arises if the story does not. Scollon and Scollon (1983:165) refer to 'an experiment conducted by Kintsch (1977) at the University of Colorado. The subjects of the experiment expected stories to have three main sections or episodes. This expectation affects their ability to assimilate and remember events when the structure of the story they read was based on four sections. This structure violates their expectations and makes them either forget or merge two sections into one so that they can reproduce a story consistent with their own schema of a story structure.

Mandler (1984: ix-x) states, 'Instead of recalling lists of animals, fruits, and furniture, or answering questions about robins, chickens, and birds, subjects now recall stories, and tell us about their "scripts" for going to restaurants or their knowledge of familiar places'. Mandler is not satisfied with the old field of verbal learning and the newer field of semantic network since both investigated 'Taxonomic or categorical structures.... in studies of verbal learning and memory, categorized lists of words were often used; in studies of semantic networks, questions were asked about the relations among subordinate and superordinate classes of objects'. He makes distinction between taxonomic structures of

objects and the scenes subjects can recall 'The units of scenes are again objects, but this time organized according to spatial relations instead of a class-inclusion system. The units of event sequences are actions and changes of state and the relations among the units are spatio-temporal in character.' Mandler (1984: ix) argues that 'The assumption underlying the work is that people's knowledge is organized; when we know something about a given domain our knowledge does not consist of a list of unconnected facts, but coheres in specifiable ways'.

Traditional stories are full of regularities... in addition to knowledge about concrete plots and actions people have a more abstract understanding of what happens in stories. From an early age people develop expectations about the overall form of traditional stories; they learn that these stories involve protagonists who have goals and who engage in attempts to achieve those goals, and that goals and events cause other goals and events in predictable ways. They also learn story conventions that differ somewhat from other event sequences. Such knowledge is abstract because it is not dependent upon the particular contents of a story. The abstract character of such schemata means that people cannot always verbalize their knowledge about them; nevertheless, the knowledge can be shown to influence the way in which they comprehend and remember a particular production.

These investigations on story schema have contributed to the development of a new expanding discipline: cognitive poetics, or as Semino & Culpeper (2002) give it the term 'cognitive stylistics'.

2.1.6 The role of Schema

On exposing to external stimuli, receivers' schemata are activated so that they can identify the incoming stimuli. These incoming stimuli or pieces of information are met by some schematic procedures that interpret and classify them. The processes of identification, interpretation, and classification directionally function. Receivers scan the incoming information retrospectively or project anticipations of what to follow. Therefore, it could be said that these schematic procedures are in a constant dynamic function that verifies, modifies, adds to, or deletes from the existing knowledge. The incoming knowledge, on the other hand, are accepted, rejected, refuted, or stored in an inactive status till some relevant information elicits response.

2.1.7 Frame knowledge

Knowledge frames are elements, which contribute to the process of building text worlds by evoking the personal and cultural knowledge, which is relevant for the coherence of a given text; as such, frames might provide interesting information regarding the type of world that is being represented in a given situation. A frame is defined in the editor's preface to Werth's article as "a cognitive structure of culturally determined assumptions and expectations developed from past experiences with similar situations" (1995b: 192). Werth acknowledges the similarities of his concept of frame with other similar concepts used by cognitive linguists, such as for example Lakoff's (1987) notion of ICM. However, he uses Fillmore's (1985) notion of frame as his main source of inspiration. Thus, for Werth, a frame, following Fillmore is "an area of experience in a particular culture (1999:106). It is also a "cognitive space, mapping out an experiential category", being fuzzy-edged and associated to the notion of prototype. More specifically, Werth describes the process by which frames are created as follows: "speakers build up a repertoire of scenes which encapsulate the expectations about how particular situation-types will develop" (1999: 104). This means that a frame does not correspond to an actual situation,

but rather, "a frame ...is a distillation from a pattern of text worlds, representing complexes of situation-types and background knowledge".

2.2 Schema Theory and Text World Theory

It was Kant (1781, 1963) who is acknowledged as the forefather of Schema Theory. He refers to the interactional processes that take place between the incoming knowledge and the existing one. In other words, how the existing knowledge accommodates the incoming one through rejection, acceptance, sorting out and classifying, modifying and reshaping, and storing. Bartlett (1932) also refers to the role of background knowledge in interacting with the different occurrences in the outside world. 'Schema Theory was developed by, R. C. Anderson, This theory views organized knowledge as an elaborate network of abstract mental structures which represents one's understanding of the world' (Lee & Tsai, 2004). 'We use schemas to interpret and also predict situations occurring in our environment' (Widmayer, 2003)⁴. These views in Psychology have resulted in the emergence of a new field, 'Cognitive poetics/stylistics', in 'the domain of linguistics and literature' (Attia, 2003:151). This new field reemphasizes the role of readers in deciphering a text by employing their prior existing knowledge. The reader makes use of the syntactic and semantic cues of a text so that s/he can map out her/his organized prior knowledge for activating the process of comprehension. Stockwell (2002:136), cited in Attia, confirms that the engagement of the reader 'is an inherent part of the analytical theory from the beginning'.

Werth (1999) introduces Text World Theory (See, Appendix I) that is mainly based on the interaction between language and human experience. This theory is quite innovative in that it comprises two linked aspects: cognitive systems and discourse perspective (Attia, 2003:152). Werth views characters living in our world as real people who interact with each other making their own decisions and building up their own rapport with other people in a dynamic society. He reacts 'against cognitive linguistics because they were all limited to sentence level phenomena as well as formal features' (Attia: 152).

Therefore, Werth's Text World Theory is innovative in that it provides 'a specification of contextual knowledge, placing text and context together as part of a cognitive process and analyzing entire texts and the worlds they create in the minds of readers' (Stockwell, 2002:137). In other words, the cognitive process and analysis of texts are the result of the interaction between two worlds, that of the text and that of the reader. Widdowson (1983:54) refers to the experiments conducted by Bartlett (1932) in which British students were 'told an American Indian story and asked to reproduce it'. In the students' versions 'they adjusted the original content to make it correspond more closely to their own way of looking at the world'. In Widdowson's words, 'they interpreted the content by fitting it into their own frames of reference, their own schemata'. Mandler (1984: x-xi) illustrates how readers interact with the events of stories and incorporate such regularities into a story schema and make use of them during processing.

Attia (2003:153) sheds some light on Werth's Text World Theory (Figure 1): '(It) is a proposal for a discourse model with a strong cognitive component'. Any discourse model does not exist in a vacuum; it encompasses all social and cultural circumstances or the context that surrounds both the sender and receiver of that text. Attia comments, 'His (Werth's) theory is based on a hierarchy; a language event consists of a number of worlds. He calls them: the discourse world; the text world; and the sub-world(s).

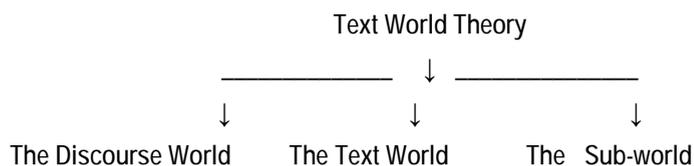


Fig.1: a number of worlds proposed by the Text World Theory

2.2.1 The Discourse World

This is the highest and most general level. It represents the situational context that surrounds the speech event. It entirely contains all elements that the discourse participants can perceive. It also contains 'what the participants can work out from their perceptions.' (Werth, 1999:83)

The message of a text sent by the addresser and received by the addressee is a common responsibility for the addressee is never passive on receiving the message. Therefore, interpreting the discourse message is a constant process of interaction and negotiation between the discourse participants (Widdowson, 1978, 79, 84; Werth, 1999:17). The receiver's or recipients, prior knowledge affects the shape of discourse. There is constant attempts between the participants to reach a common ground that reflects the information that the participants 'have agreed to accept as relevant for their discourse' (Werth, 1999:119). Attia (2003: 155) concludes that 'the common ground constitutes all the propositions expressed during the discourse in addition to the participants' general knowledge'. In other words, the common ground is text-driven and is liable to be modified and/or reversed once the process of communication is in action.

Reaching a common ground between the participants is based on ' principles of discourse'. These include: communicativeness, coherence, and cooperativeness.

Communicativeness: The discourse should be informative and purposeful;

Coherence: How relevant is the discourse?

Cooperativeness: The participants are willing to reciprocally negotiate the text so as to reach a common ground. The text functions as a 'medium through which the author and the reader negotiate for a participant text world' (Werth, 1995a: 190). Here lies the link between the discourse world and the text world.

2.2.2 The Text World

The text world is the situation depicted by the discourse. Text world refers to the context, scenario or type of reality that is evoked in people's minds by the text during reading. Text worlds are not fixed entities perceived alike by different readers. Certainly, there is nobody that can guarantee that addressees will construct the same text world intended by the author of the text. People are different in their schema. Therefore, each individual will construct his or her own text world according to different experiences. Werth (1995b:60) defines the text world as 'a construct based on the participant's mental representation of the discourse'.

The cognitive nature of the text world notion is also present in Semino (1997: 1), who argues, "When we read, we actively infer a text world 'behind' the text.

Text world comprises two elements: world-building elements (WB) and function-advancing propositions (FA). Whereas world-building elements represent the background

of the world, function-advancing propositions represent the world foreground (figure 2). The process of world building is contrasted with the process of function advancing, which is carried out by those propositions, which make the discourse move forward. The function advancing component is typically related to the register-type of the text, and, consequently, to its predominant functions. Thus, the function-advancing component of a narrative will have the purpose of making the plot move forward, while that of a description will be making a description (of a character, a scene) move forward. In advertising discourse, the function advancing component is not always so easily identifiable, in the sense that it is not always manifested in propositional form but, rather, in the selection of specific lexical items or in the juxtaposition of text and images.

Text world is first defined by the deictic terms and is then filled out by the knowledge frames. Thus, world building supplies relevant deictic information and indicates the possible deictic shifts (shifts in time, such as flashbacks, or shifts in location). 'World-building elements provide the setting of the world, time and place in addition to the entities present there, their qualities and their interrelationships. Deictic elements and referential chains constitute world builders (WB)... These world builders are specified by the text which draws attention to the notion of text-drivenness' (Attia, 2003: 156). Besides, world building also introduces propositions that contain world-building predicates of different types. The purpose, of course, is to activate knowledge frames. Thus, world building includes the creation of the following types of conceptual domains:

a) Deictic: space and time; b) cognitive: believe, realise, seem; c. intentional: want, must, in order to...d) representational: on TV, in the picture, in his mind...

e) hypothetical: if..., had you not...f) epistemic: perhaps, possibly, certainly...

The relation between the different conceptual domains created in the world-building process is hierarchical. Thus, the discourse world is the broader cognitive domain, being fed from the immediate situation in which the interaction takes place. The textual world, on the other hand, constitutes the next internal layer, being a conceptualisation of the specific event, which is in focus during the interaction. Finally, other domains internal to the text world may be identified, termed sub-worlds, which arise as departures from the parameters, which have been established in the text world (departures in deictic information, propositional attitude or modalisations).

WB	time location characters objects
FA	↓ actions → states

Fig. 2, adapted from Attia (2003: 156)

As for Function-Advancing propositions (FA), they refer to the actions, states, arguments, and events 'that involve the entities present in the text world'. Such propositions play a dynamic role in pushing the discourse forward; in other words, they advance the plot, the scene, the argument, and so on. 'Any predictions made about characters in the text world can also be seen to fulfill a character-advancing or person-advancing role' (Gavins, 2003:131).

The participants create characters that live in the text-world. Such characters possess qualities that help them lead 'an independent conceptual life' (Werth, 1999: 189). They may belong to the sub-world level.

2.2.3 Sub-worlds (SW):

Once the characters created by the participants gain their own qualities, they become dissociated from the context around. In other words, a sub-world, which is 'a part of a text world', is distinct from 'its surrounding context'. As such, there are two types of characters, those belonging to the text world, and those to the sub-world. This means that sub-world characters have their own world building elements. However, though the participants can access the world they create, they cannot access the worlds created by characters, 'since they exist at a level removed from the immediate situation' (Gavins, 2000: 23).

Three types of sub-worlds have been identified; i.e. deictic, attitudinal, and epistemic. The three sub-worlds (Figure 3) result from the text world; therefore, they contain the same deictic and referential elements of a text world, and can be initiated by either participant or characters. Moreover, they indicate deictic alternatives, express hopes, beliefs, intentions of the characters, or express modalisation.

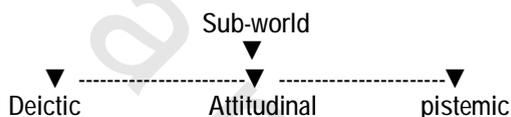


Fig.3 : Three types of Sub-worlds

2.2.3.1 DEICTIC SUB-WORLDS

These are the shifts in time and location. The most typical two temporal forms are: flashbacks and direct speech. Flashbacks frame earlier situations in the same text world having their essential character because of the time difference, and involving spatial, entity, and temporal variations. Direct speech, on the other hand, changes the basic time signature of the text world. It has two characteristics: reporting physical activity, and expressing meaning. Characters convey the meanings via their direct speech that simultaneously reflects their attitudes and modalisations.

2.2.3.2 ATTITUDINAL SUB-WORLDS

These attitudinal sub-worlds concern desire, belief, and purpose as three conceptual activities. Desire world in the world building elements covers wish, want, hope, and dream. Dream, in particular, could be a sub-world of desire if it were related to characters' wishes, or could have a distinct entity. Belief, as a second attitudinal sub-world reflects characters' belief in a proposition. They usually use the predicates: "believe, know, and think." The third attitudinal sub-world is purpose. Purpose worlds concern characters' intentions of future acts or purposes at certain point in a text. The speech acts that express such attitudinal sub-worlds include offers, requests, commands, and promises.

2.2.3.3 EPISTEMIC SUB-WORLDS

The epistemic sub-worlds concern 'the dimensions of possibility and probability' (Stockwell, 2002: 141). At one end of the scale, the epistemic sub-worlds handle remoteness and hypotheticality; at the other end certainty and impossibility. Typical

examples of hypotheticality are if-clause constructions which represent the world building elements. Other clauses, on the other hand, represent the function advancing elements. The world building elements of probability include modals and auxiliaries such as "might, must, etc."

The literature (Werth, 1995a, 1995b, 1999; Hidalgo-Downing, 2000⁵) refers to other sub-worlds that have certain functions in a text though may not belong to the other aforementioned categories. These are: negation, pending, metaphor, and metonymy. Negation concerns defeated expectations of explicit expectations in the common ground. Some forms of negation may not delete an entity but introduce it. Negation changes the states of affairs by introducing a negative word that results in altering and updating given information in the text. Pending occurs by using question-form utterances. Both metaphors and metonymies constitute sub-worlds whose function is to illuminate the text since they reveal explicit and implicit characters' thoughts. Besides metaphors and metonymy, Attia (2003: 160) identifies simile as a similar sub-world. Attia points out that 'it is possible for more than one sub-world to occur either as sub-worlds embedded in other sub-worlds or as simultaneous extensions within a text world'.

2.2.4 Distinction between the three worlds in the 'Text World Theory'

Although each of the three worlds (See, Appendix II), has its own function, these three layers are structurally equivalent. They are similar in that each 'contains protagonists, is built with deictic and referential elements, and all are mental representations' (Attia, 2003:160). Werth, 1999:336) pinpoints the intensity of scrutiny as a major factor determining the difference between each of these three layers. Werth proposes that "we tend to take the text world as a kind of 'basic level object', and think of the discourse world as being rather blurred and grand scale, while the sub-world is perhaps rather specific and special-purpose."

2.3 Relevant studies

Scholars conduct several studies investigating the role of text-world model in some literary works, and how the language used can function in creating worlds within worlds in the text. Hidalgo-Downing⁶, for example, conducted two studies:

2.3.1 Alice in pragmaticland

Impressed by Lakoff's (1993) article on the subversive potential of the Alice books and her analyses in general terms from a pragmatic perspective, Hidalgo-Downing (2000: 1-13) studied the books regarding the notion of reference and its connection with acts of naming, classifying categorising and establishing an orientation within a text world. Hidalgo-Downing focuses 'on two aspects:

- (a) the peculiar way in which acts of assigning sense and reference take place in the two fictional worlds,
- (b) How the deictic parameters regarding space, time and person coordinates determine the idiosyncratic nature of Wonderland and, especially, of looking Glass World'.

Hidalgo-Downing concludes her study emphasizing that 'Reference is crucial in order to account for the process of communication and it depends on pragmatic clues for its adequate interpretation.' She admits that her study has shed light on 'two idiosyncratic worlds where pragmatic principles in general and reference in particular are not understood to work in the way we (or Alice) would expect.' Her analysis of deictic terms

'may provide insights regarding the importance of such terms in their function of delimiting the text world boundaries and in illustrating the laws that rule spatio-temporal relations.' Hidalgo-Downing suggests that 'By providing distorted versions or mirror images of our own world, the fictional worlds of Wonderland and Looking Glass invite the reader to meditate about the characteristics of the world we inhabit and how such characteristics are systematised by means of language.'

2.3.2 Hidalgo-Downing (2003)⁷ explores the way in which text worlds are created in advertising discourse. She analyses 'linguistic choices and features of context which are crucial in the determination of specific relations between sender(s) and target audience(s), in particular, deixis and frame knowledge.' Hidalgo-Downing confirms that 'a text world model is particularly adequate for the description of the way in which advertising discourse is processed in an active, dynamic, context-dependent way.' Hidalgo-Downing explains the process of interaction between the content of the advertisement and the reader's schematic frame. 'In this process, addressees reconstruct the world projected in the discourse according to their cultural and personal knowledge from the linguistic and visual clues provided in the advertisement.' Hidalgo-Downing cites Semino (1997: 53) who has observed, "Advertising is a genre where the setting up of vivid contexts and discourse situations is often crucial to the achievement of the text producers' goals".

Hidalgo-Downing refers to some similarities between certain types of advertising and literary writing. 'Both discourse types create fictional worlds in order to pursue a communicative purpose.' She pinpoints the role of text-world model in advertisements in that some advertisements project 'imaginary situations or worlds which invite the addressees to identify with the desirable properties displayed in the ad and thus ultimately invite the addressees to buy the product.' Linguistic choices and features of context help create the fictional world in ads discourse. Deixis and frame knowledge, in particular, are crucial in the determination of specific relations between sender(s) and target audience(s).

Illuminated by Halliday (1973, 1994), Hidalgo-Downing explains briefly the concepts of linguistic choice, context and world. Linguistic choices, which are made in discourse at the different linguistic levels (lexis, morphology, syntax, phonology), are significant because they determine the creation of different meanings. 'These different meanings are processed contextually and the adequacy of a given message will depend on the relation between the linguistic choices made and the features of context.' Context has two dimensions: 'the immediate situational context which embraces the physical context, the knowledge brought in by the participants in the interaction, and the language itself, and the socio-cultural context.' Context is based on 'the kind of relationship that is established between the participants in an interaction, a relationship that is determined by features such as age, social status, personal relations, background knowledge, etc.'

Context is never a static concept. It is always changing and dynamic. Like an event that takes place in any situation in our life 'what may be the focal event at one point ... may become part of the background in a different situation.' The knowledge brought into the situation by the participants may be another important feature of a context. Participants have their own expectations based on the ongoing interaction, 'and, depending on the degree to which knowledge is shared by (them), it will also determine the development of the interaction itself.'

Besides linguistic choice and context, world views help create the fictional world of discourse. Linguistic choice opens the door of interpretations of reality wide since it gives participants different meanings. Hidalgo-Downing cites Fowler (1986: 17), 'world views typically reproduce ideologies, in the sense that language, as a tool for the classification

and interpretation of reality, constructs "common sense" versions of how things are or should be in the world(s) we inhabit.' Thus, participants have two worlds: the world they create based on the linguistic choice and the context of the text on the one hand, and their actual world, on the other. Therefore, 'cognitive theories based on the notions of frame, mental models and world emphasise the active role played by the listener or reader of a message in the construction of the world that is evoked by the text in his or her mind.' Hidalgo-Downing based her aforementioned discussion on the definition of discourse Werth (1995a:95) introduces. Discourse is ' a deliberate and joint effort on the part of producer and receiver to build up a "world" within which the propositions advanced are coherent and make sense.' In other words, Hidalgo-Downing comments, 'participants in communicative situations actively construct the shared contexts which arise from the interaction between the information in the text and the knowledge brought by the participants to the discourse situation.'

2.3.3 Joanna Gavins (2000) refers to the linguistic study of Flann O'Brien's *The Third Policeman* (1967 [1993]) which Simpson (1997) and (2000) have conducted. They use 'a stylistic methodology to examine the discursal incongruities contained within the text.' She criticizes their analyses because they 'remain relatively slight.' Her study 'is intended not only as a further contribution to existing knowledge about the stylistics of O'Brien's text, but also as a unique exploration of its narrative structure from a specifically Cognitive Poetic perspective.' She bases her analysis on Text World Theory, as developed by Paul Werth. Gavins' goal is to 'provide a unique insight into the complex conceptual processes involved in our understanding of this absurd and often almost hallucinatory narrative experience.'

2.3.4 Schank (1982: 90) proposes 'a type of cognitive structure (the Memory Organisation Packet, or MOP) which contains the following type of information, organised by the MOP: a prototype; a set of expectations organised in terms of the prototype; a set of memories organised in terms of the previously failed expectations of the prototype; and a characteristic goal.' Schank's proposal refers to some features of the cognitive knowledge structures in general. These features determine the way individuals process texts. Readers' frame knowledge is crucial in the processing of information in the text 'because it allows for the introduction of the default elements, that is, the information which conforms to already existing patterns and is presented as given.' In other words, as Werth (1995a: 69) introduces the concept of frame knowledge, "text worlds seem to contain a mixture of pre-fabricated knowledge, originating in existing frames, and new, discourse-specific knowledge".

2.3.5 Hamilton (2004) chooses *The Voyage Out* by Virginia Woolf and *Women in Love* by D.H. Lawrence, as an example of modern fiction, to examine so that he can shed light on the use of metaphors in modernist literature. 'Both of these novels involve complicated uses of figurative language in general and metaphor in particular'. Incorporating the term 'metaphor' in the domain of cognitive linguistics, Hamilton defines metaphor as, 'a cross-domain conceptual mapping from a source domain to a target domain.' He justifies his choice of metaphor to examine since both novelists 'organize their stories and report vital details about their stories' characters.' Hamilton's study is relevant to Text World Theory in that it can reveal a great deal about these texts in particular and the metaphors of Modernism in general. Hamilton emphasizes that British writers from Charles Dickens in *A Tale of Two Cities* in 1859 to Julian Barnes in *Channel Crossing* in 1996, have created sub-worlds within their novels, or what Hamilton names, 'Instant transitional moment'. Indeed, Hamilton elaborates, 'images of looking at England from a departing ship populate British fiction.' He confirms that modern British fiction; in particular create worlds within the text

world. Woolf, for example, creates symbolic transitional moments in her 'stories by depicting the view of what the characters see as they depart from either England in general or London in particular'. Filled as they are with images, those moments activate characters' schemata and make them get involved in the reality they experience, and in the sub-worlds they have created within this reality.

2.3.6 Nugali (2004) analyses the element of irony in Robert Frost After Apple Picking, a poetic genre. Nugali attempts to apply Werth's Text World Theory to the poem, since irony implies cooperation on the one hand, and cognitive negotiation, on the other, between the participants of discourse. Nugali argues that irony since ages means that the utterance produced is the opposite of what is meant. Nugali points out a weak point in such a definition, for 'why would a rational speaker say the opposite of what is meant?' In response to this question, Nugali states that 'Relevance Theory (Sperber and Wilson 1995)' defines irony in relation to the producer of the utterance, for irony occurs on 'saying more than what is said.' Nugali suggests that Text World Theory can serve in analyzing literary works so that the implicit irony in the utterances said can be exhibited. She argues that 'Irony requires that the hearer/reader will have to make extra processing effort in order to work out the weaker implicatures of the ironic utterance in order to reach a relevant interpretation.' According to Relevance Theory 'The weaker implicatures can be inferred from the actual state of affairs, to imply a desired state of affairs.' In Frost's 'After Apple Picking', 'the speaker begins by describing an actual state of affairs in a farm at the end of a day of a harvesting season. The poem then shifts to the speaker's desired state of affairs where there is a description under the same physical setting, but a different condition.'

2.3.7 Lee & Tsai (2004) create a model that demonstrates how stories can enhance the quality of schemata children possess. They argue that the quality of schemata will then in turn enhances the level of interpreting, predicting, and understanding stories. They refer to storytelling as an important factor in building up children's characters since 'it reflects moral standards, life-styles, fantasy, humor, emotions, and different ways of knowing'. Moreover, storytelling helps people 'understand human interaction, enhance (their) experiences and acquire the knowledge about the world (they) live in.

The two scholars refer to Mandler (1984) who 'distinguishes between stories, scripts and scenes.' Mandler mentions that 'they have much in common and result in common types of psychological processing.' Mandler argues that 'they are represented in the human mind by related schematic forms of organization.' Lee & Tsai cites Slavin (1988) who proposes how humans receive incoming information and organize it around their previously developed schemata, or what is called "networks of connected ideas." Based on schema theory, the scholars hypothesize three successive processes, i.e. accretion, tuning, and restructuring that will enhance the quality of schemas' Accretion concerns the process of assimilating incoming information into learners' existing schema without making changes. Furthermore, tuning concerns the modification that occurs in learners' existing schema so that they can accommodate the incoming information. 'Lastly, learners restructure and create a new schema when there is inconsistency between the old schema and the newly acquired knowledge.'

The model Lee & Tsai (2004:408) created has been developed by using the software "STELLA". This model 'depicts the intricate relations of variables and concepts. (It) displays sets of graphical representations that will interpret our understanding on how the quality of schemas is affected by stories encountered.' The empirical evidence Lee & Tsai is significant. It emphasizes the importance of having children exposed to stories from

different sources, for the impact of this exposure will enhance their understanding abilities and be reflected upon their abilities of prediction, too. Lee & Tsai conclude their significant study, 'Our analysis shows that stories can improve the quality of children's schemas, and that their level of interpreting, predicting and understanding of stories will be enhanced.' Besides, the two scholars propose that 'the more stories young children encounter, the higher the opportunity of enhancing their schemas. This will in turn enable them to better interpret, predict and understand stories.'

3.0 Data, Analysis and Discussion

Based on the literature reviewed on Schema theory, and on Text World theory in particular, the following section examines the data selected for the current paper, i.e. "The Emperor and the Kite", and "Sultan for a Day". Both stories belong to children's literature in two different cultures. Whereas the former is mainly introduced to children living in western culture, the later to children living in Arab culture. However, the two story authors, Yolen and Al-Sharouni, recourse to ancient times as the environment of their stories. Yolen's story comes from Chinese folktales; Al-Sharouni's comes from Arab folktales. The current paper introduces instances of each story followed by linguistic analysis applying the elements of knowledge proposed by Werth's Text World Theory, to the instances introduced. Moreover, some data-driven tools in the two stories will be discussed pointing out similarities and differences.

3.1 Spotlights on Yolen's Emperor and the Kite⁸

The story is published as a part of a set-book. This set-book is taught to 12-15 year-old-children at a Language School in Cairo. English is taught at the school in pre-schooling as well as the three schooling stages. Therefore, it is expected that the English language proficiency of those children who live in an Egyptian environment, is fair enough to understand the story. Furthermore, the story and the pre-reading section cover 22 pages of the book. The following sub-section sums up the story.

3.1.1 Jane Yolen's (1939-)⁹ "The Emperor and the Kite"

This story is about a Chinese emperor who is saved by his youngest and most insignificant daughter. Due to a conspiracy to dethrone the emperor, the conspirators, (evil men), kept him isolated in a high tower in a wild treeless plain. Being tiny, Djeow Seow, the protagonist, was not noticed at all. She 'built a hut of twigs and branches' at 'the edge of the wide, treeless plain', where she 'would walk across the plain to the tower. And there she would sail her stick-and-paper kite. To the kite string, she tied a tiny basket filled with rice and poppyseed cakes, water chestnuts and green tea.... And, in this way she kept her father alive.'

Djeow Seow decided to save her imprisoned father. 'She twined a string of grass and vines, and wove in strands of her own long black hair. When her rope was as thick as her waist and as high as the tower, she was ready. She attached the rope to the string of the stick-and-paper kite, and made her way across the treeless plain.' The emperor could grasp the heavy strand, and 'tied one end of the thick strand to the heavy iron bar across the window and the other end stretched all the way down to Djeow Seow's tiny hands.... (He) slid down the rope. His robes billowed out around him like the wings of a bright kite.' Grateful to his tiny daughter whom he had thought before as an insignificant creature, he sneaked back to his palace. His people greeted him and 'threw the plotters into prison.' The emperor ruled with Princess Djeow Seow close by. 'She never wanted for anything, especially love. And the emperor never again neglected a person - whether great or small.'

3.1.2 Text and Sub-Worlds

Free Indirect Thought (FIT) SW

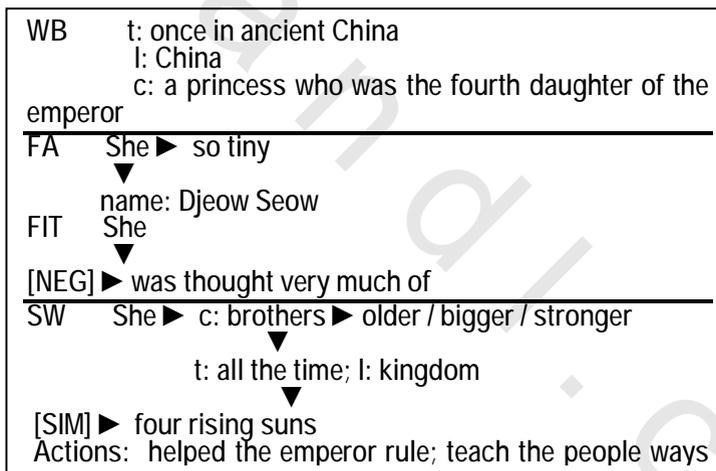
FIT is a mode of thought presentation. It focuses on characters by introducing world builders [WB], and function advancing builders [FA]. Characters create another world within the world of the text. Other worlds can be created within the world created by characters. All worlds created by characters are called sub-worlds.

In Yolen *The Emperor and the Kite*, she introduces the text world of the story in the first two paragraphs. Yolen is the narrator who sends her message to the recipients, child readers.

3.1.2.1 (Instance 1)

"Once in ancient China there lived a princess who was the fourth daughter of the emperor. She was very tiny. In fact so tiny, her name was Djeow Seow, which means "the smallest one." And, because she was so tiny, she was not thought very much of – when she was thought of at all.

Her brothers, who were all older and bigger and stronger than she, were thought of all the time. And they were like four rising suns in the eyes of their father. They helped the emperor rule the kingdom and teach the people the ways of peace." (p.178)



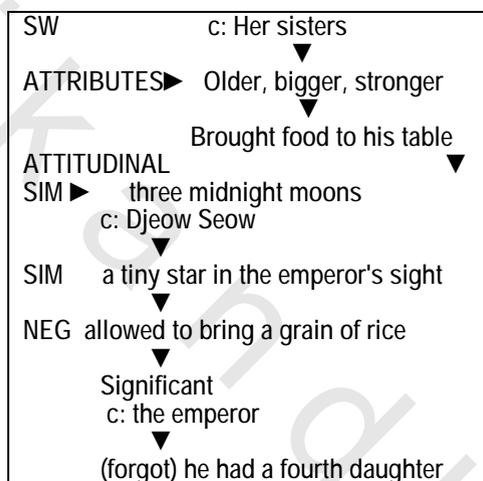
The text world's building elements is China where the princess lived. The characters were Djeow Seow who was the fourth daughter of the emperor, and her four brothers who helped the emperor rule the kingdom. Djeow Seow was so tiny that she was not thought of at all. Contrary to Djeow Seow, her brothers were thought of and they were like four rising suns in the eyes of the emperor. The author reflects attitudinal elements since the protagonist, Djeow Seow was not thought of compared with her four brothers. Talking of her status and her brothers' is a sub-world [SW] builder since this is embedded in the text world. Other SW elements include negation [NEG], i.e. 'she was thought very much of ', and a simile [SIM], i.e. 'like four rising suns in the eyes of their father.' Data driven technique the data that depend on the receivers' existing schemata so that they can be easily understood and become ready to receive more driven data. Therefore,

EPISTEMIC elements employ attributes, i.e. tiny / older / bigger / stronger, which refer to characters or objects in the text. Accordingly, child readers can assimilate the data driven to them and become ready to receive new driven data.

3.1.2.2 (Instance 2)

"Even her three sisters were all older and bigger and stronger than she. They were like three midnight moons in the eyes of their father. They were the ones who brought food to his table.

But Djeow Seow was like a tiny star in the emperor's sight. She was not even allowed to bring a grain of rice to the meal, so little was she thought of. In fact she was insignificant, the emperor often forgot he had a fourth daughter at all." (p.179)



Yolen introduces some SW builders. She talks of the other three sisters and their father, the emperor, as sub-characters. She emphasizes the insignificant role of the protagonist compared to her sisters'. The ATTRIBUTES driven data given in the text help engage child readers' schemata in the Text World. The author furnishes the main plot of her story by introducing ATTITUDINAL elements. NEG and SIM are some tools expressing attitudes in the story. Contrary to her sisters, Djeow Seow was not allowed to bring food at the table, and she was insignificant. The two SIMs draw comparisons between the three girls, on the one hand, and Djeow Seow on the other, displaying the status of each. Whereas the three daughters 'were like three midnight moons in the eyes of their father', Djeow Seow 'was like a tiny star in the emperor's sight.' The author refers to the emperor's attitude, '[He] often forgot he had a fourth daughter at all.' Though the statement syntactically does not include NEG, it semantically reflects a negative sense because of the verb 'forgot' which is the antonym of 'remember'.

3.1.2.3 (Instance 3)

"Every morning, when the wind came from the east past the rising sun, she flew her kite. And every evening, when the wind went to the west past the setting sun, she flew her kite. Her toy was like a flower in the sky. And it was like a prayer in the wind."(p.180)

WB t: morning : evening c: Djeow Seow o: wind kite toy rising sun setting sun FA She ▼ flew wind ▼ came	FIT SIM toy ▼ flower in the sky toy (it) ▼ a prayer in the wind
---	--

Yolen introduces some text builders that would help child readers build up their schemata about how lonely the protagonist, Djeow Seow was. Most of the time, she played by herself. Though the author does not directly refer to the location of the events on introducing the text-world elements, child's schemata could grasp the hints to the rising and setting sun, to the wind, and to flying a kite, that all are elements of Nature, therefore, the location should be in the open air outside the emperor's palace. Referring to such elements of nature as a hint to the location, the author relies on the third property of discourse, cooperativeness; the other two are communicativeness and coherence.

3.1.2.4 (Instance 4)

"But all was not peaceful in the kingdom, just as the wind is not always peaceful. For the wind can trouble the waters of a still pond. And there were evil men plotting against the emperor."(p.181)

SW c: evil men The emperor l: kingdom o: wind waters still pond	NEG all ► peaceful wind ► peaceful NEG [MPH] wind ► peaceful FA wind ► trouble evil men ► plotting
---	--

Yolen introduces some more SW elements so that the hierarchy of the events helps organize the incoming information into her readers' schema. The evil men intend to cause troubles in the kingdom. As a technique of approximation, the author gently addresses children's schemata telling them of the wind troubling still waters of a pond, which can be existing knowledge in Children's schema. The author uses the metaphor of hostile wind so that children's schemata can absorb the hostile attitudes of evil men against the emperor. This would help children's schema predict some incoming events. Moreover, based on the EPISTEMIC ATTRIBUTES given as data in the text, child readers' involvement in the worlds of the story would increase. Accordingly, they would be able to assimilate the other embedded Sub-worlds in the text.

3.1.2.5 (Instance 5)

"The evil men took the emperor to a tower in the middle of a wide, treeless plain. The tower had only a single window, with an iron bar across the center. The plotters sealed the door with bricks and mortar once the emperor was inside.

Then they rode back to the palace and declared that the emperor was dead." (p.182)

WB c: evil men (plotters)	Action ▶	evil men ▶	sealed ▶	rode back
▶ declared				
▼		▼		▼
Emperor				
emperor		took	the door	the
▼		▼		▼
o: tower single window			a tower	bricks and mortar
dead				
▶ iron bar				
▶ door				
▶ bricks				
▶ mortar				
▶ palace				

Yolen resumes introducing WB elements that will build up the main stream of thought of her readers. She talks of the details of the conspiracy against the emperor giving details of the tower where he was detained. These WB elements build up child readers' schemata and activate the processes of prediction. Children might question what role the tiny princess, Djeow Seow would play. Impressed by the existing schema of the pre-reading part talking of the power of spiders thought to be weak, children would predict that Djeow Seow would play a powerful role. Children's prediction would be partly responded to after to paragraphs in the text world.

3.1.2.6 (Instance 6)

"Every day at dawn and again at dark, she would walk across the plain to the tower. And she would sail her stick-and-paper kite. To the kite string she tied a tiny basket filled with rice and poppy seed cakes, water chestnuts and green tea. The kite pulled the basket high, high in the air, up as high as the window in the tower. And, in this way, she kept her father alive." (p.183)

WB c: Djeow Seow (she)	Action c: she	Purpose
▼	▼	▼
father	walk	c: she
t: Everyday ▶ dawn / dark		father
o: plain / tower / window		▼
stick-paper kite ▶	sail	kept alive
▼	▼	
basket / food ▶	tied	SIM
air	▼	▼
	pulled	as high as

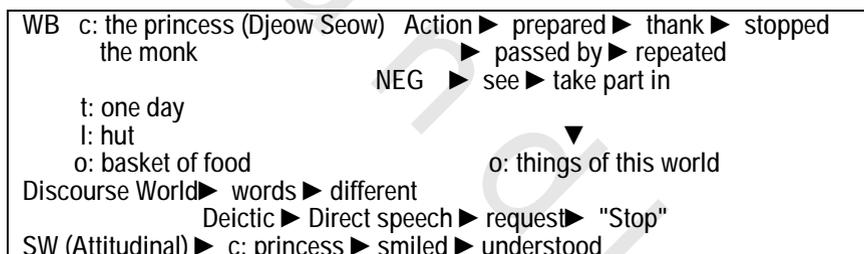
Yolen employs the three properties of discourse world skilfully. She could communicate her propositions to her child readers by using easy-to-understand vocabulary, e.g. dawn, dark, window, kite, basket, fail, high, etc. Moreover, the mood of the verbs ranges between simple present and simple past. Repetition of some words, i.e. high, high in the air, and up as high as, is a good technique used by the author so that she can capture children's interest as well as build up their schemata concerning the text world. Simile is one of the epistemic tools the author uses so that she can help children's schemata absorb the text situation of the sailing kite.

3.1.2.7 (Instance 7)

"One day as the princess prepared a basket of food for her father, the old monk passed by her hut. She smiled at him, but he seemed not to see her. Yet as he passed, he repeated his prayer in a loud voice...

The princess started to thank him. But then she stopped. Something was different. The words were not quite right. "Stop," she called to the monk. But he had already passed by. He was a monk, after all, and did not take part in things of this world.

And then Djeow Seow understood. The monk was telling her something important. And she understood." (Pp.184-5)



Yolen focuses on building up a frame of reference that can help her child-readers recourse to so that they may activate their existing schema or make predictions. This paragraph in particular represents the moment of enlightenment where the protagonist suddenly finds out a solution to her problem. Applying the Text World Theory refers to the SW where the monk's event is embedded in the context events. The author introduces some attitudinal tools that reflect the state of the protagonist. Whereas one of these tools is non-verbal, 'smiled' which is a reference to content, the other expresses an implicit mental state, 'understood'.

This text world also incorporates in the SW a deictic tool, the first direct speech clause. It is noted that the text is free from dialogue-exchanges. The author's narration characterizes this story almost from A-Z, and non-verbal responses would create the exchanges between the characters. However, there are only three instances of direct speech across the story. Notably, the three instances are one-sided dialogue. The context of situation supplies the missing parts that help drive children's schemata. Epistemic tools are also employed where the text negates that the monk saw Djeow Seow, or wanted anything 'of this world.' Here, children's schema would tell them that the worlds are

embedded into each other. Firstly, there is the actual world of the participants, secondly, there is the discourse world, thirdly, there is the text world, and fourthly, there are the embedded sub-worlds. This section serves in igniting children's prediction tool concerning the next action the princess would take in response to the monk's different words.

3.1.2.8 (Instance 8)

"Each day after that, when she was not bringing food to her father, Djeow Seow was busy. She twined a string of grass and vines, and wove in strands of her own long black hair. When her rope was as thick as her waist and as high as the tower, she was ready. She attached the rope to the string of the stick-and- paper kite, and made her way across the treeless plain. When she reached the tower, she called on her father. But her voice was as tiny as she, and her words were lost in the wind." (p.185)

WB	t: everyday after that
	c: Djeow Seow (she) ▶ Action ▶ busy / twined / wove / ready / attached / made her way / reached / called on
	father
	o: food / grass / vines / hair / tower / rope / stick-and-paper kite / treeless plain / wind
	Discourse World ▶ words
SW	▶ NEG ▶ bringing food
	▶ Epistemic ▶ SIM ▶ rope ▶ thick ▶ waist
	high ▶ tower
	voice ▶ tiny ▶ she

Yolen responds to her recipients' predictions and supplies them with the action taken. The princess has planned to save her father. She uses SW elements that help drive the incoming data. NEG tools are used to furnish the scene of the princess' steps to save her father, i.e. 'she was not bringing food.' Epistemic tools are also used to intensify the tools the princess uses to carry out her plan, e.g. SIM, 'her rope was as thick as her waist and as high as the tower; her voice was as tiny as she.' Such similes would help children's process of assimilation and organizing the incoming data. Therefore, they would get more involved in both the text world and sub-worlds. Moreover, based on the existing schemata concerning the princess' plan, their schemata would predict of two probabilities: either success or failure.

3.1.2.9 (Instance 9)

"Although the emperor had never really understood the worth of his tiniest daughter before, he did now. And he promised himself that if her plan worked she would never again want for anything, though all she had ever wanted was love. Then he leaned farther out of the window and grasped the heavy strand. He brought it into his tower room and loosened the string of the kite. He set the kite free, saying, "Go to thy home in the sky, great kite." And the kite flew off toward the heavens.

Then the emperor tied one end of the thick strand to the heavy iron bar across the window and the other end stretched all the way down to Djeow Seow's tiny hands.

The emperor stepped to the windowsill, slipped under the iron bar, saluted the gods, and slid down the rope. His robes billowed out around him like the wings of a bright kite." (p.187)

WB	c: the emperor (father)	▶ Action ▶	leaned / grasped / brought / loosened / set free / tied / stepped / slipped
	Djeow Seow		
	o: window / heavy strand / tower / string / kite / iron bar / window sill / gods / rope	▶ Action ▶	billowed out
SW / FIT	c: father	▶ worth ▶ daughter	
		▶ promised ▶ HYP ▶ plan ▶ worked ▶ want	
	Djeow Seow		
Epistemic	▶ NEG ▶	understood	
		want	
	SIM ▶	ropes ▶ the wings	
Deictic	▶ Direct speech ▶	inanimate object	
		▶ "Go to thy home in the sky, great kite."	

This section introduces how the princess' plan works out. It then responds to child readers' prediction. Attitudinal tools refer to the emperor's emotions toward his daughter, the princess. Hypothetical (HYP) element refers to the positive change in these emotions, i.e. 'if her plan worked she would never again want for anything.' Epistemic NEG is also incorporated in the emperor's free indirect thought (FIT). Regarding the discourse world, the author uses past perfect to introduce the mood of two verbs. Though she keeps using simple present or simple past, she has to use this past perfect form because of the emperor's FIT who keeps thinking of occurrences in the past that preceded each other. Therefore, it was inevitable for the author to use these past forms. Moreover, the author introduces epistemic tool, SIM as a tool of approximating objects to her readers' existing schema, i.e. 'Her ropes billowed out around him like the wings of a bright kite.' Furthermore, this section introduces the second instance of direct speech across the whole story. The emperor addresses an inanimate object, which is appropriate in folktales, i.e. 'Go to thy home in the sky, great kite.' Involving in the SW of the story, children's schemata would absorb an address given by an animate to an inanimate object or vice versa. Therefore, children's existing schema would not reject this incoming data, nor would they predict that the inanimate object would respond, for the emperor's utterance would be taken as expression of gratitude. Children's schemata may tell them that the only response expected is that the kite would soar high in the sky. However, children's schema may raise questions about the relationship between the emperor and his daughter in the future of the text world.

3.1.2.10 (Instance 10)

"With his arm encircling her, the emperor said, "Come to thy home with me, loyal child." He lifted the tiny princess to his shoulders and carried her all the way back to the palace." (p.191)...

"To the end of his day, the emperor ruled with Princess Djeow Seow close by. She never wanted for anything, especially love. And the emperor never again neglected a person – whether great or small. And, too, it is said that Djeow Seow ruled after him, as gentle as the wind and, in her loyalty, as unyielding." (p.194)

WB	c: the emperor (father)	Action	▶ encircling / lifted / carried / ruled / neglected
FA	Djeow Seow	▶	ruled
	t: the end of his day		
	l: palace		
Epistemic	▶ NEG	▶ wanted love	
	HYP	▶ great or small	
	SIM	▶ Djeow Seow	▶ gentle ▶ wind ▶ unyielding
Deictic	▶ Direct speech	▶ imperative	
		▶ "Come to thy home with me, loyal child."	

This section concludes the story and responds to children's schematic predictions. Attitudinal tools refer to the close relation that ties the princess to her father. He was so grateful that he embraced her and lifted her to his shoulders. The author uses deictic element in the form of direct speech for the third time, but it is again one-sided dialogue for non-verbal actions and the recipients' schema fulfil the discourse, 'Come to thy home with me, loyal child'. The author uses epistemic tools to negate the protagonist's need to anything but love, to negate and hypothesize the type of person neglected, i.e. 'neglected a person- whether great or small' and to approximate the attributes given to the protagonist to her readers' existing schema, i.e. SIM, 'as gentle as the wind and, in her loyalty as unyielding.'

3.2 Spotlights on Al-Sharouni 'A Sultan for a Day'

The story is published in the form of 18 episodes in Arabic, each of which appeared in Al-Ahram newspaper some years ago. Then the story was published in a child-book series, with the permanent title, 'Children's Green Library'. The story has been divided into 18 sections over 44 pages including illustrations.

3.2.1 Al-Sharouni's (1931-) 'A Sultan for a Day'

The author is the narrator of the story who tells the details of his story that took place in Baghdad long ago. Abul-Hasan, who was wealthy, is the main character, or the protagonist that the author helps create an image of his world through his linguistic choice and the context. He was shocked after Ibrahim Al-Baghdadi, a diamond merchant, had broken his promise of marrying his daughter to Abul-Hasan. As a result, Abul-Hasan mistrusted people. The diamond merchant broke his promise because he wanted Abul-Hasan to pay as much as double of the dowry agreed upon for marriage. Abul-Hasan inherited his wealth after his father's death. He decided to pretend that he inherited a little wealth so that he could test his friends' loyalty.

Al-Sayed Fadel, Abul-Hasan's next door, filed complaints against Abul-Hasan to the judge several times due to the noise and the loud music coming from Abul-Hasan's home. The merchant daughter, Negmatu-Sabah had been engaged to Mansour Al-Mussily, a goldsmith. The news upset Abul-Hasan, who had fallen in love with Negmatu-Sabah. His friends failed the test, so, he deserted them. He felt that they were ungrateful to him for their false friendship was based only on the money he used to spend unwisely. Once more, he decided to teach people how painful it was to be ungrateful.

Disguising as a merchant, the Sultan used to go on walkabouts in Baghdad streets to attend to his people. Abul-Hasan invited him home, and showed so much hospitality ignoring to ask his guest any question that the guest requested to know Abul-Hasan's

story in detail. Therefore, the disguising Sultan knew Abul-Hasan's story with both his friends and his next door as well. The Sultan decided to play a game of fun.

When he woke up, Abul-Hasan was so astonished to find that he was sleeping in a luxurious bed in the Sultan's palace. Upon the Sultan's orders, everybody at the palace convinced Abul-Hasan that he was the Sultan. Abul-Hasan believed that he was a real Sultan who had been kidnapped to the Jinni Kingdom by their King, the last guest at his home. He retaliated against the diamond merchant, and Al-Sayed Fadel, his next door. Moreover, he sent his mother 5,000 Dinars. Once more, in the evening, the attendants, commanded by their real Sultan, carried him to his bed home unconsciously.

Believing that he had been the Sultan, he misbehaved at his home, the next morning. Consequently, he was kept in the asylum for three days. His mother informed him of the consequences of the Sultan's orders. She advised him to confess to his doctors that he had been hallucinating, but recovered. He did, and he was released.

Thinking that the Jinni King had made him commit these wrong actions against the diamond merchant and his neighbour, Abul-Hasan decided to make up for his mistakes. Abul-Hasan realized how much he misused his authority, and, as he had corrupted matters, he should have reformed them as well.

Then, the real Sultan remembered the last of his funs when he tricked Abul-Hasan making him believe that he was a real Sultan. Therefore, he disguised in a merchant's costume and met Abul-Hasan. The disguising Sultan could convince Abul-Hasan that he was a real merchant, and he had been a victim to the Jinni King, too. The Sultan intended to give Abul-Hasan another chance to make up for his mistakes. The Sultan tricked Abul-Hasan for the third time and mixed sleeping powder into his drink. Guided by the real Sultan's instructions, the prime minister helped Abul-Hasan cancel his previous unjust orders, and he carried out his new orders of compensating everybody for unjust treatment. Realizing that Abul-Hasan had become wise enough then, and the fun game should have an end, the real Sultan appeared from behind the curtains. The diamond merchant and Abul-Hasan's neighbour were there, too. The Sultan asked everybody to forget about the past mistakes for Man could only learn wisdom from his mistakes. The diamond merchant regretted his previous attitude of rejecting Abul-Hasan's proposal because of his little wealth. The story ended in the usual predicted way, all problems were solved, everybody was pleased, and the protagonist, Abul-Hasan, married his love-object, Negmatu-Sabah.

Analysis and Discussion

The following sub-sections introduce instances selected from Al-Sharouni Sultan for a day based on the succession of events of the story. The instances selected are given in their original language, Arabic, followed by transcription of the conventions of Arabic (Ezzat, 1975; Khama & Hajaj, 1989). Approximate translation is given before the analysis of the elements of Text World Theory are projected and discussed.

3.2.1.1 (Instance 1)

"هل رأيت يا والدتي كيف تراجع بائع الماس عن وعده بعد وفاة والدي، ورفض أن أتزوج ابنته
نجمة الصباح؟"

ربت الأم في رفق على كتف ابنها تخفف عنه وهي تقول: " منذ اكتشفنا أن نجمة الصباح هي

التي تباع الماس في دكان والدها متخفية في ملابس الرجال ، ونحن نعرف قدرته على التلاعب وإخفاء حقيقته " .

قال أبو الحسن ساخطا : " لو كنت قد تزوجت نجمة الصباح لأصبحنا عائلة واحدة! .. كيف أتق في الناس بعد اليوم وقد تخلى عني من ظننت انه سيصبح اقرب الناس لي؟! "
 قالت والدته مستنكرة : " لا تسمح لثقتك في الناس أن تهتز يا بني . . الخير في الدنيا أكثر من الشر! "

harra?aiti ya walidati kaifa tra:ga عا ba:?i عulmassi عان wa عديhi با عدا wafa:ti wa:lidi
wa rafaD?a ?an ?atazawaga bnata:hu negmatu: ?saba:hi

rabata:til ummu: fi: rifqin عالا katifibniha tuxafifu: عانnhu: wahiya taqu:lu: munðu:
iktaŠafna ?nna negmatu ?saba:hi hi:yal lati: tabi:عul massa fi: dukkani ?bi:ha
mutaxafiyatan fi malabisilrigali wa naħnu: na عريفu: qudra:tuhu: عalat tla:عubi wa ?ixfa:?i
ħaqi:qa:tihi

qa:la ?abulħasan sa:xitan law kuntu: qadd tazawagtu: negmatu?saba:hi la?Šbahna
عa?ilatan waħidatan kaifa a?øiq: fi: nasi باع dal yawma waqadd taxalla عانني man
Zanantu: ?nnahu: sayuŠbihu: ?aqrabannasi li:

qa:lat walidatahu: mustankkiran latasmaħ liøiqataka finnasi: ?an tahtazza ya bunai
?alxayru: fiddunya ?køaru: minaŠarri

"Have you seen how the merchant of diamond broke his promise after my father's death, mum? He refused to let me marry his daughter, Negmatu-Sabah." The mother tapped her son's shoulder gently and kindly saying, "Since we've found out that Negmatu-Sabah was disguised in men's costumes while selling diamond in her father's shop, we are quite aware of his ability to play tricks, hiding his actual feelings."

Abul-Hasan angrily said, "Had I married Negmatu-Sabah, we'd have become one family! How could I trust people from now on, after the person I had thought to be the closest had deserted me?"

Denying his words, his mother said, "Don't you ever let your trust in people get uncertain... Goodness is much more than evil in this world." (p.3)

WB I: Abu Al-Hasan's house

c: Abu Al-Hasan

His mother

FA

SW c: Negmatu-Sabah

/baa?i عul ma:ssi/; The merchant of diamond

<p>I: The diamond merchant's shop Deictic ► Direct Speech Flashbacks ► /tra:ga عا ba:?i ع: Imassi/ the herchant of diamond broke his promise / ikta\$afna ?nna negmatu: ?saba:hi hi:yal lati: tabi: ع:ul massa fi: dukkani ?bi:ha mutaxafiyatan fi malabisilrigali/; found out that Negmatu-Sabah was disguised in men's costumes while selling diamond Attitudinal ► Desire ► /tazawagtu:;/ married Belief ► / wa naħnu: na عrifu: qudra:tuhu: عalat tla: عubi wa ?ixfa:?i ħaqi:qa:tih/; we are quite aware of his ability to play tricks, hiding his actual feelings." Epistemic ► PEND ► /harra?iti/; Have you seen ► / kaifa a?i?u: fi: nasi/; How could I trust people HYP ► /law kuntu:;/ Had I</p>

The text world elements focus upon the place where actions take place and the main characters. Actions are given as driven data in the dialogue occurring between the main characters, Abu Al-Hasan and his mother at Abu-Al-Hasan's house. The framing sub-world, in this case, is FIT which brings the reader to the thoughts of Abu Al-Hasan, the main character, thus a character accessible sub-world. The elements of the sub-world are created through FLASHBACKS that the exchange between Abu Al-Hasan and his mother reflects. The SW characters are the merchant of diamond and his daughter, Negmatu-Sabah.

The SW includes other embedded sub-worlds. Flashbacks inform the reader of the basis upon which the story is built. The merchant of diamond refused to marry his daughter to Abu Al-Hasan though he had promised his late father of his approval. Another piece of information concerns Negmatu-Sabah who used to sell diamond in her father's shop in men's costumes. ATTITUDINAL elements are also embedded in this sub-world. DESIRE, for example, is reflected in Abu Al-Hasan's desire to marry Negmatu-Sabah. BELIEF, another attitudinal element, is reflected in Abu Al-Hasan and his mother's belief that the diamond merchant was able to hide his feelings and to play tricks. EPISTEMIC elements are also embedded. Pending [PEND] and Hypothetical [HYP] give more information about the Text World. The PEND SW demonstrates that Abu Al-Hasan could not trust people anymore after the merchant of diamond had broken his promise. The HYP SW reflects certainty and impossibility. Abu Al-Hasan's family and the merchant's would have been one family had Abu Al-Hasan married Negmatu-Sabah. The author builds up the Text World by creating several embedded sub-worlds so that he can engage children's schemata in the main stream of the story. These world-building elements including the embedded sub-worlds would help children's, his readers', schemata function forward making some expectations of what might happen next.

3.2.1.2 (Instance 2)

" قال موضحا: " بائع الماس طلب أن أضعاف ما يجب أن أدفعه له مهرا لابنته . . تصور أنني سأخضع لاستغلاله ولن أتردد في تبديد ما ورثته من مال مادام المال كله قد أصبح ملكا لي ، فسألت نفسي : هل يتصور غيره من أصحابي نفس التصور؟ "

قالت والدته في فزع: " هل ستوزع عليهم نصف ثروتك؟! "

عاد أبو الحسن يضحك وهو يقول: " بل سأخفي الجزء الأكبر منها، وأتظاهر أن الباقي هو كل ما ورثته "

ثم تمهل قبل أن يكمل: " سأنفق هذا الباقي على أصحابي لأكتشف ما يخفون نحوى داخل صدورهم! "

وتحمت الأم لقرار ابنها فقد كانت تخشى أن يبعتها أبو الحسن ثروته الجديدة قبل أن يدرك قيمة الحرص عليها. "

qa:la muwaDihān ba?i ʿulmassi Talaba ?nn uDaʿifa mayagibu ?nn ?dfaʿahu: lahu:
mahrran libnatihi taṢawara ?nnani sa?xDaʿu: listi lalalihi walan ?ataradada fi: tabdi:di
mawaraʾtuhu min ma:lin madama?l malu: kuluhu: qadd ?aṢbaḥa milkan li: fasa?ltu: nafsi:
hal yataṢawaru ḷayruhu: min ?aṢḥabi: nafsa ?ataṢawuru

qalat wa:lidatahu: fi: fazaʿin hal satuwazi ʿu: ʿalayhim niṢfa ʿarwatika

ʿa:da ?abulḥasni yaDḥaku: wahwa: yaqu:lu: bal sa?uxfiyya ?alguz?a lakbara minha
wataZaharu: ?anna lbaqiyya huwa kullu ma wariʾtuhu:

ʾumma tamahala qabbla yukmila sa?unfiq: haḍal baqiyya ʿala?Ṣḥa:bi: li?aktaṢifa
ma yuxfu:na naḥwiya da:xila Ṣudu:rihim

wataḥmastil umu: liqararibniha faqadd ka:nat taxṢa ?ann yubaʿʿira ?abul ḥasani
ʿarwatahul gadi:data qabla ?ann yudrika qi:mitl ḥirṢi ʿalaiha

He explained, "The diamond merchant has asked me to double his daughter's dowry. He speculated that I'd submit to his using me, and that I'd never hesitate to waste my inheritance extravagantly since it became mine. I paused to ask my self, "Do other people like my friends have the same speculations?"

"Will you split your wealth with them?" His mother said horribly.

Abul-Hasan said laughingly, "No, I'll hide the largest part of it, and I'll pretend that the little part is what I've actually inherited."

He paused, before he resumed, "I'll spend that little part of my wealth on my friends so that I can find out what feelings they have towards me in their hearts!"

The mother was so enthusiastic to her son's decision, for what she feared was that her son would spend his new wealth extravagantly before he learned how to be thrifty. (p.4)

WB	I: Abu AL-Hasan's house c :Abu Al-Hasan His mother
FA	
SW	c: /ba:ʔi ulma:si/; seller of diamond Abu Al-Hasan's friends
	Deictic ► FLASHBACK ► /baʔi ʕulmassi Talaba ʔnn uDaʕifa mayagibu ʔnn ʔdfaʕahu:/;
	The diamond merchant has asked me to double his daughter's dowry.
	► DIRECT SPEECH
	Attitudinal ► DREAM(imagination) ► /taʕawara ʔnnani saʔxDaʕu: listi ʔlalihi/;
	▼ He speculated that I'd submit to his using me.
	BELIEF ► THINK ► /fasaʔltu: nafsi: hal yataʕawaru ʔayruhu: min ʔaʕhabi: nafsa ʔataʕawuru/; I paused to ask my self, "Do other people like my friends have the same speculations?"
	► /watahamastil umu:/; The mother was so enthusiastic
	PURPOSE ► /bal saʔuxfiyya/; I'll hide
	► / wataZaharu:/; I'll pretend
	► /saʔunfiq: haʕal baqiyya/; I'll spend that little part
	Epistemic ► PEND ► /hal yataʕawaru ʔayruhu: min ʔaʕhabi: nafsa ʔataʕawuru/; "Do other people like my friends have the same speculations?"
	▼ ► /hal satuwaziʕ: ʕalayhim niʕfa ʕarwatika/; Will you split your wealth with them?"
	► NEG ► /bal/; No

In the above instance, the author continues building up the Text World and the embedded SWs. His purpose of course is to supply driven-data that helps his young readers accommodate their schemata to the components of the Text World. In the World Building [WB] component, the main characters are the same persons who introduce some more information in their direct speech at Abu Al-Hasan's house. The embedded SW reflected in the dialogue between Abu Al-Hasan and his mother refers to other characters, Abu Al-Hasan's friends.

The SW components comprise DEICTIC, ATTITUDINAL and EPISTEMIC elements. DEICTIC elements shed light on the merchant of diamond's cunning character through FLASHBACK. In his DIRECT SPEECH with his mother, Abu Al-Hasan explained that that merchant of diamond had asked him to double the dowry offered as a procedure of marriage. ATTITUDINAL elements consist of DREAM, BELIEF, and PURPOSE. The DREAM is not an actual dream; it is a sort of a day-dream where Abu Al-Hasan speculated that the merchant of diamond wanted him to submit to using him. BELIEF takes the reader into an internal trip to Abu Al-Hasan's thoughts, where they can hear the internal dialogue between Abu Al-Hasan and himself. It tells readers of what Abu Al-Hasan's friends may have thought of. Abu Al-Hasan questioned if his friends had the same speculations about his wealth like the merchant of diamond. It is noted that this SW attitudinal element,

DREAM, functions as another SW element, PEND, in the text. The question raised about his friends' speculation is another embedded SW where more events are based on. THINK, another sub-element of dream, is used as another embedded SW that can tell about characters' inner feelings and attitudes. It tells that Abu Al-Hasan's mother was enthusiastic. PURPOSE is a third element in the attitudinal component of the SW created. Abu Al-Hasan decided to hide the largest part of his inherited wealth and pretend that he had inherited only a little part. The implicit purpose, of course, is to test his friends' attitudes towards his wealth. In the discourse world, this test coheres with Abu Al-Hasan's mistrust of people.

The EPISTEMIC component comprises two elements, PEND and NEG. PEND SW element has been used twice in this instance. Abu Al-Hasan questioned his friends' speculations about his wealth, and his mother asked him if he had decided to split it with them. NEG refers to Abu Al-Hasan's disagreement on splitting his wealth with his friends as his mother suggested in her question.

The ATTITUDINAL and EPISTEMIC components serve in furnishing readers' existing schemata with driven data that would help the existing schema of each one accommodate to that incoming data.

3.2.1.3 (Instance 3)

" ذات مساء ، صاح شاب منهم بعد أن انصرفت المغنية التي أغدقوا عليها الهدايا والثناء : " هل سمعتم آخر الأنباء؟! "

فتوقف بقية الشباب عن صخبهم لحظات . .

قال ناقل الأنباء : " وافق تاجر الماس إبراهيم اليعقوبي على خطبة ابنته لصديقه تاجر الذهب منصور الموصلي . . "

ولم ينتبه أحد إلى التغيير الذي طرأ على صاحب البيت " أبو الحسن " عندما أستوعب النبأ . . . كان يأكل لقمة ، فكادت تتوقف في حلقه . . هتف شاب آخر مستنكرا في مرح : | " يزوج أبنته لرجل في عمر والدها؟! انه يبيعه!! وتضاحك الشباب . . "

ōata massa?in Ša:ħa Šabbun minhum ba ʿda ?ann insarafatil mułaniatullati:
aladaqu: ʿalaih al hada:ia waōanna? hal sami ʿtum ?axiral anba?i

fatawaqafa baqiyatu: Šababi ʿan Šaxabihim laħaZati

qa:la naqilul a?nba?i: wa:faq tagirulmassi ibrāhi:mil bałda:di ʿala xiTba:ti bnatih
liŠadi:kihi tagiruđahabi manŠu:ril mu:Šuli

walam yan tabiha ?ahadun ?ila tałāyi:ri lađi: Tara?a ʿala Šahibil bayti: ?abul ħasan
ʿindama ?istawʿabanaba?a kanna ya?kullu: luqmatatan faka:dat tatawqafu: fi ħalqihi:

hatafa Šabbun ?a:xaru mustankkiran fi: marahin yuzawigu: ?ibnatahu liragulin fi: عمري walidiha ?innahu: yabi:ع:uha wataDaḥakka Šaba:bu:

One evening, after the singer on whom the set of young men had granted many gifts as well as much praise left, one of the young men shouted, "Have you heard the latest news?"

The rest of the young men stopped their noise for moments.

The reporter of the news said, "The diamond merchant, Ibrahim Al-Baghdadi has accepted to have his daughter engaged to the goldsmith, Mansour Al-Mussali."

None of the young men has turned his attention to the change that overwhelmed the house owner, "Abul-Hasan". He choked while he was eating a piece of bread.

Another young man gaily shouted in a denying tone, "Does he marry his daughter to an aged man as old as her father?! He sells her!!" The young men burst into laughter. (p.6)

WB t: evening

l: Abu Al-Hasan's house

c: Abu Al-Hasan and his friends

FA

SW c: singer

Deictic ► DIRECT SPEECH

Attitudinal ► ATTRIBUTE ► /fi: marahin/; gaily

Epistemic ► PEND ► /hal/; have you

► / yuzawigu: ?ibnatahu:/; Does he marry his daughter

The text world supplies more driven data to enhance readers' expectations through their involvement in the embedded SWs created within the characters' world. This embedded SW promotes the action by telling readers how the main character, Abu Al-Hasan spent his evenings testing his friends. In the discourse world, this instance serves bi-directionally for it coheres with the previous driven-data and establishes the incoming events. This instance also attempts to meet child-readers' expectations. Child-readers' schemata are activated by the driven data given in the previous instances. The schematic procedures that child readers operate to absorb, assimilate, and accommodate the incoming data tend to make expectations about what might happen next. Children may develop several expectations like: what plans Abu Al-Hasan would develop to test his friends; how he would show his mistrust of people, how he would spend the little sum of money he pretended to have inherited, how his main story with Negmatu-Sabah would end, and the like. Here, the text skillfully responds to child-readers' expectations. On the one hand, the driven-data tells readers how Abu Al-Hasan spends his evenings, who with, why, and what outcome he gained. On the other hand, the text fails children's expectations since it does not solve Abu Al-Hasan's problem of marriage to Negmatu-Sabah. Contrary to children's expectations, the text disappoints readers by making Abu Al-Hasan's problem more difficult to solve.

SW characters include Abu Al-Hasan, his friends, and a singer, absent from the scene. The DEICTIC component includes DIRECT SPEECH between Abu Al-Hasan and his friends in the evening. The ATTITUDINAL component as referred to in Werth's Text World

Theory does not apply to this instance; however, the writer of this paper notes that attributes (Adjectives and Adverbs) play an important role in making the driven data easier for children to assimilate, accommodate, and interact with, in several instances. Therefore, he suggests adding ATTRIBUTES element to the ATTITUDINAL component of the theory. Accordingly, the adverb, 'gaily', used to modify the speech of one of Abu Al-Hasan's friends, is significant enough to make readers appreciate the great agony Abu Al-Hasan felt on hearing the utterance said by his friend gaily. Hence, the content and form of the utterance caused Abu Al-Hasan's grief. Attributes succeed in making children's process of involvement with the text deeper.

The same utterance can be investigated as an example of EPISTEMIC element in this instance. The utterance has a question-form that does not seek information, but it is both a denial as well as an emphatic utterance. This question helps in making Abu Al-Hasan feel agonistic and reaches a decision on his friendship. He decided that his friends failed the test and he would announce that his wealth ran out. Another PEND example comes at the beginning of the instance. It is a Yes/No question that stimulates SW characters' schemata and child-readers schemata as well. The utterance used in a question-form does not seek information as formulated, on the contrary, uttered and formulated in this way, it introduces incoming data. Therefore, the SW characters' interest and the readers' interest as well would be hyper-sensitive to the incoming data. In other words, the SW world is embedded in the text world which has become a part of children's actual world through their involvement in the other two worlds.

3.2.1.4 (Instance 4)

قالت والدته: " لماذا لا تخرج للنزهة أو لزيارة أحد الأصدقاء؟ "

أجاب ساخطا: " لن أستمتع وحدي بالنزهة ولم يعد لي أصدقاء! "

قالت مستنكرة: " وأين الذين لم يتغيبوا عن مائدتك؟ "

أجاب في اكتئاب: " تخلى عنى الجميع . . لم يكلف أحدهم نفسه عناء دعوتي إلى حفل أو رحلة صيد! "

قالت في أسف: " اجتمعوا حول مالك وليس حول شخصك! "

صاح أبو الحسن: " كم يؤلني الجحود! "

قالت والدته: " من المؤلم حقا أن تكتشف عدم وجود صديق مخلص واحد! "

صاح أبو الحسن في محاولة ليخفف عن نفسه الإحساس بالسخط: " سأعلم الجميع كيف يكون ألم الجحود ونكران الجميل . . . "

qa:la wat:alidatahu: lima:ða: la taxrugu: lilnuzhati ?aw liziyarati ?ahadi ?alaṣḍika?i

aga:ba saxitan lan ?astamtiعa waḥḍiya bilnuzhati walam yaعد liya ?aṣḍiqa?

qa:lat mustankkiran wa?aina allaḏi:n lam yatala' aiabu: yawman عann ma?idataka
 aga:ba fi?ikti?ab taxalla عannia lgami:ع u lam yukalifa ?aḥadahum nafsahu: عana?a
 da عawatiya ila ḥaflin a?w rihlati Šaidin
 qa:lat fi: ?asafin ?igtamaع u: ḥawla malika wa laisa ḥawla ŠaxŠika
 Ša:ha: ?abulḥasan kam yu?limuni al guḥu:d
 qa:lat wa:lidatahu minal mu?limi ḥaqqan ع adami wu:gudi Šadi:kin muxliŠin waḥidin
 Ša:ḥa: ?abulḥasani fi: muḥawalatin liyu:xafifa ع an nafsihil iḥsa:sa bil suxTi
 sa?uعالima lgami:ع a kayfa yaku:nu: ?alama lguḥu:di wa nukranil gami:li

"Why won't you get out for a change or visiting a friend?" asked his mother. "I'll not feel interested alone, besides, I have no more friends", he replied angrily. His mother asked in a denying tone, "Where are those who have never been absent from your dining table?" He replied depressingly, "All have let me down... None has taken a step to invite me to a party or to hunting." Regrettably she said, "They have clustered around your money not your character." Abul-Hasan screamed, "How much is ingratitude painful?" "It is actually painful to find out that your life is void without a true friend," said his mother. In an attempt to feel relieved from this feeling of distress, Abul-Hasan said, "I'll teach all of them how painful it is to be unthankful and ungrateful as well." (p.8)

WB I Abu Al-Hasan's house

c Abu Al-Hasan
 His Mother

FA

SW c Friends

Deictic ► DIRECT SPEECH

Attitudinal ► BELIEF ► THINK ► Internal feelings ► /liyuxafifa ع an nafsihil iḥsa:sa

bil suxTi /; to relieve himself from this feeling of distress,

► ATTRIBUTE ► / iḥsa:sa bil suxTi/ feeling of distress,

Epistemic ► NEG

► /la taxrugu:./; won't you get out

► /lan ?astamtiع a/; I'll not feel interested

► /lam yatala' aiabu:./; who have never been absent

► /lam yukalifa ?aḥadahum/; None has taken a step

► /ع adami wu:gudi/; without a true friend,

► PEND

► /lima:ḏa:./; Why

► /wa?aina/; Where

► kam/; how much

The WB elements have not changed for the main characters supply data embedded in their DIRECT SPEECH at Abu Al-Hasan' house. The characters of the SW are absent from the scene; however, they compose a part of the dialogue between the main characters. The ATTITUDINAL component refers to BELIEF as a sub-element for it tells about the inner feelings and thoughts of Abu Al-Hasan's mother. This would help child readers' existing schemata appreciate that kind relationship linking the mother her son together. Though she likes him, she objectively discusses his behavior, and indirectly guides him. Abu Al-Hasan, on the other hand, reacts to his mother's discussion angrily, i.e. /ihsa:sa bil suXTi/; feeling of distress. The previous utterance is another example of ATTRIBUTES that would convey to child-readers how much distressed Abu Al-Hasan was. Therefore, children's schemata would create a true image of that SW referred to in the text.

This instance is also rich in EPISTEMIC components. It comprises two elements, NEG and PEND. NEG sub-elements enrich the direct dialogue and develop actions as well. The first PEND instance, the utterance formulated in a question form simultaneously functions as an example of NEG sub-element; i.e. / lima:ða: la taxruɡu:/. Most of the NEG sub-elements start with /lam/ lan/ la/ عadami/ which indicate NEG utterances. These NEG utterances justify why Abu Al-Hasan has deserted his friends, and why he mistrusted people. They function as driven data enhancing the child-reader existing schema and they may bring this schema into a state of dilemma: What Abu Al-Hasan would do after his friends failed his expectations, and after he mistrusted people. This, of course, would emphasize their involvement with the text world and the embedded sub-worlds, too.

In the PEND sub-elements, the characters raise three WH-questions. Though they all require information, they raise more questions. The first WH-question uses / lima:ða:;/ Why, as a question-word to ask about an action the main character has not made. The second Wh-question uses /wa?aina/; Where, as a question word not to ask as usual about a place, but raises a painful question about other sub-characters in the other embedded SW. As for the third question, /kam/; how much, it is not an actual question though it starts with a question-word, how. It is an ATTITUDINAL PURPOSE utterance that tells about characters intentions of future acts or purposes (See, Appendix II). All these questions raised establish the incoming driven data, prepare child-readers' schemata for more information, and enhance their expectations.

3.2.1.5 (Instance 5)

وكان السلطان قد اعتاد أن يتخفي ليتعرف على أحوال شعبه ، وكعادته تخفى ذات مساء في ملابس التجار ، وانطلق يعبر الجسر مع تابع له وهما عائدان إلى بغداد بعد جولة لهما .

وفوجيء السلطان المتخفي بشاب وسيم يتقدم ناحيته ويقول في ترحيب : " هل يتفضل سيدي فيشرفني اليوم بتناول العشاء معي؟ "

قال الضيف : " إذن كن على ثقة أنني لن أغادر بيتك هذا قبل أن أعرف حقيقة قصتك! .. سلوكك يدل أنك تخفي سرا وأنا حريص على دعوتك إلى مائدتني كما دعوتني

همس أبو الحسن لنفسه : " هذا هو الخير المتأصل في الإنسان الذي طالما حدثتني عنه والدتي . " وفي النهاية وجد نفسه يحكى حكايته كلها لضيفه .

همس السلطان لنفسه: " لا بد أن أعيد لهذا الفتى ثقته في الناس . " ثم ؟ ألثفت إلى " أبو الحسن " قائلا: " هل يمكن أن أسألك عن ؟ أهم شيء ترجو تحقيقه في حياتك؟ "

ولما كان أبو الحسن لا يأخذ الأمر كله إلا على أنه دعابة لطيفة ، فقد تذكر تاجر الماس الذي تراجع عن وعده ، وجاره " السيد فاضل " الذي يريد إيذاء جيرانه ، فقال ضاحكا : " إذا أصبحت سلطانا ليوم واحد ، أتمنى أن أعاقب من يتراجعون عن وعودهم ، ومن يريد فرض ما يحبون وما يكرهون على الآخرين ! "

waka:nna ŠulTanu: qaddiġtada ?ann yataxaffa liyataġarafa: ġala ?aħwali: Šaġbihi
wakaġadatihi taxaffa ða:ta massa?in fi: malabisi tuggar wanTalaka yaġburu:lgisra maġa
tabiġin lahu: wahuma ġa?idani ila baġdada baġda gawlatin lahuma

wafu:ġi?a ŠulTanu Imutaxaffia biŠabin wasi:min yataqadamu: naħiyatahu: wayaqu:l
hal yatafaDalu: sayyidi: fayuŠarifani liyawma bitanawil ġaŠa?i maġiya

qa:la Dayfu: iðan kunn ġala ħiqqatin ?ananni lann uġa:dira baytaka ha:ða qabbla
?an ?aġrifa ħaġi:qata qiŠŠatika sulu:kuka yadulu: ?annaka tuxfiya sirran wa?ana ħari:Šun
ġala da ġwatika ila ma?idati kama daġawtani

hamasa ?abulħasan linafsihi ha:ða hu:wal xayrul mut?aŠilu fil insanu alaði Ta:la:ma
ħadaħatni ġanhu: wa:lidati wa finnihayati wagada nafsahu: yaħkiya ħikaiaatahu: kulluha
liDayfihi hamasa ŠulTanu linafsihi labudda ?an uġi:da liha:ðal fata ħiqatahu: finnasi
ħummaltafata ila ?abulħasan qa?:ilan hal yumkinu: ?an ?as?alaka ġann ?ahmi Šai?in
targu: taħqi:quhu fi: ħayatika

walama kannu ?abulħasan la ya?xuðul ?amra kulluhu: illa: ġala annahu: duġa:batun
laTi:fatun faqad taðakra tagiralmassi laði: tragaġa ġann waġdihni wagaruhu: assayed fa:Dil
?alaði yuri:du: i:ða?a ġi:ranihi faqa:la Daħikan ?iða ?aŠbaħtu: ŠulTanan li yawmin waħidin
?atamanna ?an ?uġaqqiba man yataragaġu:na ġann wuġu:dahum wa man yuri:du:na
farDa ma yuħibu:na wama yakrahu:na ġalal ?a:xari:na

The Sultan used to disguise so that he could check living conditions of his people. One evening, after he had returned to Baghdad with his attendant from a tour around the country, he started crossing a bridge while disguised in a merchant costume. All of a sudden, a handsome young man proceeded to the disguising Sultan, said in a welcome tone, "Sir, will you be kind enough to give me the honor of hosting you at my dinning table?" The guest said, "Then, be sure enough that I'll never leave your house without

knowing about your story! Your conduct indicates that you conceal a secret, I'm so keen on inviting you to my dining table as you did." Abu Al-Hasan thought, "This is goodness that's originated inside Man, It's that goodness that mum has been talking of." Finally, he started narrating his story. The Sultan thought, "I must help this lad restore his missing trust in people." He turned to Abu Al-Hasan saying, "Could I ask you about the most important target you want to achieve in your life?" Abu Al-Hasan thought that that situation was just a sort of a funny game. He remembered the merchant of diamond who had broken his promise, and his neighbor "Al-Sayed Fadel" who had hurt his next doors. He laughingly said, "Should I become a Sultan for a day, I hope I'd punish those who broke their promises, and those who imposed their likes and dislikes on other people, as well." (Excerpts from pp. 11-13)

WB	t: evening
	c: The Sultan
	Abu Al-Hasan
	l: Bridge over Degla River
SW	l: Abu Al-Hasan's house
	Deictic ► FLASHBACK ► /yaḥkiya ḥikaiatahu: kulluha/; narrating his story
	► /taḍakra tagiralmassil/; remembered the merchant
	of diamond
	► DIRECT SPEECH
	Attitudinal ► DESIRE ► WISH ► /ʔatamanna ʔan ʔuʔaqqiba/; I hope I'd punish
	▼ ► BELIEF ► THINK ► /hamasa ʔabulhasan linafsihi/; Abu Al-Hasan
	thought,
	▼ ► /hamasa ŠulTanu linafsihi/; The Sultan thought,
	► /yaʔxuḍul ʔamra kulluhu:/; thought that that
	situation
	► PURPOSE ► /liyataʕarafa: ʕala ʔaḥwali:/; so that he could check
	► /an uʕi:da liha:ḍal fata ḥiqatahu:/; I must help this lad
	restore his missing trust
	► /ḥari:Šun ʕala da ʕwatika/; I'm so keen on inviting
	Epistemic ► HYP ► /ʔiḍa ʔaŠbaḥtu: ŠulTanan/; "Should I become a Sultan
	▼ ► PEND ► /hal yatafaDalu: sayyidi/; "Sir, will you be kind enough
	► /hal yumkinu: ʔan ʔasʔalaka/; Could I ask you
	► NEG ► /lann uʔa:dira/; I'll never leave

WB elements include characters in the text-world interacting with each other in the evening at a bridge in Baghdad, then at Abu Al-Hasan's house, and finally at the Sultan's palace. It seems that the author exploits his readers' schemata and their ability to quickly grasp actions in different locations by introducing three successive scenes in one section. He follows a movie-making technique of exhibiting successive shots to the viewer to make her/him get more involved in the movie. The author introduces successive scenes to make the distances between children's actual world and the text world including the SWs get closer.

The ATTITUDINAL component refers to a DEICTIC sub-element, i.e. FLASHBACKS. Abu Al-Hasan had to tell his tragic story regarding the merchant of diamond's breaking his promise, and his disappointment with his friends. He concluded that he had mistrusted people. Of course, the SW alludes to these events which the readers' schemata can retrieve from their memory involved in the SW of the story. At this point, the Discourse World three characteristics can be touched upon significantly. The text is characterized by communicativeness, coherence, and cooperation. Being the sender, the author communicates his propositions to his receivers. He uses DEICTIC, ATTITUDINAL, and EPISTEMIC elements to cohere the text. Moreover, the process of cooperation between the text-elements, and the SWs on the one hand and readers on the other, would make the process of text-reader involvement reach its peak.

Another DEICTIC, FLASHBACK sub-element concerns the process of remembering. It is an internal process of flashback that Abu Al-Hasan performed so as to achieve his wish if he became a Sultan. Moreover, this instance is rich in ATTITUDINAL sub-elements concerning DESIRE, BELIEF, and PURPOSE. Abu Al-Hasan expresses his WISH (DESIRE) of punishing those who hurt him, /ʔatamanna ʔan ʔuʔaqqibal/. BELIEF, as a SW sub-element has been touched upon several times in this instance. The embedded SWs take child-readers into trips to the inner feelings of Abu-Al-Hasan, /hamasa ʔabulhasan linafsihi/; and the Sultan, /hamasa ŠulTanu linafsihi/. These trips help children's schemata absorb, assimilate, and justify the incoming driven-data. PURPOSE sub-sections also reflect the purpose behind some actions performed by the WB characters, /liyataʕarafa: ʕala ʔahwali:/; so that he could check; and /an uʕi:da liha:ðal fata ʕiqatahu:/; I must help this lad restore his missing trust.

EPISTEMIC sub-elements share in the process of text-reader involvement since the distance between children's actual world and the embedded SWs get closer. EPISTEMIC sub-elements are HYP, PEND, and NEG. In the HYP sub-element, we find this utterance, /ʔiða ʔaŠbahtu: ŠulTanan/;"Should I become a Sultan". In Arabic /ʔi ða/ and /la:w/; if, represent two of the most common words indicating HYP. Therefore, they convey the receivers into other SWs which are completely disconnected from their actual world. However, receivers' schemata would be able to create that implicit link between the HYP proposition and the actual propositions. HYP propositions can sometimes be used for approximating far-fetched propositions so that they can be accommodated to the recipient's schema. PEND sub-element refers to one of the functions of questions in the Text World. The question in this sub-element, /hal yatafaDalu: sayyidi/;"Sir, will you be kind enough", has the function of a request. The other question serves as a polite way of asking questions, i.e. questions introducing other questions, /hal yumkinu: ʔan ʔasʔalakā/; Could I ask you. The question has a double purpose in the text. Rather than the text is didactic, the speaker who asks this question is a Sultan; Royal families tend to use polite ways of asking questions. The child-readers' schemata can absorb these two functions of SW's questions: polite ways of asking or requesting, and social levels of using language appropriately.

As explained in the previous instance, NEG in Arabic is usually introduced by the verb preceded by /la/, lam/, lann/. The NEG utterance used in this instance begins with /lann/, in /lann uʔa:diral/; I'll never leave. It refers to the NEG of an action in the future, i.e. the Sultan's leaving Abu Al-Hasan's house. This NEG sub-element would help in making child-readers' schemata assimilate why the Sultan has decided to help Abu Al-Hasan reach his goals.

3.2.1.6 (Instance 6)

" أخيرا أفاق أبو الحسن من تأثير المنوم . . لكنه كان في حاجة إلى مزيد من النوم ، فظل حريصا على إغلاق عينيه ، فلم يتنبه أن الظلام لا يزال مخيما . وراح يتقلب في فراشه ليواصل نومه عندما سيطر عليه إحساس غريب فأعاد لمس الفراش تحته والغطاء فوقه!

" . . هذا ليس ملمس فراشي الذي أعتدت عليه!! "

ثم واصل جديته إلى نفسه في ذهول : " الملمس هنا ناعم شديد النعومة ، أما فراشي ففيه شيء من الخشونة! " وفتح عينيه . . لم يفهم أين هو!

" صباح الخير ياسيدي السلطان! "

" سيدكم السلطان؟! . . لاشك؟ أننى أ؟ حلم!! "

ثم عاد يهمس لنفسه: " هذا شيء لا يمكن أن يكون حقيقيا! "

وأغمض عينيه وارتمى فوق الفراش وهو يهذى: " هذا الحلم العجيب يجب أن أستمتع به أطول مدة ممكنة . . "

لكن الوصيفات لم يتركنه لأحلامه . .

كان السلطان يراقبه من خلف الستار ، وقد أشار بيديه إليهن ألا يسمحن له بالنوم أكثر مما نام! "

" همس قائلا لنفسه: " يبدو أن الأمر جد لا هزل فيه! "

سأله أبو الحسن: " أنت وزيرى الأكبر . . فمن أكون؟ "

وفى ثقة أجاب الوزير: " أنت مولاي السلطان طبعاً!! "

سأله أبو الحسن: " هل تعرف ياوزيرى تاجر الماس إبراهيم البغدادي؟ "

أخفى الوزير دهشته من هذا السؤال المفاجيء وأجاب: " ومن الذى لا يعرف أكبر تاجر للماس في بغداد يا مولاي؟! "

قال أبو الحسن في صوت حاسم: " صادروا كل أمواله وضعوه في السجن! "

وعاد أبو الحسن ينادى المشرف ليقول له: " وأحضر لي والى بغداد " . ودخل الوالي وهو ينحني مرة بعد أخرى حتى أصبح إلى جوار " أبو الحسن " . وأملى أبو الحسن على الوالي عنوان جاره " السيد فاضل " الذى أعتاد أن يشكوه إلى القاضي ، ثم أمر قائلا: " أقبضوا على هذا الرجل ،

واجبروه على ارتداء ملابس المهرجين ، وضعوه فوق حمار على أن يكون وجهه نحو الذيل ، وطوفوا به أحياء بغداد حيا بعد حي وأمامه المنادى يصيح : هذا جزاء من يفرض ما يجب وما يكره على الآخرين ، ويدس أنفه في شئون الجيران "

أما أبو الحسن فقد أنتهي رأيه ألي أن كل من قابلهم أو حدثهم في ذلك اليوم ، بمن فيهم الوزير والوالي والمشرف على القصر ، كلهم من عالم الجان ، وأن آخر شخص استضافه في منزله كان "ملك الجان" نفسه ، وانه يرد له الآن التحية بأفضل منها . "

?axi:ran ?afa:q ?abul ḥasan min ta?ḥi:ril minawim.. la:kinahu: kanna fi: ḥa:gatin ila ma:zi:din mina ?anawmi faZalla ḥari:Šan عالا i لا:qi: عainaihi falam yantabiha ?anna Zala:m layaza:lu: muxayyman wara:ḥa yataqalabu: fi: fira:Šihi liyuwa:Šila nawmahu: ع inddama sayTara عalaihi iḥsasun xari:b fa?a cada lamsal firaŠi taḥtahu: walإيTa?a fawkahu: ha:ḍa: laysa fira:Ši ?alaḍi i عتadtu: عalaihi ḥumma wa:Šala ḥadi:ḥahu ila nafsihi fi: ḍihu:lin almalmasu: huna na:عimon Šadi:du: nuع:u:mati amma fira:Šiya fafi:hi: Šai?un min xuŠu:nati wa fatataḥa عainaihi lamm yafham ?aina hu:wa

Šaba:hul xayri ya sayydi sultan sayyidakumu: sultan laŠaka ?anania aḥlamu ḥumma عa:da yahmisu: linafsihi ha:ḍa: Šai?unn la yumkinu: ?ann yaku:na ḥaқи:qiyān wa ?a لا:Da عainaihi wa ?irtama: fawqal fira:Ši wahu:wa yahḍi: ha:ḍal ḥulmul عagi:b yagibu: ?ann ?asta:mti عa bihi: ?aTwa:la muda:tin mumkinatin lakinal wasi:fa:ti: lamm yatrunknahu: li ?aḥlamih

kanna sulTa:n yuraqibahu: min xalfi: sitar wa qadd ?aŠa:ra biyadaihi ilayhina ?alla yasmaḥna lahu; binawmi: ?akḥara mimma na:ma:

hamasa qa:?ilan linafsihi yabdu: ?annal amra gaddun la hazala fi:h

sa?alahu: abul ḥasan ?anta wazi:riyal ?akbaru famann ?aku:nu:

wafi: ḥiqa:tin aga:bal wazi:ru: ?anta mawla:ya sulTa:ni Tabعan sa?ala:hu: ?abul ḥasan hal taعrifu: ya wazi:riya tagerulmassi ibrahi:mil ba لا:da:di ?axfal wazi:ru: dahŠa:tahu: min ha:ḍa su?a:lil mufagi?u: wa?aga:ba: waman la yaعrifu: ?akbara taggerin lilma:ssi fi: ba لا:dad yama:wlai

qa:la: abul ḥasan fi: Šawtin ḥassimin Ša:diru: kullu: ?amwa:lihi wa Daع:u:hu: fis signi

waعa:da ?abul hasani yunadil muŠrifa li yaqu:la lahu: wa?iḥDir li: wa:li ba لا:da:da wa daxa:lal wa:li: wahu:wa yanḥaniya maratan baعad uxra: ḥatta ?aŠba:ḥa ila giwari ?abul ḥasani

wa ?ammla: ?abul ḥasan ع alalwa:li ع inwana ga:rihi sayyid fa:Dil ?alaḍi ع ta:da ?ann
yaŠkuwahu: ilal qa:Di ḍumma ?ama:rahu: qa:ilan iqbiDu: ع ala ha:ḍa raguli wa ?agbiru:hu:
ع ala ?irtida?i malabisil muharrigi:n wa Daع u:hu: fawqa ḥimarin ع ala ?an ya:ku:nna
waghahu: naḥwa ḍaili wa Tu:fu: bihi ?aḥya?a ba لا da:da ḥayyan baع ad ḥayyin wa
?amamahul muna:dia yaŠi:ḥu: ha:ḍa: gaza?u: man yafriDa: ma yuḥibu: wama yakrahu:
ع alal ?axri:n wa yadisū: ?anfahu: fi Šu?u:nil gi:ra:n

?amma ?abul ḥasani faqadd inta:ha ra?iu:hu: ila ?anna kullu man qa:balahum ?aw
ḥadaḥahum fi: ḍa:likal yawma biman fi:him alwazi:ru: walwa:li wal muŠrifu: ع ala Ši?u:nil
qaŠri kulluhum min ع a:lamil gann wa ?anna ?a:xira ŠaxŠin ?istDa:fahu: fi: manzilihi ka:na
malikul ganni nafsahu: wa ?annahu: yarrudu: lahu: l?anna ataḥiyata bi: ?afDala minha:

Lately, Abu Al-Hasan recovered from the effect of the sleeping stuff. But, he felt he needed some more sleep, therefore, he kept closing his eyes. He could not realize that it was still dark. As soon as he turned over in his bed to go back to sleep, a strange feeling overwhelmed him. So, he touched the bed beneath and the covers above again! " .. This is not the touch of my bed that I used to!!"

Amazingly, he thought, "The touch of the bed here is so smooth, but my own bed is coarser." He opened his eyes, but could not identify where exactly he was.....

"Good morning, Your Excellency, the Sultan!", "Your Excellency, the Sultan?! I must have been dreaming!!" Then, he thought, "This can never be true." Lying in bed, he closed his eyes, as if in delirium, "This amazing dream ... I have to keep enjoying it for long." But, the ladies-in-waiting did not leave him to get involved in his dreams. Behind the curtains, the real Sultan was watching him waving his hands to the attendants. The Sultan's signals meant that they should not allow the false Sultan to sleep..... He thought, "This matter seems to be serious, it isn't any fun." "You're my Prime Minister.. Who am I?" asked Abu-Al-Hasan. Trustfully the Prime Minister replied, "Of course, you're your Excellency, the Sultan." "My minister, do you know the diamond merchant, Ibrahim Al-Baghdadi?" Abu Al-Hasan asked. The minister concealed his amazement, and replied, "Who doesn't know the most famous diamond merchant in Baghdad, your Excellency." Firmly, Abu Al-Hasan said, "Confiscate all his money, and place him in the prison." Once more, Abu Al-Hasan called the Super-attendant, "Fetch me the ruler of Baghdad." The ruler came in while bowing several times till he drew nearer to Abu Al-Hasan. Abu Al-Hasan gave him Al-Sayed Fadel's, his neighbor who used to file complaints against his next doors, address, and commanded, "Arrest that man, force him to wear a clown's costume, place him on the back of a donkey, but he has to face the donkey's tail, and take him in a tour around the quarters of Baghdad. Let the caller go a head of this procession calling that that is the reward of those imposing their likes and dislikes on other people, and of those nousey parkers..... Abu Al-Hasan concluded that everybody, including the minister, the ruler, and the Super-attendant, all belonged to the Jinni World. Moreover, the last person Abu Al-Hasan hosted was the Jinni King, who was now repaying Abu Al-Hasan in a better way. (Excerpts from pp.16-29)

WB t: night; dark

l: the Sultan's palace

c: Abu Al-Hasan

o: smooth bed

SW c: Abu Al-Hasan

The Sultan (hiding)

3 beautiful girls

The Prime Minister

The palace Super Attendant

t: day, morning

l: The Sultan's palace

Deictic ► Direct speech

Attitudinal ► BELIEF ► THINK ► /ha:ða: laysa fira:šī ?alaði iʕtadtu: ʕalaihī/;

This is not the touch of my bed that I used to!!

► /almalmasu: huna na:ʕimon šadi:du: nuʕu:mati amma fira:šīya fafi:hi: šai?un min

xušū:nati/; The touch of the bed here is so smooth but my own bed is coarser

► /ha:ða: šai?unn la yumkinu: ?ann yaku:na ħaқи:qīyan/; This can never be true

► /ha:ðal ħulmul ʕagi:b yaqibu: ?ann ?asta:mtiʕa bihi:/; "This amazing dream ... I have

to keep enjoying it for long

► /yabdu: ?annal amra gaddun la hazala fi:h/; This matter seems to be serious, it isn't any fun

► /?anna kullu mann qa:balahum ?aw ħadaṯahum fi: ða:līkal yawma biman fi:hīm

alwazi:ru: walwa:li wal mušrifu: ʕala šī?u:nil qašri kulluhum min ʕa:lamil gann/;

everybody, including the minister, the ruler, and the Super-attendant, all belonged to the Jinni World

► /?anna ?a:xira šaxšīn ?istDa:fahu: fi: manzilihi ka:na malikul ganni nafsahu: wa

?annahu: yarrudu: lahu: l?anna atahiyata bi: ?afDala minha:/; Moreover, the last person Abu Al-Hasan hosted was the Jinni King, who was now repaying Abu Al-Hasan in a better way

► PURPOSE ► The Sultan's plan in action

Epistemic ► PEND ► /sayyidakumu: sultan/; Your Excellency, the Sultan?

► /famann ?aku:nu:/; Who am I?

► /hal taʕrifu: ya wazi:riya tagerulmassi ibrahi:mil baḻḻda:di/; do you know the diamond merchant, Ibrahim Al-Baghdadi?

► NEG ► /ha:ða: laysa fira:šī ?alaði iʕtadtu: ʕalaihī/ /; This is not the touch of my bed that I used to!!

► /ha:ða: šai?unn la yumkinu: ?ann yaku:na ħaқи:qīyan/; "This can never be true."

► /lakinal wasi:fa:ti: lamm yatrūknahu: li ?aħlamihī/; But, the ladies-in-waiting did not leave him to get involved in his dreams

► /?alla yasmaħna lahu: binawmi:/; they should not allow the false Sultan to sleep

► /?annal amra gaddun la hazala fi:h/; "This matter seems to be serious, it isn't any fun."

► /waman la yaʕrifu: ?akbara taggerin lilma:ssi/;"Who doesn't know the most

famous diamond merchant in Baghdad

The WB elements include Abu Al-Hasan at the Sultan's palace lying in a smooth bed at late night. The SW, on the other hand, includes four ladies-in-waiting, the Prime Minister, and the palace Super Attendant. The purpose of the SW components is to help child-readers' schemata accept the driven-data given concerning Abu Al-Hasan's revenge. The SW ATTITUDENAL component includes several instances of BELIEF OR THINK. The main character, Abu Al-Hasan found out that he was alone in a strange atmosphere; therefore, a lot of thoughts came to his mind. The author had to use these instances of THINK so as to convey to his readers the thoughts and motivations behind Abu Al-Hasan's actions. It is again a trip to the inner feelings of Abu Al-Hasan that the text takes child-readers to. The THINK instances convey to the reader Abu Al-Hasan's bewilderment being in a smooth bed compared to his relative coarser one, and to believe that that new atmosphere could never be but a dream he wanted to enjoy for a longer time. Then, Abu Al-Hasan realized that that was serious; it was not a dream. The SW schema of Abu Al-Hasan could not accommodate to the new atmosphere; therefore, it had to adjust the driven data Abu Al-Hasan experienced to his existing data. Consequently, he assumed that the persons he had met belonged to another SW, The Jinni world. The ATTITUDINAL THINK elements created several SW within the SW of the text so that child-readers' schemata can assimilate and accommodate to the driven data.

Another ATTITUDINAL element is PURPOSE. The Sultan planned mixing the sleeping stuff into Abu Al-Hasan's cup of juice. Abu Al-Hasan was moved to the Sultan's palace where, upon the real Sultan's orders, everybody treated him as if he were the Sultan. The real Sultan's purpose was to play a game of fun which came true. This game would attract the attention of young children who are usually fond of games of fun like this. Children used to play games of fun beginning with 'Let's pretend', (Role Playing, in some textbooks). Therefore, their schemata could absorb the data driven and easily accommodate to them. In other words, the child-readers' existing schemata would comply with the incoming data.

EPISTEMIC component in this SW consists of two sub-elements, PEND and NEG. PEND instances include two direct question-words, /hal/, Do, and /man/, Who. It also includes an utterance expressing a question reflecting amazement though it is not formulated as a question, i.e. /sayyidakumu: sultan/, "Your Excellency, the Sultan?". Abu Al-Hasan repeated the utterance addressed to him by the ladies-in-waiting. He did not mean to ask them a question; rather he expressed his amazement because of that addressing form he never used to. This expression of amazement has been emphasized in Abu Al-Hasan's direct question, /famann ?aku:nu:/; "Who am I?". The two utterances reflect Abu Al-Hasan's bewilderment and his inability to distinguish between his own world and the SW he has been involved in. Besides these two utterances, the third question, / hal taʿrifu: ya wazi:riya tagerulmassi ibrahi:mil baʿda:di/; "Do you know the diamond merchant, Ibrahim Al-Baghdadi?", facilitates child-readers' involvement in the text. Their schemata would organize these sets of SW embedded in each other developing the events in the text. Organizing the driven data would help the processes of assimilation, accommodation, and storing in the appropriate files in child-readers' schemata.

Furthermore, EPISTEMIC component includes NEG. As aforementioned, Arabic uses several formulas of negating utterances. This instance is rich in these formulas, i.e. /laysa fira:ʿi / la yumkinu:/ lamm yatrknahu:/?alla yasmaʿna / la hazala/ la yaʿrifu:/, which negate nouns and verbs. Arab children's schemata can absorb such negation formulas since they are familiar with them in most varieties of their native tongue. Therefore, the

schematic procedures they would employ would not find difficulty in identifying the proper frame of reference in Standard Arabic, the language of the text they read. This also would indicate the process of cooperation between the text and the reader.

3.2.1.7 (Instance 7)

" وفي نهاية السهرة الممتعة الباذخة، وتنفيذا لأمر السلطان الحقيقي، وضعوا لأبي الحسن منوما في آخر كأس عصير تناوله، فاستغرق في النوم "

تزايد قلق " أبو الحسن وهتف محتجا: " كل هذا لأن الجان جعلوا منى سلطاننا ليوم واحد؟ "

قالت والدته: " أنصحك بنسيان ذلك اليوم سواء كان حقيقة أو حلما، فقد توقفت حركة البيع والشراء في بغداد، ؟ لأن كل شخص أصبح غير آمن على نفسه من غضب السلطان وعقوباته الغريبة غير المفهومة التي تعرض لها عدد كبير من الناس . "

وتمهلت قبل أن تضيف: " بل هناك ما هو أسوأ! "

صاح أبو الحسن: " هل يمكن أن يكون هناك الأسوأ؟ "

قالت: " يقولون أن سلطاننا يعثر خزائن بيت المال بغير حساب، بعد أن عرفوا أنني تسلمت من رسوله خمسة آلاف دينار من ذهب! "

ولم يطق أبو الحسن أن يسمع أكثر من ذلك فصاح مناديا: " أيها المشرفون على المارستان . . لقد كنت مجنوناً وأنا الآن صحيح معافى . . أيها الأطباء، لقد كنت أحلم وقد أفقت من حلمي . . "

وتأكد الأطباء من صدق إفاقته من نوبة " الجنون "، فأطلقوا سراحه في نهاية اليوم الثالث وهو يقول لنفسه: " لقد جعلني " ملك الجان " أداة لأتسبب في كل هذا الأذى لأهل بغداد . . " وتمهل ثم أضاف: " حتى هو يقابل احسانى بالإساءة مثله في هذا مثل كل من كنت أظن أنهم أصحابي! "

wa:fi: niha:yati: sahra:til mumti:catil ba:ðixati wa tanfi:ðan li?amr: sulTa:nil haqi:qi
waDa:u: li?abil hasan munawiman fi: ?axiri: ka?si:rin tanawaluhu:

fasta لاraqqa finnawmi

taza:yada qala:qu: ?abulhasan wa hatafa muhtaggan kullu: ha:ða: li?annl ga:nna
ga:alu: minniya sulTa:nan li yawmin wa:hidin

qa:lat wa:lidatahu: ?anSaḥuka bi nisyani ða:likal yawma sawa?un ka:na haqi:qatan
?aw hulman faqadd tawaqafat harakatil bayعi waSira?i fi: ba?adada li?anna kulla SaxSin
?aSbaḥa لاaira ?a:minin عala nafsih min لاDabi sulTa:n wa عaqu:batihil لاari:bati لاairil
mafhu:mati ?allati: ta:arraDa laha: عadadunn kabi:runn mina na:ssi

watamahalat qabbla ?an tuDi:fa bal huna:k ma: hu:wa ?aswa?u:

Ša:ħa: ?abul ħasani hal yumkinu: ?an yaku:na huna:kal ?aswa?u:

qa:lat yaqu:lu:n inna sulTa:nana yubaġiru: xaza?inna baytil ma:li bi Ļairi ħisabbin baġda ?an ġarifu: ?annani: tasalamtu: min rasu:lihi: xamsata ?ala:fi dina:rin min ðahabinn

wa lamm yuTiq ?abul ħasan ?an yasmaġa ?akðara min ða:lika faŠa:ha munaddiyan ?ayuhal muŠrifu:na ġalal marista:n laqadd kuntu: magnu:nan wa ?ana al?a:nna Šaħi:ħunn muġa:fa ?ayuhal ?aTibba?u: laqadd kuntu: ?aħlamu: wa qadd ?afaqtu; min ħilmi:

wataħakkadal ?aTibba?u: min Šidqi ifaqatihi: min nawbatil gu:nu:n fa ?aTlaqu: saraħu: fi: nihayatil yawmaðaliði wahu:wa yaqu:lu: linafsihi laqadd gaġalani malikul ganni: ?ada:tan li ?atasababa fi: kulli ha:ðal ?aða li: ?ahli baĻdad wa tamahala ðumma ?aDa:fa ħatta hu:wa: yuqa:bilu: iħsa:ni bil ?isa?ati maðaluhu: fi ha:ða maðalu: kulla mann kuntu: ?aZunnu: ?annahum ?aŠħa:bi:

At the end of this interesting luxurious evening, upon the Sultan's orders, they mixed sleeping stuff into Abu Al-Hasan's last cup of juice. So, he fell asleep..... Abu Al-Hasan's anxiety increased, he objected to his mother saying, "All these events occurred because the Jinni made me a Sultan for a day?" "I advise you, son, to forget that day either it was true or just a dream. Selling and purchasing have stopped in Baghdad. Everybody has felt unsafe lest the Sultan should get furious at him. A number of people has suffered from his queer unjustified penalties", his mother said. She paused before she added, "There're also worse events." "Are there worse events?" asked Abu Al-Hasan. She said, "It's said that our Sultan spends money extravagantly from the State Fund after people knew that he had sent me 5,000 Dinars of gold.

Abu Al-Hasan could not hear any more. He screamed, "You, Super-attendants of this lunatic asylum.. I've been lunatic, but I'm all right now. Doctors, I've been dreaming, but I've woken up now."

The doctors checked that he has already recovered from his hallucinations; therefore, they set him free at the end of the third day. Abu Al-Hasan thought, "The Jinni King has used me to hurt the people of Baghdad." He paused, and added, "The King made me perform bad deeds in return for my kindness; he is like those whom I once thought to be friends." (Excerpts from pp.30-37)

SW t: late night

l: The Sultan's palace

c: Abu Al-Hasan

Attendants

o: A cup of juice

FA► Actions ► /waDaġu: li?abil ħasan munawiman fi: ?axiri ka?si ġaŠi:rin tanawaluhu/;

they mixed sleeping stuff into Abu Al-Hasan's last cup of juice. So, he fell asleep

WB t: early morning

▼ l: Abu Al-Hasan's house

c: Abu Al-Hasan

His mother

SW l: lunatic people's House

c: Abu Al-Hasan

His mother

Doctors

FA ► Actions ► /wataħakkadal ?aTibba?u: min Šidqi ifaqatihi: min nawbatil gu:nu:n/; The doctors checked that he has already recovered from his hallucinations

Deictic ► FLASHBACK ► /?anSaħuka bi nisyani ða:likal yawma sawa?un ka:na ħaқи:qatan ?aw ħulman/; I advise you, son, to forget that day either it was true or just a dream

► DIRECT SPEECH

Attitudinal ► BELIEF ► Believe ► /ħatta hu:wa yuqa:bi:lu: iħsa:ni bil ?isa?ati miðluhu: fi ha:ða maðalu: kulla mann kuntu: ?aZunnu: ?annahum ?aŠħa:bi:/; The King made me perform bad deeds in return for my kindness; he is like those whom I once thought to be friends.

► THINK ► /laqadd gaġalani malikul ganni: ?ada:tan li ?atasababa fi:

kulli ha:ðal ?aða li: ?ahli baħdad/; "The Jinni King has used me to hurt the people of Baghdad"

Epistemic ► PEND ► /kullu: ha:ða: li?annl ga:nna gaġalu: minniya sulTa:nan li yawmin

wa:ħidin/; "All these events occurred because the Jinni made me a Sultan for a day"

► /hal yumkinu: ?an yaku:na huna:kal ?aswa?u:/; "Are there worse events?"

SW elements include embedded elements such as Abu al-Hasan, the false Sultan, surrounded by his attendants at the palace at a late hour of the night. The SW elements are introduced to conclude the previous instance. Abu Al-Hasan's SW existing schemata invented another embedded SW that belonged to the Jinni world. The SW elements given in this instance gradually attract Child-readers' existing schemata to assimilate a point of transition in Abu Al-Hasan's SW. This transition concerns the end of the game of fun; in other words, how Abu Al-Hasan's role as a Sultan comes to an end. A cup of juice into which sleeping stuff is mixed, are the objects mentioned in this SW.

Retrieving their stored schemata about how Abu Al-Hasan was taken to play the role of a Sultan, child-readers' existing schemata would absorb the situation since sleeping stuff was used in both cases. Text world elements are also introduced to develop the action. Child-readers' schemata are activated forward to make expectations about Abu Al-Hasan's pattern of life after he experienced a Sultan's pattern of life. Therefore, they would get more involved in the text world to find out how far their expectations came true. Then, the text world elements introduced would help in the processes of receiving, sorting out, assimilating, and storing the incoming data. The text world elements include the protagonist, Abu Al-Hasan with his mother at the lunatic people house. As DEICTIC element, the text world introduces both DIRECT SPEECH and FLASHBACKS. Both serve the child readers' schemata in the process of accommodation to the data given. FLASHBACK elements concern Abu Al-Hasan's mother telling him of what happened in Baghdad. DIRECT SPEECH reveals the events that took place in the SW and makes child readers absorb the event of admitting and releasing Abu Al-Hasan to and from the

Lunatic People House. Both DIRECT SPEECH and FLASHBACK are tools the text uses skillfully to make the link between two SWs: Abu Al-Hasan with his experience as a Sultan, and Abu Al-Hasan after this experience. Psychologically, Abu Al-Hasan must have suffered from some problems of accepting his old life compared to the new life he had experienced. Therefore, DIRECT SPEECH illuminated the child readers' schemata with the data given so that they can assimilate them.

The text world also introduces ATTITUDINAL and EPISTEMIC elements that would emphasize the three characteristics of the text world: communicativeness, coherence, and cooperativeness. The text uses the BELIEVE, THINK sub-elements as a technique helping readers' schemata get more involved. The text takes the reader in a trip to the protagonist's mind. Identifying Abu Al-Hasan's inner feelings, beliefs, and thought, the child readers would absorb his behavior, accept or reject the incoming data, and would help in the process of making predictions. Moreover, the child reader would be able to assimilate and make clear distinctions between the different SWs embedded in each other. Abu Al-Hasan could not accommodate his schemata to the new SW he experienced; therefore, he proposed that the other SW was different from his, it was the Jinni's. The Believe sub-element given, /laqadd gaʿalani malikul ganni: ?ada:tan li ?atasababa fi: kulli ha:ḍal ?aḍa li: ?ahli baʿdad/; "The Jinni King has used me to hurt the people of Baghdad", emphasizes child readers' existing schemata that both SWs belong to the text world.

The text world also EPISTEMIC elements that play their role in the process of involvement in the text SWs. PEND sub-elements, for example, would help readers realize the mental status of Abu Al-Hasan after his painful experience. The child readers would understand how Abu Al-Hasan could find an outlet to solve the dilemma he experienced, /kullu: ha:ḍa: li?annl ga:nna gaʿalu: minniya sulTa:nan li yawmin wa:ḥidin/; "All these events occurred because the Jinni made me a Sultan for a day". He ascribed the events that took place to the other SW, the Jinni's. Therefore, his previous utterance could be understood as a question that does not require an answer; for Abu Al-Hasan expressed his amazement of what happened ascribing everything to the Jinni king who had made him a Sultan for a day. The other PEND instance refers to the bad events that took place as a result of Abu Al-Hasan's orders when he was a false Sultan. Abu Al-Hasan's question, /hal yumkinu: ?an yaku:na huna:kal ?aswa?u:/; "Are there worse events?" serves in making child readers retrieve the events that took place in the SWs Abu Al-Hasan experienced and reevaluate them in he light of their results in the text world.

3.2.1.8 (Instance 8)

"كان السلطان قد قضى الأيام الثلاثة الأخيرة في مدينة البصرة فلم يتمكن من متابعة أخبار الشاب الذي جعل منه بطلاً لآخر دعاياته في قصره ببغداد. لكن الوزير نقل إلى السلطان بعد أن عاد، ما تضرّب بسببه الحياة في بغداد، فرأى السلطان أن يتكرر مرة أخرى في زى تاجر، وأنظر مع تابعه على مقهى يقع قريباً من بيت "أبو الحسن""

وعرف السلطان المتخفي أثناء تناول الطعام التفاصيل الدقيقة لكل ما حدث لأبي الحسن، فقال لنفسه: "إذن أعطيه فرصة لإصلاح ما أفسده في المرة الأولى". لذلك فإنه على غفلة من "أبو الحسن" وضع له للمرة الثالثة المادة المنومة في كأس عصيره، ونقله نائماً ليعي شيئاً إلى قصره كما حدث من قبل.

Ka:na: sulTa:nu: qadd qa:dda:l ya:ma alʔala:ʔatal ?axi:rata fi: madi:natil basrati: fa:lamm yatakkannu: min mutabaʕati ?axba:ri Ša:bil la:ði: gaʕala minhu: baTa:lan li?axiri duʕabatih: fi qaŠrihi bibaʔda:da la:kinal wa:zi:ra lakba:ra naqala ila sulTa:ni baʕda ?an ʕa:da ma:taDTa:ribu: bisababihil ħa:yatu: fi: baʔda:d fara?a: sultan:u: ?an yatanakkara mara:tan u:xra fi: ziyyi: ta:ggirin wantaZara maʕa ta:biʕihi ʕala: maqqhan yaqqʕu: qa:ri:ban min baiti: ?abul ħasan

Waʕarifa sulTa:nul mutaxaffi: ?aʔanna?a tana:wili Taʕa:mi: tafa:Ši:la: daqi:qata likulli ma: ħadaʔa li: ?abil ħasan faqa:la: linafsihi i:ðan uʕTiyahu: furŠatan li: iŠla:hi: ma ?afsada:hu: fil marratil u:la: liða:lika fa inahu: ʕala: ʔafla:tin mina ?abul ħasan wa:Da:ʕa la:hu: lilmarati ʔa:liʔati al ma:da:tal mi:nawimata fi: ka?asi ʕa:Ši:rihi wa naqa:lahu: na:?iman la yaʕja Šai?an ila qaŠrihi: kama: ħadaʔa min qa:bli

Since the Sultan spent the last three days in Al-Basra, he was not able to follow up the news of that young man whom he had made a hero of his last funny games at his palace in Baghdad. On his return, his Prime Minister told him of the mess characterizing life in Baghdad, and what had happened to Abu Al-Hasan. The Sultan decided to disguise in a merchant costume once more. He accompanied his attendant, and waited at a café closer to Abu Al-Hasan's house.....

During supper at Abu Al-Hasan's, the disguising Sultan knew the minute details of the events that had occurred to Abu Al-Hasan. He thought, "Then, I will give Abu Al-Hasan a chance to repair all the issues he has corrupted the first time." Therefore, without being noticed, he mixed the sleeping stuff into Abu Al-Hasan's cup of juice. As it had occurred before, Abu Al-Hasan was carried soundly asleep to the palace. (Excerpts from pp.38-41)

SW c: The Sultan

The Minister

The Sultan's attendant

I: A café close to Abu Al-Hasan's house

WB c: Abu Al-Hasan

The Sultan

I: Abu Al-Hasan's house

SW I: The Sultan's Palace

► Deictic► FLASHBACK► / la:kinal wa:zi:ralakba:ra naqala ila sulTa:ni/; his Prime Minister told him

► /tafa:Ši:la daqi:qata likulli ma: ħadaʔa li: ?abil ħasan/; the mess characterizing life in Baghdad, and what had happened to Abu Al-Hasan.

► DIRECT SPEECH

► Attitudinal► THINK► /i:ðan uʕTiyahu: furŠatan li: iŠla:hi ma ?afsada:hu fil marratil u:la:; "Then, I will give Abu Al-Hasan a chance to repair all the issues he has corrupted the first time"

The Text World includes several characters, times, and locations. This could be the result of the purpose of this instance for it focuses on how the real Sultan would solve the problems he created when he played a game of fun with Abu Al-Hasan. The child readers' schemata would be involved more in the text world to see how the characters of the embedded SWs would solve Abu Al-Hasan's problem. The Text World recurses to the technique of FLASHBACK so that it can make SW characters that were absent from a scene, aware of what happened during their absence. This element is a sub-element of DEICTIC elements. It is usually accompanied by other SW elements, i.e. DIRECT SPEECH and/or THINK. Whereas the former is a sub-element of DEICTIC elements, the latter is a sub-element of ATTITUDINAL elements. FLASHBACK also responds to child readers' schemata that would not assimilate unjustified events. Child readers are cute critics who keep asking questions, and would activate their schemata forward and backward to make the incoming data well-assimilated. Therefore, FLASHBACK elements help children's dynamic schemata accommodate the driven data. THINK elements provide child readers' schemata with answers to questions concerning the other characters' intentions and inner thoughts, i.e. /i:ðan uعTiyahu: furŠatan li: iŠla:hi ma ?afsada:hu fil marratil u:la:/; "Then, I will give Abu Al-Hasan a chance to repair all the issues he has corrupted the first time".

3.2.1.9 (Instance 9)

"وأفاق أبو الحسن هذه المرة على ألحان موسيقى وغناء، ووجد "زهر الياسمين" تطل عليه بوجهها المشرق الصبوح وهي تقول: "صباح سعيد يا مولاي السلطان.". ألتفت في الحال إلى المشرف، وقال في حدة: "إذا كان ملك الجان قد أعترز حقا مساعدتي على إصلاح ما أفسدت، فعليك أن تسرع في الحال بعقد "مجلس الحكم"، وأن تجمع أمامي كل من قاموا بتنفيذ أحكامي السابقة. . أنا أمرهم منذ الآن أن يعيدوا لكل إنسان ما أخذوه منه، وأن يقوموا بتعويض من أصابهم الأذى في مالهم أو أنفسهم بسبب أحكام وأوامر صدرت منا ولا تستند إلى الشريعة أو القانون".

wa?afa:q ?abulhasan ha:ðihil mara:ta ?ala: ?alħa:ni mu:si:qa:tin wa?ina?in wa wagada: zahr al ya:sami:n tuTillu: ?alaih: bi waghihal muŠriqi Šabu:ħi: wahiya: ta:qu:lu: Šabaħu:l xayri: ya mawla:yya ŠulTa:n ?iltafata fil ha:li ilal muŠrifi wa qa:la fi: ħiddatin iða: ka:na: malikul ga:nni qadd iġazama ħaqqan musa:ġadati ?ala: iŠla:ħi ma: ?afsadtu: fa ?alalayka ?an tusriġa fil ħa:li: bi ?aqdi maglisil ħukmi: wa ?an tagmaġa ?amami:ya kullu man qa:mu: bi tanfi:zi ?aħka:miya Ša:biqati: ?ana ?a:muruhum mundu: ?ala:na: ?ann yuġi:du: li kulla insa:nin ma: ?axaðu:hu: minhu: wa?ann yaqu:mu: bi taġwi:Di: mann ?aŠa:bahum ?al ?aða: fi: ma:lihim ?aw ?anfusiħim bisababi: ?aħka:min wa ?awa:mira Šadarat minna walla: tstanidu: ila: Ša:ri:ġati ?awil qa:nu:n

This time, Abu Al-Hasan woke up because of the tunes of music and singing around him. He found "Zahr al-Yasmin", a lady-in-waiting at the palace, looking over him with a shining face. She said, "Good morning, Your Excellency, the Sultan." ... Immediately, Abu

Al-Hasan turned to the Super-attendant, and said, "If the Jinni King has really intended to help me make up for what I corrupted, you must instantly hold "the Ruling Council", and you must ask those who carried out my previous statements to come here before me.. We order them hence to return what they have taken from everybody. We also order them to compensate people for whatever losses, in money and souls, which they have suffered from owing to our illegal and unlawful statements and orders. (Excerpts from pp.41-42)

SW t: morning
 c: Abu Al-Hasan
 Zahral-Yasmin
 The palace Super-Attendant
 l: The Sultan's palace
 Deictic ► DIRECT SPEECH
 Attitudinal ► PURPOSE ► /iŠla:fi ma: ?afsadtu:/; make up for what I corrupted
 ► /عاقدي maglisil hukmi/; hold "the Ruling Council"
 ► /yuع:du: li kulla insa:nin ma: ?axaðu:hu:/ return what they have taken from everybody
 ► /taعwi:Di: /compensate people
 Epistemic ► NEG ► /wala: tastanidu: ila: Ša:ri:عati ?awil qa:nu:n/; illegal and unlawful statements and orders

The Text World includes several world building elements. The characters are Abu Al-Hasan, Zahral-Yasamin, a lady-in-waiting, and the palace Super Attendant. The occurrences of this scene took place at the Sultan's palace where Abu Al-Hasan was taken to asleep, influenced by the sleeping stuff. The scene tells how Abu Al-Hasan reformed his previous illegal orders. The SW elements meet the child readers' expectations for the Sultan decided to give Abu Al-Hasan another chance to reform his wrong orders.

The embedded SW components comprise DEICTIC elements that employ DIRECT SPEECH as a tool of introducing driven data. Another ATTITUDINAL component indicates to PURPOSE behind the actions given. These PURPOSES refer to the process of cooperation between the text and the reader. Abu Al-Hasan main purpose is to make up for what he has corrupted and to compensate people for their losses; e.g. iŠla:fi ma: ?afsadtu:/; "make up for what I corrupted"; and, /taعwi:Di: /"compensate people".

Another component, EPISTEMIC, that help child readers get more involved in the embedded SW they have engaged their schemata into, includes NEG sub-element. Negative in Arabic needs certain formulas native speaker usually make, some of these formulas have been referred to in the above instances. The NEG sub-element introduced employs the negative formula /la/ + verb in the present tense, which is familiar to child readers in Arabic, i.e. wala: tastanidu: ila: Ša:ri:عati ?awil qa:nu:n/; "illegal and unlawful statements and orders". Therefore, their existing schemata would assimilate the meaning intended. Consequently, their involvement in the text world would be more convenient. The SW elements indicate that Abu Al-Hasan made up for his mistakes as the Sultan had planned in the embedded SW, and as child readers had expected in the text world.

However, the SW indicates that Abu Al-Hasan kept his own embedded SW in the text alive, for he thought that all the occurrences he had experienced, were arranged by the Jinni King. The child readers, on the other hand, would not share him his beliefs, for the text world elements introduced clearly refer to the embedded worlds within each other and that the Jinni King lives in Abu-Al-Hasan's SW only. Therefore, they would expect that the section concluding the story would reveal the mystery of the Jinni King to Abu Al-Hasan.

3.2.1.10 (Instance 10)

هنا وجد السلطان أن " أبو الحسن " قد أصبح حكيما بما فيه الكفاية، وأن الدعابة قد وصلت بذلك إلى نهايتها، فخرج من خلف الستار الذي كان يختفي وراءه فهتف كل من في المكان وقد انحنوا في احترام: " مولانا السلطان . . " وفوجيء " أبو الحسن " عندما وجد نفسه وجها لوجه أمام سلطان بلاده الذي تصور من قبل أنه مجرد تاجر غريب، أو " ملك الجان "، فسقط أمامه على ركبتيه وقد اعتراه الرعب والفرع.

لكن السلطان ساعده على الوقوف وهو يقول: " وقد أعددت لك مفاجأة أخرى يا " أبو الحسن "، بعد أن قمت بإلغاء أوامرك السابقة . . "

ومن وراء الستار ظهر تاجر الماس إبراهيم البغدادي، والسيد فاضل جار " أبو الحسن ". وواصل السلطان حديثه وعلى شفثيه ابتسامه: " علينا نسيان الماضي، فبغير أخطاء كبيرة لن يتعلم الإنسان الحكمة العميقة! "

صاح أبو الحسن وهو يندفع ناحيتها: " نجمة الصباح! "

قال والدها وهو يضم ابنته و " أبو الحسن " تحت ذراعيه: " هي له يامولاي . . وهو لها . . . "

قال السلطان ضاحكا وهو ينظر إلى " أبو الحسن " نظرة حافلة بالمعاني: " الفضل في كل هذا يعود إلى " ملك الجان " ! . أليس كذلك يا " أبو الحسن " !؟ "

Huna: wagada sulTa:n ?anna ?abul ḥasan qadd ?aSbaḥa ḥaki:man bima: fi:hil kifayatu: wa ?anna duḡa:ba:tu: qadd wasalt biḍa:lika ila niha:yatiha faxa:ra:ga min xalḥi sita:r ?allaḍi ka:na yaxtafiya wara:ḥu: fahatafa kullu man fil maka:ni wa qadd ?inḥanu: fi: ihitramin mawla:na sultan:n wa fu:ḡi?a ?abul ḥasan ع inddama: wagada nafsahu: waghan li waghin ?am:ama sulta:ni bila:dihi ?allaḍi: tasawara min qabblu: ?annahu: muggarada ta:ggerin xa:ri:bin ?aw malikul ga:nn fasaqaTa ?ama:mahu: ع ala: rukbataihi wa qadd iع tara:hu: ruع bu: wal faza ع

la:kinna sulta:na saع a:dahu: ع alal wuqu:fi wahu:wa ya:qu:lu: waqadd ?aعد adtu: la:kka mufa:ga?atan u:xra ya ?bul ḥasan baع da ?an qumta bi: ?ilالا?i: ?awa:miraka

sabikata wamin wara:ʔi sita:ri Zahara ta:giril ma:ssi ibrahi:mil baʔla:di wassayyid fa:Dil
ga:ru: ʔbulḥasan

wa wa:Šala sulta:nu ḥadi:ḥa:hu: wa ʔala: Šafataihi: ibtisamatun ʔalayna nissianul
ma:Di fa biʔalairi ʔaxTa:ʔin kabi:ratin lann yataʔalamal insa:nu: alḥikmatal ʔami:qata

Ša:ḥa: ʔabul hasan wahu:wa yandafiʔu: na:ḥiyataha nigmatu: Šaba:ḥ qa:la wa:liduha
wahu:wa yaDummu: ʔibnatahu: wa ʔabul ḥasan taḥta ḍiraʔaihi hi:ya: lahu: wahu:wa laha
qa:la: sulta:nu: Da:ḥikan wahu:wa yannZuru: ila ʔabul ḥasan naZratan ḥafilatan bil
maʔa:ni: ʔalfaDlu: fi: kulli ha:ḍa: yaʔu:du: ila malikil ganni ʔalaysa kaḍa:lika ya: ʔabul
ḥasani

Here, the Sultan realized that Abu Al-Hasan had become wise sufficiently, and the fun game had reached its end. He showed up from behind the curtains he had hidden. Everybody in the location cheered bowing respectfully: "Your Excellency, the Sultan."

Abu Al-Hasan startled on seeing the Sultan of the country, whom he had thought before to be just a stranger merchant, or the Jinni King, face-to-face. Therefore, he kneeled down terribly and horribly.

But the Sultan helped him rise, and said, "I've prepared you another surprise after you cancelled your previous orders, Abu Al-Hasan." The diamond merchant, Ibrahim Al-Baghdadi, and Al-Sayed Fadel, Abu Al-Hasan's neighbour, showed up from behind the curtains, too. Smilingly, the Sultan went on talking, "We've got to forget the past errors, Man wouldn't learn thorough wisdom without making big mistakes." ...

Rushing towards her, Abu Al-Hasan screamed, "Negmatu Al-Sabah!"

Embracing Negmata Al-Sabah and Abu Al-Hasan between his arms, her father said, "She's his, and he's hers..." Laughingly, the Sultan looked at Abu Al-Hasan meaningfully, and said, "Thanks to the Jinni King who has created this story, hasn't he, Abu Al-Hasan?"

(Excerpts from pp.42-46)

WB	c: The Sultan Abu Al-Hasan Attendants The diamond merchant Abu Al-Hasan's neighbour Negmatu-Sabah I: The Sultan's palace	SW	c: / malikil ganni/; the Jinni King
	Deictic ► DIRECT SPEECH		
	Attitudinal ► BELIEVE ► BELIEF ► /ʔabul ḥasan qadd ʔaŠbaḥa ḥaki:man bima: fi:hil kifayatu:/; "realized that Abu Al-Hasan had become wise sufficiently".		
	► /duʕa:ba:tu: qadd wasalt biḍa:lika ila niha:yatiha/; "fun game had reached its end".		
	THINK ► /fu:giʔa ʔabul ḥasan/; "Abu Al-Hasan startled".		
	► /ʔasawara min qabblu/; "he had thought before".		
	Epistemic ► PEND ► ʔ alaysa kaḍa:lika ya: ʔabul ḥasani/; "hasn't he, Abu Al-Hasan?"		
	► NEG ► ʔalaysa kaḍa:lika/; "hasn't he?"		

The Text World concludes the story in such a way that does not violate child readers' schematic expectations. Child stories usually have happy conclusions where most of the problems created in the main SW and the embedded ones reach solutions compatible with children's existing schemata. The Text World employs several elements throughout the story to build up the reader's schema by introducing accessible driven data to the existing schema. The reader's schematic procedures are activated so that they can accept or reject the incoming data. Once the text world succeeds in building up SWs with all their regularities and irregularities in the reader's schema, the reader gets ready to conclude the present story in a way compatible with his existing schema about child stories. Therefore, most of child stories are keen on concluding the text world in a way compatible with children's expectations. Child stories can be successful if they are characterized by communicativeness, coherence, and cooperativeness.

Meeting child readers' expectations, the Text World is rich in characters and actions that cooperate in their SW to conclude the story. The Sultan solved most of Abu Al-Hasan's problems. Abu Al-Hasan met his neighbour and each one forgave the other. The merchant of diamond accepted to marry his daughter to Abu Al-Hasan. More important, Abu Al-Hasan rejected his own SW of the Jinni world and realized that that SW was a sort of delusion.

The SW components share in drawing child readers to assimilate the driven data by introducing some elements that would serve the purpose. DEICTIC component, for example, employs DIRECT SPEECH to drive data. The ATTITUDINAL component employs the BELIEVE/THINK sub-elements to draw child readers' schemata into the embedded SWs of characters' thoughts and inner feelings. The Sultan, for example, interfered to solve Abu Al-Hasan's problems. Child readers were drawn into his thoughts by the Text World elements, i.e. /ʔabul ḥasan qadd ʔaŠbaḥa ḥaki:man bima: fi:hil kifayatu:/; "realized that Abu Al-Hasan had become wise sufficiently"; and, /duʕa:ba:tu: qadd wasalt biḍa:lika ila niha:yatiha/; "fun game had reached its end". Similarly, child readers were drawn into the SW of his inner feelings and thoughts; i.e. /fu:giʔa ʔabul ḥasan/; "Abu Al-Hasan startled", /ʔasawara min qabblu/; "he had thought before".

Another SW component is employed to make child readers' schemata engage more in the concluding events. EPISTEMIC component employs two elements, i.e. PEND and NEG. Question-tags whose main function is to create a state of communicativeness and cooperativeness between the discourse participants, have been used successfully in the text world; i.e. /?alaysa kaða:lika ya: ?abul hasani/; "hasn't he, Abu Al-Hasan?". The question-tag is used here in the negative form because the main verb in the statement is positive. Its importance comes from the fact that it does not address the characters of the text only in their SWs, but it also addresses the participants of the main discourse, i.e. the author sending the message, and the child readers receiving it, "doesn't it?"

3.3 Data-driven tools

Both writers use some Text World elements that help children accept the incoming knowledge, and process it so that they can establish appropriate schemata (data driven), or develop current ones (driven data). Yolen and Al-Sharouni use both similar and different techniques in projecting their stories so that they can help drive data into child readers' schemata in a way each one of them thinks appropriate. The following subsection investigates these similarities and differences.

3.3.1 Similarities

a) Illustrations accompany each page in the two child-stories, and shed more light on the text given. These illustrations are so relevant that they help children create and/or develop existing schemata of characters and events. Whereas Ed Young skilfully illustrated Yolen's, Tamer Al-Sharouni did Al-Sharouni's.

b) The title given to each story fits its content. Each title ignites inactive existing schema so it can help the child receive and process the incoming knowledge. Yolen's title *The Emperor and the Kite*, for example, is immediately associated in the child's existing schema with kites they play with. A series of associations related to kites follow up; i.e. sticks, coloured paper, long strings, flying, heights, wind power, etc. Al-Sharouni's *A Sultan for a Day*, on the other hand, is associated with existing schema related to ancient life in Baghdad, Sultan's palaces, merchants, wealth, friends, marriage, etc. Arab readers, in particular, may build up their associations on the folktales of Arabian Nights, they might have heard, read, or watched on the TV.

c) There are some comprehension questions at the end of each story, that test children's assimilation of the different worlds of the story. These questions motivate children to concentrate while reading, and to get more involved in the worlds of the story. They also can function in two ways, as a driven-data tool, and as indicators to the frame of reference of each story. This technique adopted in both stories emphasizes their didactic nature.

d) Both authors assume the role of a narrator who attends to children's needs, and supplies them with necessary data so that they can develop the processes of communicativeness, coherence, and cooperativeness with the Text World

3.3.2 Differences

a) Yolen uses a preliminary section that brainstorms children before they get started reading the story. There are three pages that act as data-driven tools intentionally placed before the text so that they can help build up children's schema. The story does not start immediately. The technique followed helps develop existing schema by introducing well-known knowledge to the child, and makes smooth departure to the unknown. This

preliminary part is titled Vocabulary Power. Next to the title, a few lines introduce the main character in the coming story, i.e. 'The main character in "The Emperor and the Kite" is very small. It is sometimes surprising what someone or something small able to do.' These lines represent the foundation upon which recipients build up the Sub-world of characters. Then, a text on spiders, preceded by a column of vocabulary (8 words) is introduced. This technique may help decipher the difficulty of words expected. The text is about spiders and how powerful they may become; i.e. 'it would be a mistake to think of these tiny creatures as insignificant.'

Here, children's schemata of spiders help them develop other schema of the main character of the story that is so tiny in size but so powerful in action. This is a successful technique of building Text World characters who, in their turn, guided by the text linguistic choice and context, can create other fictional worlds (sub-worlds) in the story. Being didactic, the book integrates developing language skills by asking children to 'Think about what makes someone a loyal friend. Then write to describe someone you think of as a loyal friend.' This technique helps children engage their existing schemata produced by the previous reading on spiders and create a sub-world of their own. Besides, it helps them predict that the following story they will be engaged in, deals with 'a loyal friend'. Therefore, this technique serves as a data-driven tool.

Another technique that would help drive the incoming data is introducing the type of genre the children are expected to receive. The genre is explicitly introduced followed by a very few lines explaining the type of genre, i.e. 'Genre Folktale Folktales are stories that were first told orally. They reflect the customs and beliefs of a culture.' Following these few lines, a request is given to the child reader so that the incoming data is both driven and assimilated, i.e. 'In this section, look for (:): A plot that teaches a lesson (:): A main character who reflects the values of a culture. While children engage their existing schemata so that they can find appropriate responses to the requests given, they unconsciously create other schemas assimilating the incoming data.

Furthermore, like Al-Sharouni, Yolen adopts a technique of narration where she plays the narrator's part. However, Yolen's technique of narration looks different. Dialogue between characters is at the minimum. This technique is expected in children's folktales where a narrator creates character's world and events' world in a story. The narrator holds the worlds of the story in her hands and introduces them wherever and whenever she wants leaving intended spaces for her recipients' schemata to function creating an appropriate dialogue.

Yolen, on the other hand, uses child-talk-like language so that she may act as an actual mum or a nanny narrating a story to (her) children, or she may use the language as a data-driven tool.

b) Contrary to Yolen, Al-Sharouni does not use a preliminary part that might have prepared his child readers' schemata for driven data. Al-Sharouni might have intended this technique so that he could exploit the element of interest and excitement on his recipients' part when they read the title and, based on the previously data-driven they can build their own Sub-Worlds.

Furthermore, Al-Sharouni relies much on dialogue-technique in his narration. He just creates the situation and introduces the characters either in the Text World or in Sub-Worlds, giving his characters ample space to communicate with each other, and to create embedded sub-worlds in the text world. Both AL-Sharouni's narration and the dialogues exchanged by his characters help the recipients create their worlds of characters and

events in the story. Al-Sharouni helps his participants just by his linguistic choice and the context introduced.

Moreover, a significant phenomenon characterizes Al-Sharouni's child stories, among of which the current one is. Narration and dialogues are given in Standard Arabic. This could be intended by Al-Sharouni for implicit didactic purposes. Besides learning useful lessons from the events of the story, children get used to read Standard Arabic language as a vehicle of text-world builders, characters and events, and sub-worlds. Furthermore, when child readers get involved in the story, they unconsciously acquire some linguistic habits or revive their existing schemata through their exposure to Standard Arabic in the written form since they almost use colloquial varieties of Arabic in their casual interaction. Al-Sharouni hammers away at the acquisition of Standard Arabic language because it represents an important issue in countries whose native tongue is Arabic. Therefore, introducing, narrating, and creating dialogues in Standard Arabic language are celebrated contributions. Besides, writing in Standard Arabic, the common language among Arab countries, makes Al-Sharouni's stories understood in these countries where varieties of Arabic language in different dialects are used. In addition to the aforementioned points, Arabic folktales are better introduced to children in Standard Arabic since it fits the classic atmosphere of legends and fables: kings, palaces, courtiers, merchants, Jinni kingdom, etc.

Since Al-Sharouni drives new data, or exploits driven data through the dialogue-technique, EPISTEMIC PENDING elements are often used in the exchanges given. This can be explained in the light of dialogues nature for casual dialogues often use question-response technique. Moreover, Al-Sharouni exploits the capacity of Arabic in THE EPISTEMIC NEG elements employed by using several forms of making negative, (See, Instance 9). Furthermore, Al-Sharouni overuses ATTITUDINAL BELIEF/THINK elements and sub-elements so that he can create new Sub-worlds. It seems that he recourses to this technique because he wanted to make his characters as human as child readers, who can think, dream, and build up new sub-worlds, or get involved into existing ones.

4.0 Conclusion

The present study was conducted within the concepts of Text World Theory. The analysis of the data indicates that this theory is flexible enough to apply its principles to the two child story texts. The following observations sum up the investigation findings in the present study.

4.1 Observations

The investigation conducted in this study leads to the following observations:

a) Child story is a rich field for cognitive studies since the discourse employed addresses recipients whose schemata cannot accept data driven conveniently. Children are exposed to unlimited sources of data driven to them in more exciting forms, e.g. Spacetoan channel on the TV broadcasts scientific fictions, and high-tech movies projecting fabulous creatures and invented weapons that do not exist in the actual world. Therefore, children create sub-worlds within sub-worlds infinitely. This makes the data driven to them uninteresting unless they can engage their schemata out of curiosity or interest. Accordingly, more cognitive studies should be conducted to explain how Text World Theory works.

b) The analysis conducted indicates to the didactic nature of child story. Therefore, this element has to be pointed out and discussed within the frame of Text World Theory.

c) Scholars have not given child stories in Arabic much attention in their studies. Child stories reflect established cultural traditions and modes of thinking. Cognitive studied can address the element of culture both in the text data driven, and in recipients' already driven data existing in their schemata.

d) Scholars also can conduct comparative studies on child story in two or more different languages so that the recipients' involvement can be investigated from two angles, i.e. the Text World Theory dimensions, and the recipients' cognitive operations to assimilate, accept or reject the incoming data, sorting out and classifying the data driven, and the processes of storing it their memory.

The aforementioned analysis and discussion of how Text World Theory functions in child story, Yolen The Emperor and the Kite, have indicated some significant points.

1) Pre-reading transitional schema building and the titles given to child story plays an active role in the process of children's engagement with the text.

2) Post-reading checking schema, comprehension questions are so important in checking the power of the recipients' existing schemata and the consequences of the three characteristics of discourse, i.e. communicativeness, coherence, and cooperativeness.

3) Text World Theory has not turned scholars' attention to the importance o 'Attributes' in the text, and how they play a significant role in creating sub-worlds within and beyond the boundaries of a text. The writer of the present paper suggests that EPISTEMIC elements can incorporate 'ATTRIBUTES' as a sub-element of analysis.

Notes

¹Jane Yolen (born on February 11, 1939 in New York City) is an American author, and editor of almost 300 books. These include folklore, fantasy, science fiction, and children's books. Jane Yolen has been called the Hans Christian Anderson of America the 20th century because of her many fairy tales and story books. She wrote the Nabula Award-winning Sister Emily's Lightship (short story) and "Lost Girls" (novelette), as well as Owl Moon and The Emperor and the Kite, Caldecott Medal winners, the Commander Toad series and How Do Dinosaurs Say Goodnight.

²Ya'qub Al-Sharouni (born in February 1931) is a contemporary Egyptian child-story writer. He based most of his child-stories on folktales. He wrote more than 400 books; some of which gained top prizes in state-super contests in the 60's. Al-Sharouni's child-book, 'The Smartest folktales' was chosen as the best child-book in the world in Bologna in 2002. Fortunately, the same book gained the top prize in Suzan Mubarak's contest for child-literature in the same year. His child-stories are familiar to 10-15 year-old-children in Egypt and maybe in some other Arab countries. He has hundred thousands of young readers since he addresses them in standard Arabic, and he depicts his themes from the cultural environment the Arab children are quite aware of. He published his latest work, 'A Sultan for a Day', in the form of daily episodes in the child corner in the widely distributed 'Al-Ahram' paper issued in Cairo. In addition, it was published as a child story in 'The Green Library for Children' series. Excluding the adult readers, if we estimated that 2-3 children read the daily episode, and/or buy the story compiled in a book, the number of his

young readers would reach as many as one to two million children in the Arab world. Besides, most of his works have been published in child books, broadcast on the radio/TV, and acted in the child theatre.

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⁴ <http://chd.gse.gmu/immersion/knowledgebase/strategies/cognivism/SchemaTheory>

⁵ <http://www.laura.hidalgo@uam.es>

⁶ <http://www.ucm.es/info/circulo/no2/hidalgo.htm>

⁷ <http://www.ucm.es/info/circulo/no13/hidalgo>

⁸ <http://www.brocku.ca/english/courses/4F70/characteristics.html>

⁹ <http://www.ipl.org/div/kidspace/askauthor/Yolen.html>

⁹ <http://www.janeyolen.com/blurbs/emprotatk2.html>

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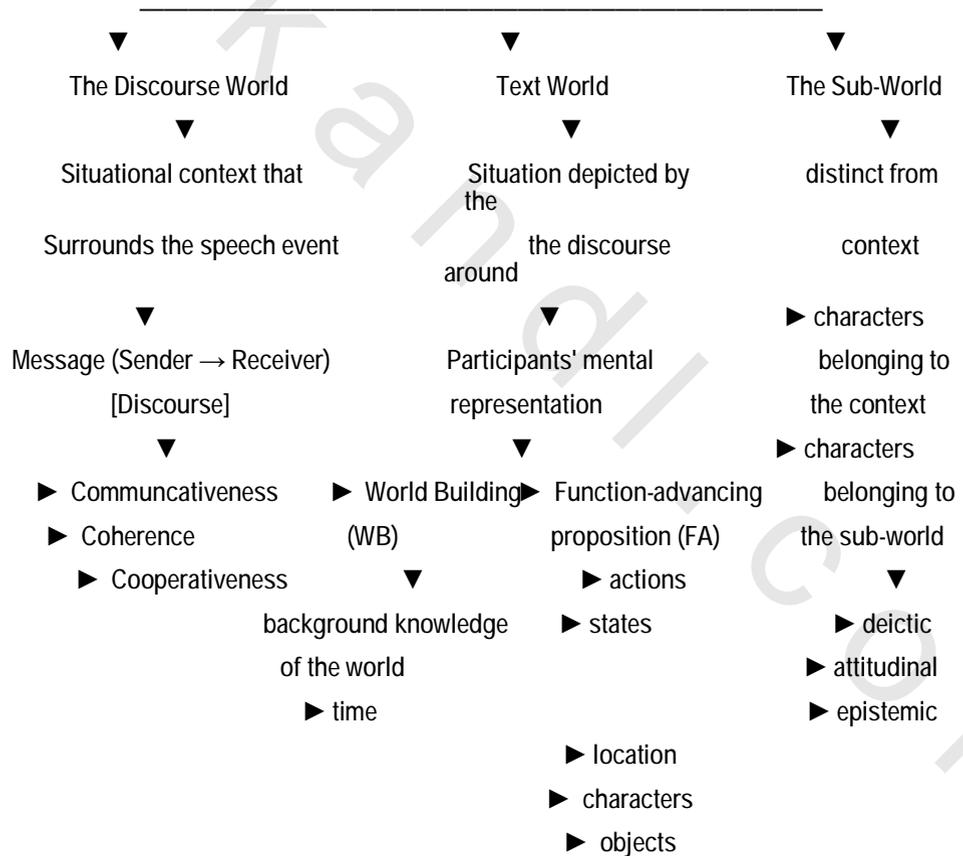
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Appendix I

Text World Theory



Deictic

Shifts in time location	in and	▶ Flashbacks ▶ Direct speech
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Attitudinal

Desire	Belief	Purpose
Wish	Believe	Characters' intentions of future acts or purposes
Want	Know	
Dream	Think	

Epistemic

Dimensions of possibility and probability

Scale:	Negation → defeated expectations
One end ▶ hypotheticality	Pending → question-form utterance
The other end ▶ certainty and impossibility	Metaphor → figures of speech
	Metonymy → figures of speech
	Simile → figures of speech

Appendix II

READING CONVENTIONS FOR THE SYMBOLS USED IN THE TRANSCRIPTION OF ARABIC FORMS

This reading transcription is adapted from (Ezzat's, 1975) pronunciation of Arabic, and Kharma's (1989).

Consonants

- ? ء glottal plosive, as in /ʔama:ma/; i.e. before, in front of
- b ب voiced bilabial plosive, as in /ba:ʔiʕu:/ seller, merchant
- t ت voiceless denti-alveolar plosive, non-emphatic, as in /ta:qu:l/; i.e. to say
- ث ث voiceless dental fricative, as in /θa:liθati/; i.e. third
- g ج voiced velar plosive, as in /gami:li/; i.e. gratitude
- h ح voiceless pharyngeal fricative, as in /ħa:qi:qatihi/; i.e. his actual feelings

x	خ	voiceless uvular fricative, as in /xairu:/; i.e. goodness
d	د	voiced denti-alveolar plosive, non-emphatic, as in /du ?a:batin/; i.e. fun
ḏ	ذ	voiced dental fricative, non-emphatic, as in /ḏa:lika/; i.e. that
r	ر	voiced alveolar flap, as in /raba:tat/; i.e. tapped gently
z	ز	voiced denti-alveolar sulcal fricative, as in /ziyaratil/; i.e. visit
s	س	voiceless denti-alveolar sulcal fricative, non-emphatic, as in /satuwaziع:u/; i.e. will distribute
š	ش	voiceless palato-alveolar fricative, as in /ša:bbun/ ;i.e. young man
ṣ̌	ص	voiceless alveolar emphatic fricative, as in /šaba:ḥu:/; i.e. morning
D	ض	voiced dental emphatic stop, as in /dayfu:/; i.e. guest
T	ط	voiceless dental emphatic stop, as in /ta:liba/ i.e. requesting
Z	ظ	voiced alveolar emphatic fricative, as in /Zaha:ra/; i.e. showed up
ع	ع	voiced pharangeal fricative, as in /عindamma/; i.e. when
لا	غ	voiced uvular fricative, as in /لاaira:hu:/; i.e. someone else
f	ف	voiceless labio-dental fricative, as in /fi:/; i.e. in, at, on
q	ق	voiceless uvular plosive, as in /qa:nu:n/; i.e. law
k	ك	voiceless velar plosive, as in /ka:na/; i.e. was
l	ل	voiced denti-alveolar lateral, as in /la:kina/; i.e. but
m	م	voiced bilabial nasal, as in /madi:nati/; i.e. city
n	ن	voiced denti-alveolar nasal, as in /naqqa:la:/; reported
h	ه	glottal fricative, as in /ha:ḏihil/; i.e. that's

/fama: lahu: miwaq/ فما له من واق /

wamala yuhibbu: /mirabbihim/ ومن لا يحب / من ربهم /

famai ya ع mal miwqa:la ḏaratin/ فمن يعمل مثقال ذرة / هدى /
للمتقين