

المنهج التحليلي المعرفي وفق نموذج صلاح والعلي 2025 لدراسات علم الأسلوب

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Framework of Salah and Al-Ali (2025) for Cognitive Stylistic Analysis

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المستخلص

تستكشف هذه الدراسة منهج التحليل الأسلوبي المعرفي الذي وضعه صلاح والعلي (2025)، والذي يجمع بين أفكار نظرية المخططات الذهنية والنماذج العقلية ونظرية التحول الاشاري لتفسير عملية فهم القراءة وتجربة القارئ. يبدأ الإطار بثلاثة عناصر نماذج أساسية هي نماذج العالم والتي يقصد بها البنية المعرفية لدى القارئ، النص ويقصد بها مفهوم بنية النص لديه ايضا، واللغة ويقصد بها لغة النص وعلاقتها بالقارئ، ويوضح كيفية تنشيطها وإعادة هيكلتها عبر العمليات المعرفية مثل الإضافة والتعديل وإعادة البناء. ويبين هذا النموذج العقلي المركب أثر التفاعلات اللفظية والتحويلات الاشارية في بناء العلاقة بين القارئ والشخصيات والأحداث ومساهمة هذه العمليات في الانجذاب الشعوري والفكري أثناء القراءة. كذلك تبرز أهميته كأداة منهجية بحثية لفهم العلاقة بين الاختيارات اللغوية والعمليات الذهنية ودوره في تفسير التفاعل

بين الأفكار والأسلوب ضمن الفهم السردي، إضافة لإمكانية تطبيقه على النصوص الرقمية والجناس الأدبية المتعددة، مما يجعله إسهامًا قيمًا في الدراسات الأدبية والمعرفية المعاصرة.

Abstract

This study explores the Framework of Cognitive Stylistic Analysis by Salah and Al-Ali (2025) that unites the ideas of the Schema Theory ST and Deictic Shift Theory DST to explain the reading comprehension process, which usually relates to schema activation, inferencing, tracking the discourse and memory integration in dual mental usage, namely short and long-term memory. In contrast, reading experiences that affect the reader's immersion, emotional response, engagement, and narrative shifts. The framework begins with three basic schema elements, namely, world, text, and language schemas, which guide the interpretation. These schemas are activated and restructured through cognitive processes such as accretion, tuning, and restructuring. The model further explains the processes through which discourse may preserve, reinforce, or disrupt the expectations of the readers, thereby influencing the emotional and intellectual engagements in the process of reading. The deictic shifts in perspective, time, and space also affect the relationships between readers, characters, and events, fostering empathy and immersion. The framework is an integrated set of cognitive elements for research on the interaction between linguistic selections and mental processes in the meaning-making process. The model not only describes the stylistic features but also relates them to the thinking, feeling, and imagining process of the readers in the process of reading. It therefore provides a detailed and elaborate perspective of the interaction between the thoughts and the style within the narrative comprehension. Moreover, it reveals a potential to be expanded to the digital and multimodal texts, thereby becoming a precious contribution to literary studies, as well as cognitive science studies in the modern world.





1 Introduction to the Framework

Cognitive Stylistics CS has become a cross-disciplinary area that combines linguistics, cognition, and literary analysis to understand how the reader mentally comprehends texts, and the impact and influence style has on meaning. It examines the interaction between features of language and the mental structures of the readers and allows a deeper insight into the origin of interpretation (Callejas et al., 2021). According to Dildora Bakhtiyarovna (2025), Cognitive Stylistics CS has developed as both a methodological and theoretical field (Stockwell, 2020; Semino & Culpeper, 2002). Salah and Al-Ali's (2025) model should be adopted because it consists of modified cognitive elements inspired by Schema Theory and Deictic Shift at this point, since it offers an organised approach to incorporating two significant strands, that is, Schema Theory ST and Deictic Shift Theory DST, into the cognitive-stylistic enterprise. Although previous researchers like Jabbar (2017), Khashan and Mohammed (2024), and Qadus (2023) have primarily treated these theories in isolation according to their studies, Salah and Al-Ali framework is an interwoven system of the theories made coherent. The relevance of this framework is that it has eclecticised from the Schema Theory ST and the Deictic Shift Theory DST because it provides a means of understanding not only what the readers know but also their change of perspective as they read.

2 Foundational Schema Components

Mental structures often shape human perception and thought processes across many cognitive models, which are widely considered the cognitive structures through which information is processed and interpreted. In Cognitive Stylistics CS, these three basic concepts, World, Text, and Language Schemas, are essential for explaining the process of literary interpretation (Ali Abdalla & Fatah, 2023). Similarly, Salah & Al-Ali's (2025) Framework has rightly pointed out these three different but mutually dependent schemas as the foundation of the reading process and has also suggested a more organised way than the previous models, which sometimes regarded the theories as being separate. Nonetheless, Jaafar (2020) pointed out the necessity of a dialogue concerning the interplay of the three factors as well as their respective input in the overall very complicated process of understanding a text.

2.1 World Schema

World schemas are mental constructs that encompass a culture's knowledge, customs, and values, and that readers use as a basis for their interpretation by filling in the gaps. World schemas remain a significant

factor in explaining how readers perceive social reality through the text, but scholars disagree about their flexibility. Pidduck (2020) pointed out that world schemas are like fixed "mental maps" that lead comprehension through different contexts, especially where cultural signs are clear. Boutyline (2021) puts forward the idea that cultural schemas are multi-level phenomena and can bias interpretation in a very strong way, leading to systematic differences between reader groups. Li (2024) carried out a review and pointed out that schemas get quickly altered in the digital environment; thus, cultural schemas are not always inflexible. Rather, platform-dependent "social media schemas" can modify the expectations in weeks instead of years.

2.2 Text Schema

Text schemas denote the patterns of narration and genre among them; they comprise the main actions, dialogues, or closures, which in turn signal to the readers what to expect concerning the structure and the purpose. Through these cues, both linguistic and internalised schemata, the readers create mental "text-worlds" where the genre markers and structural patterns guide the readers' strategies of interpretation (Gibbons, 2023). Harvey (2023) found that readers use narrative templates to clarify ambiguities. However, the use of templates varies according to the language of a particular literary work, depending on its complexity. Jaafar (2020) proved that text schemas and world schemas are interlinked; if the narrative form goes against the text-schema expectations, the readers might then depend on cultural world knowledge more to understand the text. Conversely, several critics claim that when readers depend too profoundly on explicit subgenre templates, they risk dominating the powdered linguistic features that actually produce stylistic meaning. Therefore, while text schemas are helpful in understanding the broad patterns of expectation, they must be paired with close linguistic analysis to reveal stylistic nuance (Canning, 2017).

2.3 Language Schema

Language schemas are internalised setups of idioms, syntactic frames, and conventional expressions that not only enable quick understanding but also create stylistic resonance. By means of recent studies in the areas of translation and stylistics, it was confirmed that idioms and culturally loaded expressions are accessed through the stored language schemas, which in turn influence meaning and register (Kulkova & Fischer, 2019). Vula and Nazli Tyfekçi (2024) demonstrated that the presence of idioms in a text adds to interpretive cost for the readers who do not possess corresponding language schemas.



Tulkinovna (2024) highlighted the role of syntactic familiarity and register in forming perceptual fluency and evaluative responses to style. For stylistic analysis, a pragmatic perspective is favoured since it accounts for the fact that the same idioms may evoke different stylistic impacts depending on the context.

3Schema Dynamics in Discourse

The comprehension of a text by humans relies on the interplay between a reader's pre-existing mental structures or schemas and the new information presented in the discourse. For every reader, there is a set of background knowledge, experiences, and expectations that influence the way they understand language and meaning. The authors can opt to keep these expectations, to reinforce them, or to break them off completely. These relationships, referred to as schema dynamics, demonstrate how texts either affirm or contest the cognitive and emotional responses of the readers (Rasakumaran & Patrick, 2019).

3.1Schema-Preserving Discourse

According to Xiao (2024), schema-preserving discourse does not challenge the reader's worldviews and narrative expectations and thus provides a smooth and predictable reading experience. A typical romantic story that goes through the usual stages of meeting, conflict, and resolution still gives a feeling of structure and coherence. There are such types of discourses that adopt well-known settings, make very understandable descriptions, and present the narratives in a very logical way, thus reinforcing the comfort and stability of the readers. On the other hand, this level of expectedness may reduce the need for cognitive inference and schematic restructuring, thereby limiting the depth of readers' interpretive processing and keeping readers within the boundaries of their existing cognitive and cultural frameworks.

3.2Schema-Reinforcing Discourse

In schema-reinforcing discourse, writers do not just keep the readers' familiarity alive, but they also make the readers' pre-existing beliefs or emotional associations stronger. This happens when the readings make use of the same style or theme to acknowledge the values, ideologies, or cultural norms (Jaafar, 2020). The study conducted by Wang and Huang (2024) reveals that narrative patterns and word choices support what the readers have already assumed to be true, which creates a feeling of comfort and togetherness. While reinforcing discourse may not be very powerful, it does increase the association between the textual signals and

the reader's subconscious belief system. It not only fits in with the previous schemas but also makes them stronger by emotional or rhetorical means.

3.3 Schema-Disrupting Discourse

On the other hand, schema-disrupting discourse proves to be a challenge to the readers' beliefs, and it also creates situations of surprise or confusion, which need a change in the way things are interpreted. It deliberately disrupts the habitual patterns of communication to stimulate thinking and to get the reader emotionally involved. Telling a story from a doubting narrator's point of view, presenting a poem that alternates between totally opposite images, or writing a novel that plays around with time and viewpoint are all ways of breaking up the accepted schemas. During such times, readers go through mental difficulties, and they have to reevaluate their comprehension and take in new meanings (Baldassano et al., 2018). This tactic is frequently utilised by writers to challenge prevalent views or to disclose unnoticed outlooks. In contrast to schema-keeping or boosting discourse that provides comfort and consensus, the latter type of discourse stimulates curiosity, critical thinking, and intellectual development. It not only broadens the reader's realm of interpreting things but also compels them to change or discard their old thinking structures (Harrison & Nuttall, 2018).

4 Cognitive Processes of Schema Modification

The development of comprehension is a gradual process that takes place as the readers come across new information, ideas, and experiences. In Cognitive Stylistics CS, this is referred to as schema modification, where the mental schemas are either accepted, changed, or completely rebuilt. Three processes of accretion, tuning, and restructuring are involved in this, which assimilate new meaning with the existing knowledge (Hogan, 2020).

4.1 Accretion Process

The study carried out by Zelazo (2023) found that the accretion process is considered the most basic type of schema modification in which readers introduce new data into an already existing schema without changing its form. It allows for a slow accumulation of knowledge and a stable understanding. Well-known storytelling scenarios, such as friendship or detective tales, can easily be incorporated into already existing schemas, thus making the understanding stronger. Readers expect certain events or characters to behave in certain ways, and these schematic cues help not



only ensure a smooth reading process but also support the continuity of thought. In this way, accretion provides the interpretive stability and, at the same time, enriches the understanding within the already familiar narrative and cultural frameworks.

4.2 Tuning Process

The process of tuning takes place when the readers encounter information that barely fits but somewhat tests their already developed mental framework. The mind does not simply dismiss it, but rather it clarifies or restructures the mental framework to include the new views without losing its main idea. This change is usually carried away by minor contradictions, emotional cues, and tonal changes that shape the reader's mind. Cognitive flexibility is encouraged through tuning and leads to the fact that the readers are capable of developing elaborated interpretations and becoming more tolerant of the characters and the plots that are complicated (Emmott et al., 2023).

4.3 Restructuring Process

A restructuring process is the most drastic stage in schema change, and it occurs when new information cannot be incorporated into existing models; hence, readers need to draw on their preexisting knowledge stored as structures in their brains. The process is initiated by paradoxes, ambiguous conclusions, or disruptions in style, and it leads to reinterpretation and the establishment of new meaning systems (Nickerson, 2024). Postmodern or unreliable narratives typically bring about this process, which requires cognitive effort but at the same time provides intellectual and emotional development. By means of restructuring, reading turns into an active exercise of reinterpretation that changes one's perception, creativity, and critical understanding (Yang, 2023).

5 Narrative Cues and Header Mechanisms

5.1 Precondition Header

A precondition header indicates a state or condition that must be present before a specific schema can be completely applied. An instance of this is the phrase "She had been feeling alone for weeks," which makes the reader ready to bring forth a "lonely person in crisis" schema. While some writers consider this to be nothing more than an introductory device, others hold that it indeed primes the whole story (Al-Saed & Abeid, 2025). Devoy (2019) indicates that in the case of children's reading, precondition signals allow the activation of the schema long

before the plot reveals itself. On the contrary, Pajares (2025) proposed that precondition headers by themselves may not be enough for schema triggering unless they are followed by stronger cues. Therefore, even though precondition headers seem to be quite straightforward, their potency is dependent upon the reinforcement that follows.

5.2 Instrumental Header

An instrumental header is the term for actions or means that facilitate the realisation of the schema. For instance: "He picked up the phone and dialed the number" indicating that the upcoming schema could be "emergency call", "help sought", or "confession" depending on the context. In this case, the stylistic function is to move the text from a mere condition to a consequence, thus leading the reader's focus. Early actions in the narrative succession stimulate schema-relevant brain areas more powerfully than non-essential accounts (Baldassano et al., 2018).

5.3 Local Header

A local header is a schema-activating cue that provides short, context-specific information guiding the reader's immediate understanding of a scene or event. It works like a signpost that helps readers activate the right schema for what is about to happen. For example, a line such as "By midnight, the streets were empty" sets up a schema of silence, anticipation, or suspense. This enables the readers to be psychologically ready for an action or mood to occur (Al-Saed & Abeid, 2025). The local cues (time, place, or emotional tone) assist the reader in concentrating attention and gaining understanding in the most effective way possible. Stylistically, local headers are used by authors to regulate pacing/mood changes in a narrative. They tend to be used at the beginning of paragraphs or scene transitions, allowing the flow between ideas or events to be smooth (Fareed et al., 2024).

5.4 Internal Conceptualisation Header

A conceptualisation header, in its turn, marks the transition into thoughts, feelings, or perceptions of one of the characters. It triggers the mental-state schema of the reader, which leads to an interpretive shift of outer events into inward thinking. As an example, the author can state that "she wondered whether the silence was forgiveness", and this is to prepare readers to enter the reflective realm of the character. These signals stimulate the reader to develop empathy and cognitive affiliation with the character. In a stylistic approach, internal conceptualisation headers form depth and closeness through the fusion of narrative voice and personal cognisance. They are employed tactfully to slow down the speed of the



narrative and increase the emotional impact, giving the reader an opportunity to touch the depths of the psychological nuances of a story (Ingham, 2020).

6 Deictic Structures and Cognitive Shifts

Deictic structures influence reader engagement with a story by providing anchors for meaning in time, space, and character through signals such as pronouns or spatial indicators (Abdulla, 2022). Salah and Al-Ali (2025) suggest that these shifts not only help the reader to follow along but also to develop greater understanding, sympathy, and deep immersion into the narrative. In that case, readers are popping up and pushing down in the narrative as they were experiencing the events from their points of view.

6.1 Deictic Centre

The deictic centre is the psychological "HERE" and "NOW" from which a story is experienced, and it determines what is referred to as "this place," "now," or "I" in the narrative. In most cases, the deictic centre is anchored in the narrator's or main character's position, allowing the reader to perceive the events in a certain way. Authors frequently dabble in this centre; they switch the point of view from external to internal. Consequently, the readers have to change their mental coordinates, which results in stronger identification, and they can also experience the story from the character's mind (Harahap & Damanik, 2025).

6.1.1 Spatial Deictic Shift

According to Dancygier (2021), spatial deictic shift is the change in the narrative point of view concerning the location of the events. Expressions such as "from the hilltop" or "inside her mind" indicate this shift and lead the readers to picture not only the places but also the characters' feelings and viewpoints. Such cues that are found in the text are useful in the process of cognitive immersion, thereby enabling the readers to be in the story world in a real sense. The alterations in the places —open fields transformed into closed rooms —such as the feeling of safety or anxiety. These transitions are often used by the authors to manage the degree of engagement and, therefore, make spatial deixis a mental and emotional map.

6.1.2 Temporal Deictic Shift

The study carried out by Harahap and Damanik (2025) revealed that temporal deictic shifts cause the readers to progress through the changes in the narrative time with the assistance of such signs as then, later, or in



that moment. These changeovers in Cognitive Stylistics CS are not just in a sequence of events; they also construct and dismantle memory and anticipation, and hence enable the readers to experience the overlapping of the various time levels, past, present, and future. These changes are both cognitive and affective since a cognitive process of recalling or forecasting is typically accompanied by a feeling. As an example, when a character reflects on his childhood, the reader may experience the same nostalgia or regrets, thus making the narrative an even more dynamic and immersive process.

6.1.3 Personal & Social Deictic Shift

Personal deixis is the term used to describe the use of the pronouns that denote the identity and relationships of the parties, e.g., I, you, they. A change in these references brings about a change in the perceptions of the readers on the alignment of the narrator. The use of first-person perspective brings the reader close to the narrator's viewpoint, while the use of third-person perspective creates a distance similar to that of an observer (Ingham, 2020). Social deixis plays a role in the same way by showing the characters' roles, the hierarchy among them, and their intimacy, all of which influence the readers' empathy and perception of power. For instance, when the author moves the character from "Mr. James" to "James," it diminishes the social distance between them, thus creating a bond. Writers draw on these techniques to lead the reader back and forth between intimacy and detachment, which in turn makes the emotional realism more powerful (Harahap & Damanik, 2025).

6.1.4 Relational Deictic Shift

Relational deixis signifies the transitions in the representation of relationships among entities in the discourse. In contrast to personal deixis, which is concerned with the speaker, relational deixis points out the interactions between the views. An example of this is when a character feels that another has thoughts or feelings, then the deictic centre is extended to include multiple consciousnesses. The alterations produce empathy in narrative fiction and allow the reader to alternate the perspectives (Currie, 2021). As the narration switches between the victim and the antagonist, the reader gets to feel the moral and emotional tension and thus gets a deeper insight after reflection. This sympathetic interaction on several levels not only augments the active involvement of the reader but also augments the analogy of the ethical elements of the text.



7. Cognitive Stylistic Techniques

7.1 Free Indirect Thought FIT

Free Indirect Thinking FIT is a stylistic device that demonstrates one of the important forms of cognitive blending. FIT is a blend of the views of the narrator and the character with no markers, and therefore, the psychological realism is enhanced by the fusion of voices that remains unclear. Harrison and Nuttall (2018) pointed out that FIT is a cognitive stylistic device that enables readers to glide through intricate mental states and points of view without any effort. In cognitive stylistics CS, free indirect thought FIT is recognised as a stylistic manifestation of cognitive blending, merging the viewpoints of the narrator and the character. In contrast to direct thought that clearly indicates the use of sentences like "She thought: I must flee", or even indirect thought that goes like "She thought that she must flee", FIT shows the thought of the character through third-person narration, but keeping the character's viewpoint: "She must flee – how had it come to this?" This technique helps the readers to perceive the character's thought processes without breaking the storytelling continuity (Guo, 2017).

FIT is a perfect illustration of cognitive blending since it merges the author's voice and the persona's awareness. Rundquist (2020) described how FIT transforms the silent thoughts into the thoughts that the reader can perceive as real. This makes the story sound more realistic, and the reader can better comprehend the feelings and motivations of the characters. Through this, not only does the FIT technique bring character consciousness closer to the reader during the third-person narration, but it also adds a stylistic richness to the characterisation, which enhances



deeper psychological depth. Guo (2017) explained that the reader was able to listen to the inner voice of the character and follow the story. The method is capable of rendering not only the ideas, but also emotions, motivation of the actions, and subtle mental work. It resembles a bridge that brings the reader closer to the plot by combining the character viewpoint with the narrator.

8. Integrative Discussion

Salah and Al-Ali's (2025) Framework of Cognitive Stylistic Analysis combines the nineteen items of the Schema Theory ST and the Deictic Shift Theory DST into one framework of interpretation, which is a hybrid method of doing things. All these combine in describing understanding as a dynamic between language, cognition, and context. The model begins with the world, text, and language schemas, which are the initial mental structures that result in interpretation. These schemas are then triggered by different processes such as accretion, tuning, and restructuring (Hogan, 2020). The second part of the model includes the dynamics of schema, preserving, reinforcing, and disrupting discourses that affect the means through which texts are either compliant or challenging what the readers expect. This shifting process is connected directly to deictic shifts, where vision, time, and space in the story are changed continuously to ensure that the readers have to change their mental and emotional status. As an example, spatial or temporal deixis shift may leave the reader with a stronger impression of the character world, but the application of personal and relational deixis can lead to empathy and social insight (Abdulla, 2022).



In addition, the narrative headers, precondition, instrumental, local, and internal conceptualisation, prove how much easier schema activation is facilitated by subtle textual stimuli. When used together with Free Indirect Thought FIT, these clues make an unspoken connection between the narrator and character consciousness, better psychological realism (Rundquist, 2020). This connection of schema activation and deictic movement with stylistic technique indicates that the system developed or modified by Salah and Al-Ali as a whole system, with all its components influencing meaning, is complete. This method provides the opportunity for the correct textual interpretation, which cannot be provided by the conventional linguistic description. Even the professional interpreters can probably forecast the specific times at which a reader's cognition and emotion are affected by the very same stylistic pattern and, subsequently, would provide them with a quantifiable understanding of the reader experience. The frameworks such as this are thought to be universal not only to literature but also to media and digital genres (Liu, 2022; Gibbons, 2023). Thus, the model proposed by Salah and Al-Ali is not limited to narrative discourse and is a versatile instrument for examining the meaning, perspectives, and emotions of modern multimedia texts.

9. Implications for Cognitive Stylistic Research

Methodologically, the application of the nineteen-element model will make scholars go beyond merely describing distinct text characteristics. Rather, it enables them to wonder at how understanding is built up, what an understanding leads to a schema, how it alters, what changes occur in the story world, and how expectations of the reader about the genre are influenced. Multi-layered annotation is now a necessity: marking of the



reader's background knowledge, textual cues, schema transitions, world switches, and context shifts must all be done (Jaafar, 2020).

This methodology clears the way for applications across different disciplines. In psycholinguistics, the model provides researchers with the possibility of a quantifiable identification of the timing and the nature of schema change (Ali Abdalla & Fatah, 2023). In cultural studies, it allows one to observe the cultural schemas that a text activates and how these schemas are altered (Jaafar, 2020).

The model's multi-layered technique guarantees the systematic capture of both the textual and cognitive factors, thereby linking the linguistic description to the cognitive-stylistic analysis. One of the future plans is to carry out empirical tests of the nineteen-element model in different genres and to apply it partially or to extend it beyond Salah and Al Ali's framework to cover interactive digital texts, multimodal discourse, and cross-lingual reading experiences (Liu, 2022). The model integrates schema activation, textual cues, world-building, and the background knowledge of the reader to take cognitive stylistic research to a deeper, systematic approach. It does not just enhance textual interpretation but also supports replicable, cross-disciplinary studies, which offer a strong foundation for future work in linguistics, literature, media, and digital discourse analysis (Ali Abdalla & Fatah, 2023).

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