T.C.
VAN YÜZÜNCÜ YIL ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI

A COGNITIVE POETIC ANALYSIS OF KURT VONNEGUT'S *SLAUGHTERHOUSE FIVE*

YÜKSEK LİSANS TEZİ

HAZIRLAYAN
ROGER ALAN TUNÇ

DANIŞMAN
DOÇ. DR. AYDIN GÖRMEZ

VAN 2022

KABUL VE ONAY SAYFASI

<table>
<tr><td colspan="2">Roger Alan Tunç tarafından hazırlanan “A COGNITIVE POETIC ANALYSIS OF KURT VONNEGUT’S SLAUGHTERHOUSE FIVE” adlı tez çalışması aşağıdaki jüri tarafından OY BİRLİĞİ / OY ÇOKLUĞU ile Yüzüncü Yıl Üniversitesi İngiliz Dili ve Edebiyatı Anabilim Dalında YÜKSEK LİSANS TEZİ olarak kabul edilmiştir.</td></tr>
<tr><td>Danışman: Doç. Dr. Aydın GÖRMEZ
İngiliz Dili ve Edebiyatı ABD, Van Yüzüncü Yıl Üniversitesi
Bu tezin, kapsam ve kalite olarak Yüksek Lisans Tezi olduğunu onaylıyorum/onaylamıyorum</td><td>...……</td></tr>
<tr><td>Başkan: Doç. Dr. Aydın GÖRMEZ
İngiliz Dili ve Edebiyatı, Yüzüncü Yıl Üniversitesi
Bu tezin, kapsam ve kalite olarak Yüksek Lisans Tezi olduğunu onaylıyorum/onaylamıyorum</td><td>……...</td></tr>
<tr><td>Üye: : Dr. Öğr. Üyesi Zeki EDİS
İngiliz Dili ve Edebiyatı, Yüzüncü Yıl Üniversitesi
Bu tezin, kapsam ve kalite olarak Yüksek Lisans Tezi olduğunu onaylıyorum/onaylamıyorum</td><td>……...</td></tr>
<tr><td>Üye: Dr. Öğr. Üyesi Şahin KIZILTAŞ
İngiliz Dili ve Edebiyatı, Bitlis Eren Üniversitesi
Bu tezin, kapsam ve kalite olarak Yüksek Lisans Tezi olduğunu onaylıyorum/onaylamıyorum</td><td>……...</td></tr>
<tr><td>Yedek Üye: : Dr. Öğr. Üyesi Üyesi Emrullah ŞEKER
İngiliz Dili ve Edebiyatı, Bitlis Eren Üniversitesi
Bu tezin, kapsam ve kalite olarak Yüksek Lisans Tezi olduğunu onaylıyorum/onaylamıyorum</td><td>……...</td></tr>
<tr><td>Yedek Üye: Dr. Öğr. Üyesi M. Metin BARLIK
İngiliz Dili ve Edebiyatı, Yüzüncü Yıl Üniversitesi
Bu tezin, kapsam ve kalite olarak Yüksek Lisans Tezi olduğunu onaylıyorum/onaylamıyorum</td><td>……...</td></tr>
<tr><td>Tez Savunma Tarihi:</td><td>16/09/2022</td></tr>
<tr><td colspan="2">Jüri tarafından kabul edilen bu tezin Yüksek Lisans Tezi olması için gerekli şartları yerine getirdiğini ve imzaların sahiplerine ait olduğunu onaylıyorum.
…….
Prof. Dr. Bekir KOÇLAR
Sosyal Bilimler Enstitüsü Müdürü</td></tr>
</table>

ETİK BEYAN

Van Yüzüncü Yıl Üniversitesi, Sosyal Bilimler Enstitüsü **Tez Yazım Kural- larına uygun olarak hazırladığım bu tez çalışmasında;**

- Tez içinde sunduğum verileri, bilgileri ve dokümanları akademik ve etik kurallar çerçevesinde elde ettiğimi,
- Tüm bilgi, belge, değerlendirme ve sonuçları bilimsel etik ve ahlak kuralla- uygun olarak sunduğumu,
- Tez çalışmasında yararlandığım eserlerin tümüne uygun atıfta bulunarak kaynak gösterdiğimi,
- Kullanılan verilerde herhangi bir değişiklik yapmadığımı,
- Bu tezde sunduğum çalışmanın özgün olduğunu

bildirir, aksi bir durumda aleyhime doğabilecek tüm hak kayıplarını kabullendiğimi beyan ederim.

(İmza)

ROGER ALAN TUNÇ

Yüksek Lisans Tezi

VAN YÜZÜNCÜ YIL ÜNİVERSİTESİ

SOSYAL BİLİMLER ENSTİTÜSÜ

Eylül, 2022

KURT VONNEGUT'UN *SLAUGHTERHOUSE FIVE* ROMANININ BİLİŞSEL ŞİİRBİLMSEL İNCELEMESİ

ÖZET

Son birkaç on yılda, edebiyat eleştirisinde bazı önemli değişiklikler yaşandı. Diğer birçok çalışma alanındaki bilişsel dönüşle birlikte, edebiyat teorisi ve eleştirisi alanı da edebiyatın doğasına ilişkin soruları yanıtlamaya çalışma biçiminde paradigmatik bir değişiklik gördü. Edebiyat araştırmalarındaki bu paradigma değişimi bilişsel şiir bilimin ortaya çıkmasına yol açmıştır. Bilişsel şiir bilim uygulayıcıları, psikoloji, dilbilim ve biçembilim gibi alanlardaki yeni verileri edebiyat kuramına entegre ederek, edebi metinlerin yaratılması ve algılanması ile ilgili süreçleri anlamaya çalışırlar. Bu tez, bilişsel şiir bilimin düzyazıya uygulanabilirliğini göstermek ve Kurt Vonnegut'un *Slaughterhouse Five*'da kullandığı, romanı ana akım edebi gelenekten oldukça farklı kılan stratejileri ortaya çıkarmak için söz konusu romanı sırasıyla bilişsel şiirbilimde kullanılan metin dünyaları theorisi, figür-zemin teorisi ve şema-senaryo teorisiyle incelemeyi amaçlamaktadır. Tezin ilk bölümünde, bilişsel şiirbilimin temel ilkelerine kısa bir giriş yaptıktan sonra, bu üç teorinin her biri hakkında sırayla bilgi verilecek ve belirli tekniklerin edebi metinlerde kullanılmasının yarattığı etkiyi anlamak için bu teorilerin her birinin edebi metinlere nasıl uygulanacağı açıklanacaktır. Tezin ikinci bölümünde, *Slaughterhouse Five* yukarıda bahsedilen üç bilişsel şiirbilimsel teori ışığında hem dilsel hem de bağlamsal olarak incelenecek ve yorumlanacaktır.

Anahtar Kelimeler: bilişsel şiirbilim, metin dünyaları teorisi, şekil ve zemin teorisi, şemalar ve senaryolar

Sayfa Sayısı: vi + 67

Tez Danışmanı: Doç. Dr. Aydın GÖRMEZ

M.A. Thesis

VAN YÜZÜNCÜ YIL UNIVERSITY

INSTITUTE OF SOCIAL SCIENCES

September, 2022

A COGNITIVE POETIC ANALYSIS OF KURT VONNEGUT'S *SLAUGHTERHOUSE FIVE*

ABSTRACT

In the last few decades, literary criticism has undergone some significant changes. With the cognitive turn in many other disciplines of studies, the field of literary theory and criticism has also seen a paradigmatic change in the way it has tried to answer the questions related to the nature of literature. This paradigm shift in the study of literature has led to the emergence of cognitive poetics. By integrating insights from fields such as psychology, linguistics, and stylistics into literary theory, the practitioners of cognitive poetics try to understand the processes involved in the creation and reception of literary texts. This thesis aims to respectively apply text world theory, the theory figures and ground, and the theory of schemas and scripts which are used in cognitive poetics to Kurt Vonnegut's *Slaughterhouse Five* in order to both demonstrate the applicability of cognitive poetics to prose and reveal the strategies Vonnegut used in *Slaughterhouse Five* that make the novel highly deviant from the mainstream literary convention. In the first part of the thesis, after a brief introduction to the main tenets of cognitive poetics, each of these three theories will be reviewed successively. And, it will be elucidated how each of these theories can be utilized in order to understand the effect created by the application of certain techniques in literary texts. In the second part of the thesis, *Slaughterhouse Five* will be analyzed and interpreted both linguistically and contextually in the light of the aforementioned three cognitive poetic theories.

Keywords: cognitive poetics, text world theory, figures and grounds, schemas and scripts

Page Count: vi + 67

Supervisor: Assoc. Prof. Aydın GÖRMEZ

CONTENTS

ÖZET ..... **iii**
ABSTRACT ..... **iv**
CONTENTS ..... **iii**
INTRODUCTION **1**
1. COGNITIVE POETICS **5**
1.1 Text World Theory 9
1.2 Figures and Grounds 20
1.3. Scripts and Schemas 25
2. THE ANALYSIS OF SLAUGHTERHOUSE FIVE **29**
2.1 Text Worlds in Slaughterhouse Five 29
2.1.1. Discourse World and Paratextual Sections 30
2.1.2 Matrix Text Worlds of Slaughterhouse Five 38
2.1.2.1. Dresden 41
2.1.2.2. Tralfamadore 44
2.1.2.2. Ilium 48
2.2. Figures and Grounds in Slaughterhouse Five 51
2.3. Schemas and Scripts in Slaughterhouse Five 57
CONCLUSION **61**
REFERENCES **63**
CURRICULUM VITAE
ORIGINALITY REPORT

THE LIST OF FIGURES

Figure 1.1 world building elements 15
Figure 1.2 world building and advancing 18
Figure 1.3 Rubin's Vase 21
Figure 2.1 Text worlds of the limerick 35
Figures 2.2 Sample text worlds from the opening lines 40
Figure 2.3 Sample text worlds from the matrix text world of Dresden 43
Figure 2.4 Sample world-switches and modal worlds from the matrix world of Ilium .. 51

INTRODUCTION

Kurt Vonnegut's *Slaughterhouse Five* (1969) was written to reveal one of the deadliest massacres in the 20th century. Vonnegut who came from a German family was born and brought up in the USA and was sent to the German city of Dresden as an American soldier where he was captured as a prisoner of war by the German army and kept in a meat locker. On February 13, 1945 the city was bombarded by the American army. It is believed that more than 130.000 civilians were killed in the bombardment of Dresden (Diwany, 2014: 83). Vonnegut survived the attack because the meat locker that gave its name to the novel was not damaged during the attack. The residents of Dresden and German officials weren't expecting such an attack because, unlike many other German cities, Dresden was famous for being a center of art and literature rather than being a military base (Işık, 2016: 361).

Slaughterhouse Five was based on the experiences of Kurt Vonnegut during WWII. Just like the protagonist, Billy Pilgrim, Vonnegut himself experienced many of the events that take place in the novel. Thus, the novel has many autobiographical elements that have caused many critics to call it a quasi-autobiographical novel. On various occasions Vonnegut has stated that he wanted to write about the catastrophic events he witnessed during the war; however, he was not able to write it for about 20 years after the events took place. The year that the novel was written deserves particular attention: When *Slaughterhouse Five* was first published in 1969, the United States was in the middle of a crisis with Vietnam. Vietnam War had augmented Vonnegut's anti-war feelings and was influential in the creation of the novel.

The novel incorporates fictitious elements and settings to the brutal reality of Dresden. The protagonist of the novel Billy Pilgrim, born in 1922, in Ilium, has classes in optometry. After a certain time he finds himself dragged into the army and is trained as a chaplain's assistant. Billy is sent to the Battle of Bulge in Belgium and captured by the German army. Before he is sent to Germany, he sees all his life: past present and future in one glimpse, which is the starting point of his relentless time travel. When they arrive in Dresden, the POWs are put in a former slaughterhouse.

One night the American army attacks the city and kills almost all the living creatures in the city except for some lucky survivors. Billy is one of the survivors with some German officials and some other POWs who were in the slaughterhouse at the time of bombing. After the attack, Billy and the other POWs are made to gather and classify corpses.

Billy witnesses many violent events such as the death of the old high school teacher Edgar Derby for taking a teapot from the rubble. After a certain time the Russian army invades the city of Dresden and Billy is freed. Billy turns back to the United States and finishes his optometry classes. Meanwhile, he gets married and has two children. Billy has some neural problems and is put into a hospital where he is introduced to the writings of the fictional writer Kilgore Trout whose writings are very similar to the writings of Kurt Vonnegut.

After his daughter's wedding Billy tells that he has been captivated and taken to a planet called Tralfamadore, and he has been mated with a magazine star called Montana Wildhack. The Tralfamadorians put them in a zoo which has the shape of a dome and observe their behavior to understand the life on earth. Billy reports that the Tralfamadorian perspective of life is completely different from that of humans. In Tralfamadorian vision, life is four dimensional, and for this reason they can perceive time as a whole. So, there is no past, no present and no future which are the products of three dimensional human vision. Time is like a whole spread sheet, and they can see all the moments spontaneously. Another important thing that differs in the Tralfamadorian perspective is the view of free will. Tralfamadorians tell Billy that the concept of free will is something that human earthlings have made up because of their impaired cognition. While Billy is at a conference talking about all he has lived and learned on Tralfamadore, he also reports that he is going to be killed by a man from the army and it happens as he reports.

Slaughterhouse Five has been mostly commentated for featuring one of the most outstanding examples of postmodern literature. Postmodernism, as a movement in philosophy, art, literature and many other areas of life, has come into being after the Second World War. Postmodernism as a whole is difficult to define although a lot has been written about the concept. As a result of the two world wars, people

started to question the meaning of life. Thus, concepts such as "anything goes" started to appear in literature which would pave the way for postmodern phenomena (Tekin, 2010: 7). There are mainly two different approaches concerning the proliferation of postmodern idea. The first approach claims that postmodernism has come out as a continuation of modern philosophy, which was widely spread in the first half of the 20th century. During the 1920s and 1930s authors like James Joyce and Virginia Woolf created works of art and literature that blurred the lines between genres and advocated a more fragmented style in literature. This new perspective can be considered as the starting point of postmodernism.

On the other hand, some critics claim that postmodernism is a reaction to the totalitarian view of life that the modernist philosophers and artists maintained. According to (Farhangpour & Abdolsalami, 2016: 2), postmodernism rose in reaction to the existing social order that took its roots from the progressivist philosophy of the Enlightenment Era. In postmodern art and literature, contrary to the philosophy of enlightenment and modernity, the concept of objective truth is rejected. Instead of this totalitarian view, a much more fragmented, liquid and deconstructive view of art and literature is adopted. This fragmentation usually comes from the conception that life does not have any inherent meanings to it, and thus there are not right ways or wrong ways of doing things. For this reason, postmodern philosophy celebrates mini-stories instead of grand-stories and creates a new perspective to the way discourses in social, political, economic and artistic arenas are created and perceived.

One of the techniques that Vonnegut uses in *Slaughterhouse Five* that makes it different from modern literature is its temporally non-linear narration. While temporal unity and linearity is one of the most distinctive elements that is sought in the modern literature, Vonnegut's *Slaughterhouse Five* destroys this linearity and offers jumbled movements in time and space. Billy pilgrim who has come "unstuck in time" experiences different moments of his life at the same time. Wayne D. McGinnis, who has studied the relationship between the form and the themes in *Slaughterhouse Five,* asserts that the non-linear structure of the novel has much to do with the author's view of life and literature: Vonnegut consciously avoids grid like

framing as a reaction to the holistic view of modern era (McGinnis, 1975: 56). The chaotic effect created by this discontinuity in time illustrates the exact nature of postmodern philosophy which claims that there is arbitrariness rather than purpose in the events that happen. On the other hand, Susanne Vees-Gulani brings a more specific perspective to Billy's time travel and asserts that "being spastic in time" represents the Post Traumatic Stress Disorder Billy experiences after the horrific massacre he witnesses in Dresden because he has never been able to get rid of those experiences in his subconscious (Vees-Gulani, 2003: 177).

Another technique that has been used excessively in *Slaughterhouse Five* is intertextuality. Vonnegut makes a wide range of intertextual connections in *Slaughterhouse Five* to strengthen his point. There are various references to different genres and discourses which Charles B. Harris summaries as:

> *Low fiction, criticism, documentary studies, High level realistic fiction, poetry, science fiction, - one could add light opera (The pirates of Penzance), movie strips, prayers, hymns, professional journals, newspapers, the Bible, drama, classical odes, dirty limericks, past popular songs (That Old Gang of Mine, Leven Cent Cotton), speeches, political propaganda (Campbell's memograph), pornographic magazines, forwards to books, six Kilgore Trout novels, and references to writers of various ages and genres*… (cited in Jadwe, 2009: 33)

Majeed U. Jadwe asserts that the intertextual references in *Slaughterhouse Five* do not construct one unified paradigm. Instead, they serve the pluralistic nature of the novel which welcomes multiple realities and fictionalities at the same time (Jadwe, 2009: 34). According to (Merril and Scholl, 1978: 73) Vonnegut's intertextual references to events such as Vietnam War, Martin Luther King's and Robert F. Kennedy's murders as well as the tumult in minority regions signifies the ties between these events and Dresden massacre; and by doing so, he shows the brutal face of human civilization.

The point of view, just like the other narrative techniques used in the novel, is not unified. Most of the novel is written with omniscient third person point of view. However, the first and the last chapters of the novel have been mostly written with the first person point of view. This alteration in the point of view makes the novel deviant from the mainstream literature in two important aspects. Firstly, it makes the novel metafictional because the fictive nature of the book is consciously reminded to the reader. Secondly, it strengthens the claim that *Slaughterhouse Five* is

a quasi-autobiographical novel because the author becomes the narrator at various points. Vonnegut merges and manipulates different points of view and settings to propose an alternative to the "used upness" of modern writing techniques (Jweid et al, 2015: 73).

1. COGNITIVE POETICS

Cognitive poetics is a comparatively new field of study which aims to understand the inherent mechanism of literary language. One of the key moments for the development of cognitive poetics was the year 1998, when a forum called "Literature and the Cognitive Revolution" was held in the annual convention of Modern Language Association (Barry, 2002: 311). The terms *cognitive* and *poetics* were first used together to describe the application of the data derived from cognitive linguistics to the analysis and interpretation of poetry by Reuven Tsur in the late 20th century. Tsur's aim was to integrate findings from neuroscience and advancing cognitive sciences to come up with a more scientific theory of poetry. Thus, Tsur mostly limited his studies to the analysis of poetry; however, in the last 20 years or so, this new field has gained prominence in the analysis of almost every genre of literature (Görmez & Tunç, 2021: 179). Tsur explains the significance of cognitive poetics with the following words:

> *I propose to trace briefly the place of Cognitive Poetics between critical impressionism and analytic criticism. There are, on the one hand, impressionist critics who indulge in the effects of literary texts, but have difficulties in relating them to their structures. On the other hand, there are analytic and structuralist critics who excel in the description of the structure of literary texts, but it is not always clear what the human significance is of these texts, or how their perceived effects can be accounted for. Cognitive poetics, as I conceive of it, offers cognitive theories that systematically account for the relationship between the structure of literary text and their perceived effects* (Tsur, 2008a: 1)

As it can be understood from Tsur's account of cognitive poetics, there have been two opposing views of literary conception: literary theory has mostly focused on the interpretive aspects of literature and valued the effects of literary texts with impressionist methods. On the other hand, linguistic approaches have developed certain methods and tools for breaking down linguistic units, but they have mostly ignored the problem of context. However, because the two sides have been at odds with each other, neither has been able to systematically account for the complexity of

language and literature. The tension between literary critics and linguists has been based on the assumption that literature cannot offer any insights to linguistics and vice versa. However, with the development of cognitive poetics, it has been observed that these two fields may complement each other with the various perspectives and tools they bring into the study of literature (Brandt & Brandt, 2005: 128; Freeman, 2012: 1176).

As its name suggests, cognitive poetics combine two extraneously wide fields of study to account for the analysis of literature. The first of these two fields is cognitive sciences which is a cross-disciplinary area including such sub-fields as cognitive linguistics, cognitive psychology, cognitive neuroscience, computational cognition etc. Cognitive approach to the understanding of language can be characterized with its encyclopedic view of language. While most of the twentieth century linguistic theories, Chomskian School in particular, have regarded "performance", which includes literature, as being inadequate to account for language, and tried to come up with a theoretical frame that highly valued "competence", referring to the knowledge of language which is not necessarily produced in the form of speech or writing; cognitive linguistics adopted a wider frame that has devoted itself to the understanding of language as a whole (Freeman, 2006: 404-405). In this sense, the cognitive aspect of cognitive poetics aims to bring in a scientific perspective to the analysis of literature based on the findings of cognitive sciences.

The term "poetics", on the other hand, comes from literary theory, dating back to Aristotle's *Poetics,* in which he tried to define the characteristics of a good tragedy (Verdonk, 2005: 236; Freeman, 2005: 33). In this regard, cognitive poetics is closely related to formalism, rhetoric and stylistics because of its linguistic focus in literary study. However, what is new in cognitive poetics, according to Peter Stockwell, is that it has completed the evolution of stylistics by bringing a psychological and socio-cultural dimension into the play (Stockwell, 2007: 137). While Stockwell openly addresses the shortcomings of classical stylistics, he also criticizes literary theory for avoiding going into linguistic detail, and subjectively judging the value of works of literature (Stockwell, 2009: 27). At this point, it should

be noted that, Stockwell's assertion indicate that formalistic approaches and stylistics cannot simply be covered under the umbrella term "literary theory" as it has usually been done by literary critics. While stylistics and formalistic approaches have been based on empiric linguistic evidence, most other theories have been interested in the interpretation of socio-cultural and psychological aspects of literature.

Martin Middeke and colleagues argue that the foundation of cognitive poetics was laid by George Lakoff and Mark Johnson in their book *Metaphors We Live By* (1980), in which, they claim that instead of being merely a rhetorical device, metaphor is a cognitive phenomenon. Lakoff and Johnson's theory of Conceptual Metaphor, which is at the heart of cognitive poetics, assumes that human brain has the tendency to associate abstract concepts that are difficult to understand with more solid and easy to understand concepts in order to be able to better process them (Middeke et al., 2012: 248). For example, if we think of the sentence "she was very warm to me", we can understand that this sentence does not explain a state of temperature as it is in the literal meaning of the word "warm". This word is used to convey an emotional state which might be understood as "welcoming" or "friendly". The theory of conceptual metaphor goes one step beyond simply calling this association as metaphorical language, and tries to understand why emotions are usually explained in terms of temperature in various languages. In so doing, it looks for the relationship between the source domains (temperature) and the target domains (emotion) in terms of cognitive processing.

The stylistician Peter Stockwell's works have been particularly influential in the field of cognitive poetics. His book *Cognitive Poetics: An introduction* (2002) has been the first attempt to draw a theoretical framework for the field. It is written in the format of a textbook rather than a sophisticated argument of cognitive poetics directed to literary scholars. The significance of this distinction lies in the fact that a textbook means that the theory has been comprehended and accepted by the concerned audience and aims to broaden that audience (Jackson, 2005: 519). In addition to introducing some terms from cognitive sciences into literary theory, Stockwell argues that terms from literary theory should be reevaluated and re-conceptualized in order to answer the needs of the field, and he provides a glossary

for the new meanings of some literary terms though Reuven Tsur, who can be considered as the founder of the field, has not been very fond of this re-conceptualization of literary terms (See Tsur, 2008b). In the introductory chapter, Stockwell draws the borders of cognitive poetics as:

> *In my view, treating literature only as another piece of data would not be cognitive poetics at all. This is simply cognitive linguistics. Insights from that discipline might be very useful for cognitive poetics, but for us the literary context must be primary. That means we have to know about critical theory and literary philosophy as well as the science of cognition* (Stockwell, 2002: 6).

Cognitive Poetics in Practice (2003), edited by Johanna Gavins and Gerard Steen, was published one year after Stockwell's introduction; and it has corresponding chapters devoted to the analysis of sample literary texts in accordance with Stockwell's theoretical frame. Gavins and Steen conclude that Stockwell's framework has successfully proved to be fruitful for providing insights into the comprehension of literature and "opening a new chapter" in the history of literary theory. However, they also emphasize that cognitive poetics is still a newly emerging field and new explorations will define its future (Gavins & Steen, 2003: 9-10).

Text world theory, which was first put forward by linguist Paul Werth in his articles, and his posthumously published book *Text Worlds: Representing Conceptual Space in Discourse* (1999), is one of the most important methods of literary analysis for cognitive poeticians. Werth argued that text world theory could be applied to any piece of linguistic performance from literature to advertisement discourse. Later, in 2007, Joanna Gavins's book *Text World Theory: An Introduction* with some revisions to Werth's work, especially about the concepts such as sub-worlds and modality, made the theory much more accessible to cognitive poetics as well as linguistics.

The theory of figures and grounds, which has its roots in Gestalt psychology, is another important method of analysis adopted from cognitive sciences into cognitive poetics. According to this theory, human brain does not perceive all the stimuli around with the same amount of attention. Instead, our brains select entities that are more relevant to our needs and experiences. Considering this theory in terms of literature, the advocates of cognitive poetics propose that there are certain universal methods used in literature to manipulate human perception by

interchanging figures and grounds to present a new view of the world. Görmez and Tunç list some of the literary devices and techniques related to the theory of figures and grounds and delineate their cognitive functions as: "… deviance, defamiliarisation, foregrounding, imagery, attractors, trajection, etc. By tracing the use of these devices, and the way they affect our perception and reception of the literary text, cognitive poetics explains and interprets mental process involving literature" (2021: 180).

Among other things, cognitive poetics focuses on such issues as prototypes, cognitive deixis, scripts and schemas, mental spaces etc. Margaret H. Freeman defines the scope of cognitive poetics by proposing the following set of non-exhaustive questions that cognitive poetics should answer, and she explains which area of cognitive poetics they fall in:

- *What elements of literary discourse are common to human reasoning in general and what distinguishes the literary form from non-literary? The methodologies of conceptual metaphor, figure ground perspective, deixis, iconicity, and stylistics attempt to address this question.*
- *What can literary creativity tell us about mind/ brain processes and their emotional effects? This question falls under the rubric of neuroscience and psychology.*
- *What are the mechanisms that enable creativity to occur and to be recognized and understood? Answers to this question are being attempted by research on conceptual integration networks and constrains on mapping, among others.*
- *What can a cognitive study of literature contribute to the question of what cognitive strategies are universal and what culturally bound? These are concerns of sociological and anthropological linguist* (Freeman, 2005: 33).

In the following part of this thesis, I will try to explicate three methods used in cognitive poetic analysis: text world theory, figures and grounds, and theory of schemas and scripts. I will also try to explain which questions of literary theory each of these methods might address.

1.1 Text World Theory

Text world theory has its roots in cognitive linguistics and, like other cognitive approaches; it focuses on human communication as a whole. During the early 1990s Paul Werth published some articles that laid the foundations of this theory. He asserted that he had developed a framework that could explain the principles behind all types of discourses (See for example, Werth, 1994; 1995). Werth was able to write a book named *Text Worlds Representing Conceptual Space*

in Discourse, which explained the principles of text world theory. In this book Werth demonstrated how to apply text world theory to different discourse types. Sadly, Paul Werth died in 1995, and this book was not published until 1999 after a great deal of editing was done by Mike Short to the original draft (Gavins, 2007: 6).

Although text-worlds is a relatively new theory of language, it has gained an important place in the language analysis departments such as cognitive poetics, linguistics and stylistics (Gavins, 2005). Joanna Gavins's works on text world theory have been particularly influential in both testing the theory and revising it. By applying Werth's theory to absurd prose fiction in her PhD thesis, Gavins has shown that text world theory, unlike most other linguistic theories, is applicable to fiction as well as other kinds of discourses (See Gavins, 2001). In her article "(Re)thinking Modality: A Text World Perspective" (2005), she proposes to revise the conceptualization of "sub worlds" by addressing Werth's categories: "want worlds", "belief worlds" and "intent worlds" under the broad term "modal worlds" taking Simpson (1993) Grammar model as basis. Gavins's introductory book *Text World Theory: An introduction* (2007) delineates the theoretical framework for almost every aspect of text world theory, and further illustrates them by applying these theoretical premises to various discourses such as poems, novels, advertisements, speeches etc.

In text world theory, context and experientialism are of the utmost significance. Although most discourse studies have endeavored to analyze language in its use, i.e. to take the contextual factors into consideration, it can be observed that they haven't been able to come up with a systematic framework to cope with the complexity that contextual factors present (Gavins, 2006: 628). This is mostly because of the fact that context cannot be experientially studied with ease like other linguistic units such as phonemes, morphemes, clauses and sentences. Thus, theorizing context is not an easy task for linguists; however, the difficulty of the task should not mean that it is impossible. To begin with, text world theory asserts that language cannot be isolated from its social, cultural and psychological context. And in order to solve the problem of complexity concerning context, it proposes to divide language use into three main conceptual levels.

The first of the aforementioned conceptual levels or worlds is "discourse world". Discourse world refers to the immediate context of language event. Hence, there should be at least one speaker or writer and at least one listener or reader in the discourse world (Gavins, 2000: 19). Apart from these speakers or writers and listeners or readers, which are called "participants", the physical objects in the environment, the socio-cultural background of the participants and the knowledge they share are highly important elements constituting the discourse world because they have the potential to influence participants' perception of language event to a great extent. Therefore, text world theory regards discourse as a fluctuant and dynamic process which continuously changes and evolves in its material and socio-cultural context (Gavins, 2016: 446). Shortly, the first level of text world theory is concerned with how the production and the reception of discourse is influenced by the social, physical, cognitive and emotive factors that build up the context.

When a language event takes place in the discourse world, participants create mental representations of the linguistic signs in order to cognize them. These mental representations, which might not exactly reflect the actual world because of participants' previous experiences, are called "text worlds" (Hidalgo, 2000a: 76). Text worlds, which signify the second level of conceptualization in discourse, are mental constructs which might be as sophisticated as the real world or discourse worlds in terms of the complexity of their constituents such as characters, actions and materials. Text worlds usually refer to events or situations which are not in the immediate surrounding because the events and situations in the immediate surrounding or discourse worlds are apparent to the participants, and for this reason they do not need to be expressed via language in order to be comprehended. Thus, text worlds, which are constructed by means of language, mostly refer to states of affairs that are spatio-temporally far from the participants of the discourse (Werth, 1999: 86).

While some discourse worlds include simple text worlds that do not concern any world switches or do not include any sub worlds, others might include multifarious text worlds, world switches or sub worlds. Humans' conception of these worlds is as influential as real world experiences, sometimes even more. As an

illustration, sometimes people are seen crying after or while reading a novel or a poem, the characters and events in which are usually fictional. The reader knows that it is fiction. However, this fact does not keep him or her from crying. On the other hand, people rarely cry when they hear or read about real deaths of real people in newspapers unless they are friends or family. This paradox is caused by the richness of the text worlds that are created in our minds. While in the former we enhance or "increment" the text world with various characters, settings, experiences and material as well as world switches, and project our ego into the text world, the latter text world is not as rich as the former to cause the ego to be projected. This is why sometimes poems are more effective than real massacres to start revolutions.

In the conceptualization of discourse, the third layer is "sub worlds". Considering the dynamic structure of discourse, it is not difficult to realize that at any moment the topic, the time and the space maybe altered with various techniques in communication. Flashbacks, flash-forwards, direct speech etc. are good examples of sub worlds because they change the spatio-temporal parameters of the discourse (Stockwell, 2013:160). Johanna Gavins uses the term "world switch" for sub worlds. She bases her categorization on the fact that sub worlds are as complex as text worlds in terms of the characters, material and actions (Gavins, 2007).

Text world theory is closely related to "possible world theories" which date back to eighteenth century. The logic behind all possible world theories is that these worlds are as detailed as the real world we experience empirically. The theories of possible worlds have been used to explain theological, semantic and logical problems for a long time (Gavins, 2007: 11). To illustrate, Gavins uses the sentence "the present king of France is bald." This sentence does not have any referents in our real world because France is not ruled by kings at the moment. Therefore, it would not be wrong to remark that this sentence does not have any truth value. However, if we consider the same assertion in another alternative world such as a movie or a novel in which France is ruled by kings, then the truth value of the assertion could be evaluated as right or wrong. Thus, text worlds, just like possible worlds, have the potential to be independent of the real world.

In order to better comprehend how human beings perceive the real world and text worlds, one needs to understand how one positions himself or herself in the universe. It has been argued for a long time that human beings regard themselves as the center of the universe. This phenomenon has been called as anthropocentrism or human supremacy and attacked by pro-ecology critics who argue that human being should accept being a part of the universe rather than its owner. In linguistic terms, the issue of human position in universe is explained by the term "deixis" which literally means pointing. When we consider our reference to time and space linguistically, it can be observed that these linguistic references are not independent of our current physical or temporal position. For example, the word "here" refers to the place where the producer of the word is positioned spatially, or the word "today" refers to the time period which the producer of the word is experiencing temporally. Cognitive approaches relate this case with the idea of "embodiment", which assumes that human brain perceives the world in relation to human body. Thus body and mind are interrelated.

The significance of deixis in terms of text world theory lies in the fact that daily experiences, physical setting and socio-cultural environment shape our mental schemata and these schemata are highly influential in world construction. Perceiving the world in accordance with our position in it is called "zero reference" or "origo" in cognitive sciences because we are the reference point i.e. the origin. When human beings communicate linguistically, they use a great number of deictic expression such as "here", "there", "now", "then", "yesterday", "we", "they" etc. in order to set the perimeter for the text world. Owing to their context setting characteristics, deictic expressions, and material objects are called "world building elements" in text world theory. The world building elements can be considered to have been derived from Fouconnier's space builders (see Fouconnier, 1985). However, Werth argues that world building elements diverge from space builders in that: the term space builders is too broad and refers to all participant knowledge. World building elements, on the other hand, can be analyzed in a layered structure. These layers, of course, are discourse world, text world and sub world (Werth, 1999: 181-182).

The first function of world building elements is to set the locative boundaries of the worlds. With the help of spatial deixis, which include adverbs such as “here”, “there” demonstratives such as “this” “that”, “these”, “those” and adverbial phrases such “in New Jersey”, “near the post office”, “on the road”, “across the street” etc., the speaker or the writer draws the borders of the world. The second function is to determine the time zone of the world. The time zone of the world is constructed with temporal deixis. Temporal deixis include adverbs such as now, “then”, “later”, “earlier”; nouns such as “yesterday”, “tomorrow”; temporal adverbial phrases such as “in 2021”,” last year”, “next Saturday”, “at three minutes past seven”. It should be noted that world building elements function in the same way but at different levels of conceptual representation. Spatial, temporal and other parameters of discourse world, text world and sub worlds are set, maintained and enhanced with the same deictic expressions.

World building elements are not limited to spatial and temporal aspects of the worlds. Many other deictic expressions that help the participants to increment the text world are used in communication. These deictic expressions may refer to objects, entities, characters as well as the relationships among them. For example, personal pronouns provide information about the characters in the text world while possessive pronouns and possessive adjectives illustrate the relationships between or among these characters. Others include definite and indefinite articles which help the participants to see what is present in the text world and what is newly introduced. In face to face conversations, participants of the discourse world rarely need to use world building deixis because entities and characters are manifest to them if the discourse world and text world refer to the same spatio-temporal setting. However, this is not usually the case in written discourse because mostly the writer and the reader experience the discourse in different spaces and at different times. Therefore, written discourse is more complicated, and requires more world building elements in order to help the receiver of the language to construct the mental representations. These mental representations or text worlds will never be independent of the personal biases and cultural backgrounds of the participant who constructs them.

Once the spatial and temporal perimeters are set, participants usually elaborate the world by providing details about the world building elements. These details, known as "relational processes" in Systematic Functional Linguistics are presented with horizontal arrows in a text world diagram. Relational processes, which as the name suggests, refer to the relation between two or more entities, are divided into three categories. The first category is "intensive processes" in which the relation goes as "a is b". Sentences like "he is tall" or "it is a cat" are examples of intensive processes. The second category, "possessive processes" can be simplified as "a has b", as can be illustrated with sentences such as: "he has a car" or "she has a sore throat". The third category is that of "circumstantial processes" which usually refers the spatial relation between two entities such as "a is with b" or "a is at b" etc. Each of this processes are further divided into two categories which are "identifying" and "attributive". For example, while in the sentence: "she is tall" the intensive relation between "she" and "tall" is attributive (She=carrier, tall= attribute); in the sentence: "it is a cat" the intensive relation is identifying (it= identified, cat= identifying). In order to show how world building elements and relational processes are shown in a text world diagram the opening paragraph from Thomas Hardy's *The Mayor of Casterbridge* (1886/1994) have been illustrated below.

> *One evening of late summer, before the nineteenth century had reached one-third of its span, a young man and woman, the latter carrying a child, were approaching the large village of Weydon-Priors, in Upper Wessex, on foot. They were plainly but not ill clad, though the tick hoar of dust which had accumulated on their shoes and garments from an obviously long journey lent a disadvantageous shabbiness to their appearance just now* (Hardy, 1986/1994: 1)

TEXT WORLD
World-building elements
time: one evening→ late summer, before nineteen century has reached one third of its span
location: village→ large, Weyton Priors, Upper Wessex
objects: shoes→ tick hoar of dust garments → shabbiness
enactors: man→ young woman→ with a baby baby

Figure 1.1 world building elements

The way characters, objects and their attributes are introduced into text world is quite important in terms of their signification. Studies in cognitive linguistics have shown that humans' perception of time and space are closely related to each other, which can be seen in expressions like "put it back", "time has arrived", "look back on something", "Christmas is approaching" etc. In text world theory terms, this means that entities that are introduced first are perceived to be spatially closer than those introduced later. In this way the objects and characters in the text world are foregrounded in accordance with their relation to origo. And this is one of the most distinctive characteristics of literary texts and their mental representations. By foregrounding certain entities and traits, writers and poets usually create a different picture of reality which is called defamiliarisation in literary terms (Hidalgo, 2000b: 339). Entities which are in subject position and introduced in a definitive way, as well as the features which recur through literary devices such as repetition and parallelism are also closer to the deictic center (Gavins, 2007: 44).

The entities in a discourse world may be either sentient or passive. Paul Werth divides the sentient entities into three categories. "Protagonist" is the umbrella term he uses for all sentient entities which in some way affect the discourse. Protagonists can be "participants", "characters" or "sub-character". The difference among the three kinds of protagonists is that: participants are the agents in the discourse world. So in spoken language, speakers and listener; in written language, writers and readers are the participants of the discourse world. They set the limits of the discourse, create it, and increment it. Characters, on the other hand, are the agents in the text world. For example, when we think of a novel, the writer and the reader are participants while the characters in the novel are "characters". Characters are created by participants but they can carry out tasks as complex as those carried out by the participants. Sub-characters are the enactors of sub-worlds, and they have the same function as participants have in discourse world, and characters have in the text world (Werth, 1999: 198).

After world building elements, the second important aspect of text world theory is "function advancing propositions". Function advancing propositions are linguistic expressions that move the plot forward. While world building elements are

expressed with “relational processes" in Systematic Functional Grammar, function advancing propositions are expressed with “material processes” (Gavins, 2007: 56). Material processes are the linguistic expressions which refer to any kind of action or event in a text world. When a material process takes places, there is usually an “actor” responsible for the action. The material processes which are realized as a result of the actor’s conscious will are called as “intention material processes” while the actions or events that happen independently of the actor’s will are called as “supervention material processes”. Sometimes rather than an animate actor, an inanimate actor might be the agent of the material process. These material processes are called “material event process”. For example the sentence, “Jeremy passed the exam” is an intention material process while the sentence “Alan had an accident” is a supervention process, and the sentence “The car broke down” is a material event process.

In text world theory, the aforementioned three types of material processes form function advancing propositions. While world building elements are shown with horizontal arrows in text world theory, material processes or function advancing propositions are shown with vertical arrows. Once the perimeters of the discourse are set with world building elements, function advancing propositions are used to move the discourse forward. The use of function advancing propositions always means some kind of change or modification to the original state of affairs. The word “function” in function advancing propositions should be treated with particular attention. Regardless of its form, written or spoken, all human communication is willful, and takes place to fulfill a function. In this regard, function advancing propositions help the producers of language to fulfill the purpose behind the discourse. However, it does not necessarily mean that the producers of language will always achieve their purposes because discourse is never independent of the wider context which includes paralinguistic factors such as socio-cultural, physical, cognitive and emotive elements.

In order to show how function advancing propositions look on a text world diagram a paragraph from the same novel, *The Mayor of Casterbridge* by Thomas Hardy has been used below. It can be observed that after Hardy sets the scene and

introduces the characters, he moves on with function advancing propositions to modify and enhance the world. It should be noted that a text world analysis of Hardy's novel is beyond the scope of this paper, it has just been used to illustrate function advancing prepositions in a text world diagram:

> *For a long time there was non, beyond the voice of a weak bird singing a trite old evening song that might doubtless have been heard on the hill at the same hour, and with the same self trills, quavers and breves, at any sunset of that season for centuries untold. But as they approached the village sundry distant shouts and rattles reached their ears from some elevated spot in that direction, as yet screened from view by foliage. When the outlying houses of Weydon- Priors could just be described, the family group was met by a turnip hoer with his hoe on his shoulder, and his dinner bag suspended from it. The reader promptly glanced up* (Hardy, 1986/1994: 3)

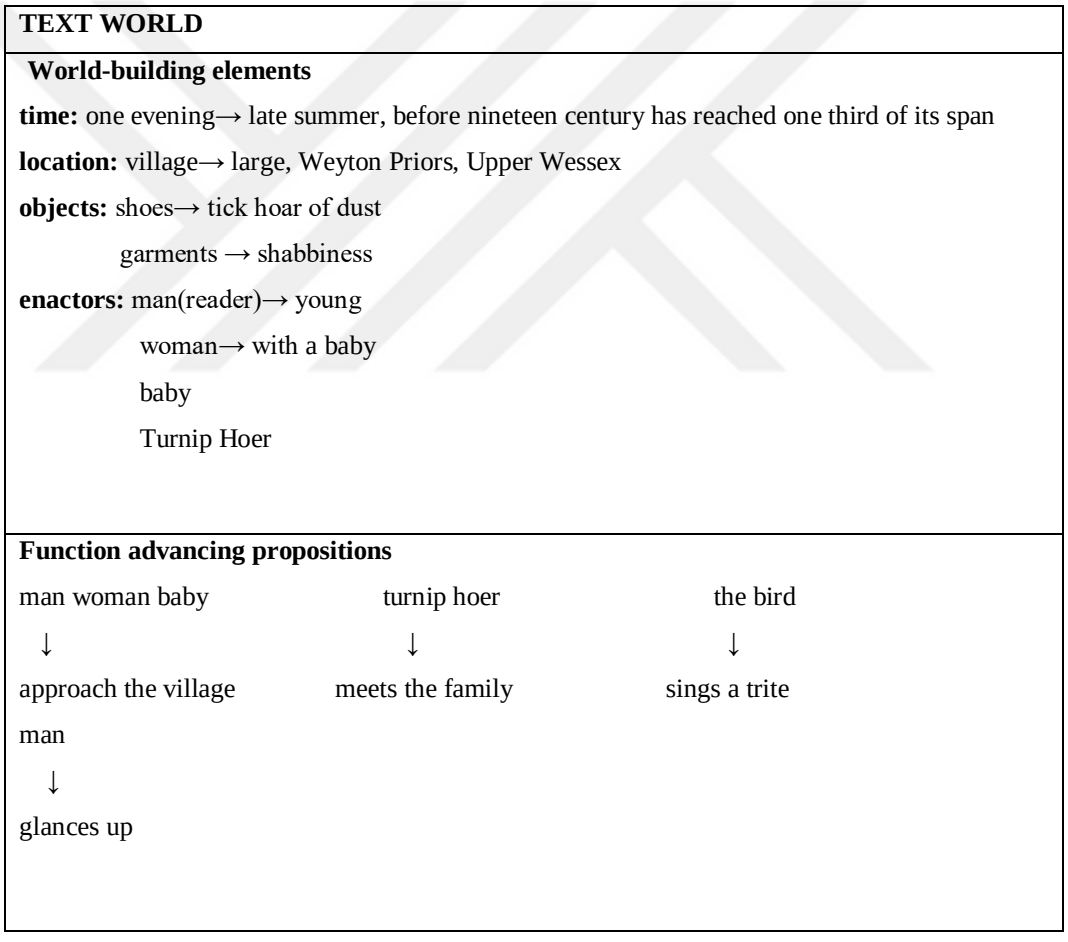


Figure 1.2 world building and advancing

It is important to emphasize that categorizing linguistic units is not for the sake labeling in text world theory. On the contrary, drawing a framework for the

identification of discursive items, text world theory strives to understand the effects created with the presence or absence of certain linguistic elements. Another focal point to the text world theory is the question: how human mind perceive these worlds. Texts usually include more than one text world. The analogic structure of texts means that just like the real world, text worlds are mostly interconnected multiple settings, each of which include its own world building elements and function advancing propositions. However, they are not independent of each other. The producer of a text can use different strategies such as flashbacks, flash-forwards, and allusions to shift from one text world to another for various reasons. Each of these shifts will produce a different effect on the reader.

In a spontaneous discourse world where all of the protagonists or enactors are present, participants are able to question the reliability of the information provided by the other participants. However, in split discourse worlds, where participants process the discourse at different times and in different places; and when a character in a text world creates another text world, the reliability depends on the similarity between the text world, real world, and the degree of consistency among other text world elements. The representation of text world entities, enactors and material processes are based on real life experiences and possibilities. For this reason, text world enactors may be endowed with real life animate traits such as logic, memory, emotion, intuition etc. and they may be as developed as ontological beings. However, this does not always mean text worlds are always the same as the real world. For example, in science fiction novels text worlds are usually farfetched forms of the real world or even might be independent of the real world. At this point, the effectiveness of the world depends on the entities in the text worlds and the consistency in their relations.

The term modality is another focal point to text world theory. As Yu Fang Ho and colleagues state: "… throughout the discourse process, in addition to deictic world switches, it is also possible to detect switches to a modal-world triggered by linguistic indicators of a person's attitude or knowledge/belief with regards to a particular topic" (Ho et al., 2019: 3). When producers of language transfer information, they don't just report it in a neutral robotic way. Instead, they use a

wide range of linguistic strategies to convey their own attitudes and beliefs concerning the reliability of that information. Most of these strategies can be analyzed under the broad term of modality, which is basically divided into three categories. The most frequently used type of modality is probably "epistemic modality" which refers to the use of linguistic expressions conveying the speaker's or writer's confidence in the proposition put forward. Modal verbs such as may, might, can, could; adverbials such as probably, possibly; verbs such as seem, look, suppose, believe, doubt are some of the examples of epistemic modality. While some epistemic modal expressions convey absolute certainty on the part of the speaker or writer, some other may do vice versa.

The second form of modality is "boulomaic modality". This type of modality refers to the desires of the agents creating the world. Whereas Werth covers boulomaic modality under the heading "attitudinal sub worlds", Gavins prefers to use the term "modal worlds" (Kushneruk, 2017: 915). Modal verbs such as should, must; verbs such as regret, hope, desire, want, wish; phases such as it is good, etc. are examples of boulomaic modality providing information about the world creator's attitude towards the subject. The last kind of modal world is "deontic modality", which refers to a state of obligation or requirements. Deontic modality can be expressed with modals and semi modals such as must, have to, ought to etc. as well as phrases such as it is obligatory that, it is necessary that, you are to, you are supposed to etc. By using deontic modality enactors can create worlds which enforce the receiver of the discourse to commit himself or herself to certain rules. The significance of modality lies in that: by using it, enactors actively manifest their personal judgments both in the discourse world and in the text world.

1.2 Figures and Grounds

The idea of figures and grounds is not a new one. First developed in Gestalt psychology in the first half of the twentieth century, this notion has gained a significant place in cognitive poetics as well as other domains of cognitive sciences (Lin & Du, 2017: 151). The conception of figures and grounds in human cognition has been widely used to account for linguistic perception both at sentential level and extra-sentential level in linguistics. And, with the development of cognitive poetics,

this theory has been used for the analysis of literary works as well. Like many other cognitive poetic frameworks, the notion of figures and grounds was first used for the analysis and interpretation of literature by Reuven Tsur. In his article "Metaphor and Figure-Ground Relationship: Comparisons from Poetry, Music and the Visual Arts", Tsur refers to Anthon Erhenzweig's claim that while the content of artistic and literary works could be best explained in terms of psychoanalysis, the most effective way to understand artistic form is gestalt theory. And, Tsur asserts that: "While I am not always convinced by his application of psychoanalysis to works of art, I find his discussion of gestalts and what he calls 'gestalt-free' elements most compelling and illuminating" (Tsur, 2009: 237).

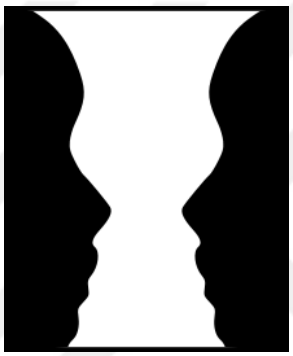


Figure 1.3 Rubin's Vase

The picture above is one of the most commonly used illustrations to explain the notion of figures and grounds in human perception. The picture can be perceived in two different ways. The first way is to perceive the black parts as figures. Then the picture can be seen as two faces staring at each other. On the other hand, if the white part is perceived as the figure, the black parts become the ground and the observer has a white vase. Because the figure-ground characteristics of both shapes are very close to each other in terms of sensory perception, the observer may alternate between perceiving the picture in either way. However, most of the time stimuli have central outstanding parts that are configured as figures. Mary A. Peterson and Jee Hyun Kim draw the distinction between figures and grounds with the following remarks: "Figures have a definite shape that, if familiar can be recognized; they appear to be things or objects. Grounds are not shaped by any contours they share with figures; they appear to simply continue behind the figures near those contours"

(Peterson & Kim, 2001: 229). The studies of figures and grounds in Gestalt psychology have provided important clues concerning perceptual organization. The name gestalt itself comes from German, meaning pattern. So by studying patterns in human cognition, the discipline of Gestalt psychology informs the ways in which human beings perceive the world. And, by applying the insights of this theory to literature, which is one of the most sophisticated cognitive endeavors that human being has created, we might have a better understanding of what literature is and what literature does.

Psychologist Julian E. Hochberg proposes five parameters that will determine if a shape or entity will be perceived as a figure or as a ground. The first parameter is "area": according to Hochberg, when the area is smaller, the possibility of being perceived as a figure is higher than that of being as a ground. The second parameter is "proximity" which means that shapes which have closer distance among them are more likely to be perceived as one entity i.e. as a figure. The third parameter, "closedness", means that shapes which have been outlined with boundaries tend to be perceived more vividly and, for that reason, they are more likely to be perceived as figures. "Symmetry", the fourth parameter, means that closed shapes which are similar to each other are more likely to be seen as figures. Hochberg's last rule "good continuation" means the shapes or arrangements which do not halt frequently are received as one entity and, thus the possibility of being perceived as figures is higher for these shapes than for the ones with more interruptions (Hochberg quoted in Tsur, 2009: 239-240). Hochberg's parameters, like most of the other arguments of Gestalt psychology, have been developed for visual perception. However, the developments concerning the validity of these hypotheses for the other perceptive areas imply that these assertions are mostly well-grounded for human perception in the aggregate. Therefore, gestalts are widely studied in different branches of cognitive sciences.

When the notion of figures and grounds are considered in terms of language, the relationship between this notion and the idea of "grounding" becomes straightforward. Catherine Emmott and Mark Alexander define foregrounding as: "… cases where language is sufficiently deviant to draw attention to itself and thereby prompt an interpretation of extra meaning" (Emmott & Alexander, 2014:

329). Foregrounding has been claimed by some critics to be one of the distinctive characteristics of poetry. (Hicks, 1988: 100). While foregrounding has attracted a great deal of attention by literary critics and discourse analysts, backgrounding, which is the opposite of foregrounding has received little attention in linguistic analyses. However, it should be noted that, when some phenomena is foregrounded in discourse, it inevitably requires the backgrounding of other phenomena foregrounded in conventional discourse.

The linguistic entities that are foregrounded can be understood in terms of figures while the ones that are backgrounded can be understood in terms of grounds. When discourse is analyzed at sentential level, it is possible see how discourse participants use syntactic structures such as aspect, tense, mode and voice to foreground or background information. According to Stephen Wallace, the use of perfective aspect means the information is more foregrounded than imperfective aspect because perfective aspect refers to finished events which can be seen as plot advancing, and that is why the main events, which can be conceived as figures, are written or told in perfective aspect in narratives in most languages while imperfectives are mostly used to set the scene and mention periphery events (1982: 208). Figures and grounds can also be observed at extrasentential level which Wallace summarizes as follows:

> *(1)People are more interested in other human beings (or at least in animate entities); (2) People tend to place themselves at the center of attention; (3) Individuated — especially concrete, definite, singular, countable — entities are more apt to attract interest than their opposites; (4) The real, the certain, the positive, the immediate, the bounded, the completed, and the dynamic are more effective in moving a discourse forward, to constitute the foregrounded portion of a text, than their respective contrasting properties, which form the supportive background. The point of this section is not to deny the usefulness of these explanations. What I would rather like to suggest is that these explanations are perhaps not general enough, but may be specific cases of the innate, universal perceptual distinction between figure and ground* (ibid, 213).

In terms of literary texts, one result of grounding i.e. the use of figures and grounds is defamiliarisation. The concept of defamiliarisation, which derives from Russian Formalists, means that literary text sometimes present familiar phenomena in unfamiliar ways in order to attract readers' attention. Defamiliarisation was put forward by Victor Šklovsky to explicate the effect created by the use of literary techniques that aim to enhance readers' attention by representing reality in a way that

is opposite to everyday automatization. The basic premise underlying Šklovsky's theory is that when events and entities become familiar or automatized, humans do not pay enough attention for noticing them entirely (Burke & Evers, 2014: 35). The techniques used to achieve defamiliarisation may be exemplified as repetition, parallelism, the use of unusual vocabulary, odd punctuation, unaccustomed narrative strategies, different similes etc. (Emmott & Alexander, 2016: 290).

All the strategies used to achieve defamiliarisation are deviations from the standard use of language, which is achieved mostly by applying different profiling or grounding i.e. manipulating the figures and grounds in the conventional profiling. Although the deviant profiling creates an unaccustomed picture of the real, it does not mean that this picture is not as real as the conventional one. David S. Miall and Don Kuiken go even further to propose that we never get bored with literary defamiliarisation because it helps us to see reality itself (Miall & Kuiken, 1994: 391). These "perceived incongruities", as Willie van Peer and colleagues call them, invite the reader to focus on the text more closely and interpret it in a novel way that help them to formulate a non-literal understanding of the content (van Peer et al., 2007: 198).

Closely related to the perception of figures and grounds is the concept of attention. The readerly attention has been studied in literary studies in relation with Jan Mukařovský's notion of foregrounding, and in cognitive psychology in relation with "psychological prominence" that is created by certain textual features (Emmott et al., 2007: 204). As it is the case with visual perception, human brain does not perceive all linguistic elements with the same amount of attention during reading. Attention is selectively paid to particular aspects of the text that are considered more significant than the others because they stand out in text due to either the significance lying in the content or the stylistic deviance created by linguistic attractors. In a narrative, attention does not stay focused on static factors such as world building elements unless these factors, which may be considered as grounds, are evolving with the progression of the other elements (Stockwell, 2003a: 20). It is rather focused on the changing or plot advancing elements that can be seen as figures in a text. In

this regard, the complexity of events and unexpected transformations in literary works are particularly important in terms of readerly attention.

1.3. Scripts and Schemas

Schemata theory (or the theory of scripts and schemas) is another key idea that has been adopted into cognitive poetics from cognitive sciences. Catherine Emmott and colleagues define a schema as: "A *schema* (plural 'schemata') is a cognitive structure which provides information about our understanding of generic entities, events and situations, and in so doing it helps to scaffold our mental understanding of the world" (Emmott et al.,2014: 268). Although this definition might seem a little floating because of its non-specific nature, it handsomely summarizes three important points about schemata theory.

As stressed in Emmott and colleagues' definition, a schema is a cognitive structure, which points to the conceptual aspect of schema theory. Like other cognitive theories, schemata theory assumes that human cognition is based on patterns which act like templates for different tasks. The second important point about schemata is that they cannot be just construed in terms of generic events as it is mostly exemplified with Shank and Abelson's famous restaurant script (1977:42). They might be about entities such as buildings, geographical characteristics or even UFOs, as well as situations such as being married or being a citizen in a country. And the third important point that should be emphasized about schemata is the concept of scaffolding, which means that schemata evolve with new experiences. Schema theorists across different disciplines agree that these mental structures aren't fixed with definite boundaries. Instead, they are mostly constructed in relation with other schemata and can be restructured or developed with new experiences (Herman, 1997: 1047; Widmayer, 2003: 1; Arbib, 1992: 1428; McVee et al., 2005; 533 etc.)

The word schema is a superordinate term used to explicate other related words such as scripts, plans frames and scenarios. Sometimes these terms, schema and frame in particular, have been used interchangeably (Emmott & Alexander, 2009 :756). However the term "script", which was introduced by Roger C. Schank and Robert Abelson in their book *Scripts Plans Goals and Understandin*g: *An Inquiry*

into Human Knowledge Structures (1977), can be defined as the sequence of particular events which constitute the frame or schema while the term "scenario" has been used for "situational knowledge" as Emmot and Alexander define it (2009: 756). Peter Stockwell draws a line between a frame and a script by asserting that: "In the visual field, the context brought by viewers' to disparate objects is called a *frame*. In the linguistic field, conceptual structure drawn from memory to assist in understanding utterances in a schema that was first called a script" (Stockwell, 2002: 77). Stockwell's conceptualization implies that while frame is the mental representation of the whole, script is the linguistic sequence of events that constitute the schema.

In her article "Schema Theory in Reading", Shuying An summarizes the different types of schemata in literary context under four headings. The first one is "formal schemata" which are more concerned with the rhetorical variance and organizational structure over different genres. The widely used techniques such as exposition, rising action, climax, falling action and resolution and some other features that are inherent to stories such as plot, character, setting etc. can be assessed in regards with formal schemata. The second type of schemata is "content schemata" which are, as the name suggests, related to the readers' expectations about the content of the text. To illustrate, most people would not expect an elegy to celebrate the birth of a child. The third kind of schemata Shuying An identifies is "cultural schemata" which are closely related to content schemata. Cultural schemata refer to the shared knowledge, beliefs and assumptions that have been formulated as a result of the socio-cultural experiences of human beings. During the reading event, readers' cultural schemata interact with writers' cultural schemata. Therefore, sometimes readers tend to find texts which are produced by writers who are from different cultural backgrounds more difficult to process. And the last kind of schemata is "linguistic schemata" which are basically about the knowledge of language, especially in terms of grammar and vocabulary. The deviance in linguistic schemata such as the usage of obscure vocabulary and unaccustomed grammatical structures might lead the readers to pay closer attention to the text and find it more significant, but it might also block the meaning making process and cause the reader to stop the reading activity (2013: 130-131).

On the other hand, Peter Stockwell argues that schemata can be divided into three types. While, “Situational schemata”, according to Stockwell, are the schemata constructed in relation to cases like the famous restaurant script, “personal schemata” refer to the social roles and the performance of certain behaviors based on these roles. The third type of schemata is “instrumental schemata” which are about how to do certain tasks i.e. practicing skills (2003b: 256). It is clear that while the division presented by Shuying An is more about language and literature, the one advocated by Stockwell is a more comprehensive one including all human cognition. Although there aren’t any cognitive boundaries among different kinds of schemata, such divisions might make it easier for researchers to analyze these mental construct more exhaustively.

As it has been explained earlier, schemata or schemas are not fixed and solid constructs that function in the same way everywhere and for everyone. Instead, they are constructed in relation to personal experiences and socio-cultural background. For example, a wedding schema might show significant variance over different cultures. Although there are certain shared features such as people gathering and celebrating the couple getting married, the way these celebrations are performed notably diverge according cultural traditions and personal preferences. All of these differentiations are called “tracks” in schema theory. In a script, there are also “slots” or gaps which refer to the unmentioned but inferred elements. For example, if we think of such a sentence as “Marilyn didn’t like the food she was served.”, few people, if any, would think that Marilyn was ordered by a mechanic and probably no one would think that she was ordered the food in a mosque. And, few people, if any, would think that she ordered the food because she was feeling homesick. The reason people would not readily thing of this possibilities is the shared knowledge we have about the convention of eating and schemas related to this convention. These slots may be about the props which mainly refer to the instruments required to realize the script; participants, the agents who realize the script, entry conditions; the phenomena that causes the script to happen or the sequence of events that typically happen in the script.

When people encounter with new knowledge or experiences, there are mainly three different processes that might take place concerning the evolution of their schemata. The new information might cause the existing schema to be accreted, which means that the new information is added to the previously constructed schema without any restructuring. The second way a schema might evolve is tuning which happens when the new knowledge does not fit into the existing schema: So the previously the constructed schema is changed and refined in accordance with the new information. And the last reaction may be the construction of a new schema when the existing schema does not meet the expectations. The construction of new schemas is called as restructuring in schema theory.

Recently, schema theory has been used for the analysis and interpretation of literary text as it has long been used in other areas concerned with human cognition. In the literary context, postmodern literature in particular, can be a good area for schema application. While in modern and pre-modern literary texts characters, plot and setting usually preserve our existing schemata because of their similarity to real life, in postmodern literature these features are farfetched in order to disrupt what we assume we know and cause schema tuning or schema restructuring. In this regard, just like the theory of figures and grounds, schema theory provides literary critics with a means for explaining the effects of discourse deviation in literary text.

2. THE ANALYSIS OF *SLAUGHTERHOUSE FIVE*

2.1 Text Worlds in Slaughterhouse Five

As it has been expressed in the previous sections, discourse is viewed and analysed in a layered fashion in text world theory. The first layer is the discourse world which refers to the real people who create and negotiate the discourse; the social, psychological and historical contexts in which the discourse takes place as well as the physical entities in the setting which might potentially affect the direction of the discourse. Apart from these constituents, the spatio-temporal parameters, the time and the place in which the discourse takes place, also influence how discourse is shaped. In text world theory, just like other cognitive models of linguistic analysis, the context in which the language event takes place is of the utmost significance.

The gravity of the discourse world in linguistic analyses has been put forward by cognitive scientists with the concept of "embodiment". In the simplest term, embodiment is the perceptual relationship between human body and nature. Minimising the focus on computational aspects of human cognition, the proponents of embodied mind try to explain human cognition and human language in terms of the physical organism and its bodily processes. The concept of embodiment can be observed in various aspects of language such as semantics, phonetics, verbalization etc. However, its metaphorical reflections clearly indicate that human cognition and human language, which can be viewed as the mirror of cognition, are greatly influenced by human body. The English world "head" is a good example for this relation. The usage of this word in phrases such as "the head of the classroom", "head teacher", "the head of the department", "head nurse", "head clerk", "provincial head", "head of the family", "corporate head", "head officer" and many other phrases is just one example of how a word that literally signifies a part of human body can be used for expressing social and bureaucratic relations among humans. The usage of the word "head" is not confined to human relations. Like other words whose denotational meaning signifies human organs, this word has been used with many different senses. This case is not limited to English language. Cognitive Linguists have observed that words whose first meanings correspond to human body and its

parts have been widely used for various other phenomena (See for example: Lusekelo & Kapufi, 2014).

When thought in terms of literary criticism, the concept of embodiment, once again, makes the problems of context and authorial background the focal points of analysis. In other words, this means that language events, literary or non- literary, cannot be fully comprehended without considering who produces them and in which context they are produced. The conceptual knowledge frames (experiential, perceptual, cultural and linguistic) of the discourse participants, the time and the place in which the linguistic event takes place and the other world building elements need fair consideration in literary analyses. Therefore, before an in-depth analysis of the text worlds of *Slaughterhouse Five* is provided, the discourse world of the novel will be focused in the following section.

2.1.1. Discourse World and Paratextual Sections

The main protagonist at the participant level in *Slaughterhouse Five* is Kurt Vonnegut who is the writer of the novel. In terms of the cultural knowledge frames, Vonnegut is an American who comes from German ancestors. He was born in the USA, Indianapolis, Indiana. So Vonnegut was, for the most part, raised with American culture. His father was a leading architect and a lecturer. However, during the great depression, Vonnegut's parents had serious economic problems which caused them to even change the school Vonnegut went. These economic problems later led to the suicide of Vonnegut's mother, which had important psychological consequences for the writer. Vonnegut was born in 1922. During his adolescence and later years great changes happened in the world because of the two world wars. Vonnegut himself actively attended the Second World War as a soldier. So, it should not be surprising that *Slaughterhouse Five* took this war as its subject. After the Second World War, people started to question the conventional ways of perception and the cultural rituals in almost every aspect of life. This questioning which emerged as a consequence of the destructiveness of war and the disillusion in belief frames gave rise to what is now called "postmodernism".

Postmodernism which roughly refers to the second half of the 20th century and early 21st century, can be defined as a cognitive stance which rejects the grand

narratives of the modern era. Unlike modernism, the postmodern stance emphasised scepticism over conformity, chaos over stability, and epistemic relativity over certainty. The reflections of this perceptual shift were strongly felt in fields such as art, literature, architecture, philosophy, and science. Kurt Vonnegut, with his literary works, particularly *Slaughterhouse Five*, became one of the leading figures of postmodernism by deviating from conventional modes of writing. The strategies he used such as characterization of the enactors, the breakdown of temporal progression and meta-fictional narration are just a few examples of postmodern techniques that reflected the spirit of the age.

The second epistemic frame that needs attention to better understand Vonnegut is linguistic frame. Vonnegut started to write for the student paper, *The Echo*, in high school and later he became the editor of *The Sun*, another paper that was published by the students of Cornell University. So because of his interest in writing, reporting, and editing he was a highly skilled observer and competent user of English language. Although his parents were of German origin and they knew German, they refrained from speaking their native language at home and tried to integrate with American culture. This information about his linguistic frames, especially about news reporting, may be one of the key factors for understanding his characterization of Billy Pilgrim and the Tralfamadorian view of life, where emotions and metaphysics do not cover any places.

The last and probably the most important knowledge frame in the analysis of the *Slaughterhouse Five* is experiential frame. From a cognitive poetic perspective, this frame refers to the life experiences of the discourse participant, Kurt Vonnegut. Although the plot, the characters and the places in *Slaughterhouse Five* are mostly fictional and there are fantastical elements such as Tralfamadore, the novel has been referred as semi-autobiographical by many critics because of the reflections of the experiential knowledge frames the writer had. *Slaughterhouse five* cannot be analysed independently of the reality of Second World War and the destruction of Dresden which Vonnegut witnessed before writing this novel. In the Second World War, Vonnegut enrolled the American army against the Nazi regime. He served in the Battle of Bulge and then he was captured as a prisoner of war. After his capture,

he was sent to the German city of Dresden with hundreds of other POWs. In Dresden they were kept in a meat locker until Dresden was bombarded in 1945. In this bombardment which was carried out by allied forces, thousands of civilians as well as army personnel were incinerated. After the bombing, Vonnegut, just like Billy Pilgrim, was given the task of collecting dead bodies to burn for sanitary reasons.

The first and the last chapters of *Slaughterhouse Five* may be treated as discourse world rather than text world. The main reason for this categorization is the meta-fictional strategies the author uses in these two sections. When analysed in terms of narrative strategies, it is seen that the narrator is different in the first and the last chapters of *Slaughterhouse Five.* While in other chapters the narrator is a floating omniscient third person, in the first and the last chapters the narrator is mostly Kurt Vonnegut himself. In these two chapters, unlike other chapters, Vonnegut provides information about real people, the real destruction of the City of Dresden which is the central theme of the novel and he tells the reader about the processes involved in the writing of the novel. Thus, these two chapters will be treated and analysed as the parts of the discourse world.

Slaughterhouse Five opens with the following quatrain from the anonymous Christmas carol: *Away in a Manger:*

> *The cattle are lowing*
> *The Baby awakes*
> *But the little Lord Jesus*
> *No crying he makes* (Vonnegut, 1969: prologue)

This carol is a religious composition which has references to the biblical account of the birth of Jesus in New Testament which goes as: "And she gave birth to her firstborn son and wrapped him in swaddling cloths and laid him in a manger, because there was no place for them in the inn"(New Testament, 1979/2013, Luke 2:7). The allusion made here clearly calls attention to the silence of Jesus when he was awake with the lowing of the cattle. When the quatrain is examined in terms of text world theory, it is observed that the last two lines create a text world by means of negation. What is negated in these lines is the material process of crying. This means that the reader firstly needs to create a conceptual space in which Lord Jesus, the baby, is crying and then negate the action of crying from this space. The negated function

advancing propositions in these lines tells the reader that there is something wrong because linguistic negation of crying means that what is really expected is the presence of crying.

So what might have been the reason for Vonnegut to start with this quatrain? It is certainly not a coincidence because every act of human language production, except for some clinical cases, is supposed to be purposeful. When the rest of the story is considered in terms of characterization, it can be inferred that these lines refer to the silence of the enactor protagonist Billy Pilgrim and partly to the silence of Kurt Vonnegut himself. Throughout the novel, Billy is exposed to so many cruel treatments; he witnesses so many deaths, tortures and pains. However, like the baby in the carol, "no crying he makes". He doesn't object to anything and does not perform any reactive behaviour. In this sense, it is obvious that Billy's silence is foreshadowed. In the first chapter, Vonnegut expresses his own silence in the following paragraph:

> *I happened to tell a University of Chicago professor at a cocktail party about the raid as I had seen it, about the book I would write. He was a member of a thing called The Committee on Social Thought. And he told me about the concentration camps, and about how the Germans had made soap and candles out of the fat of the dead Jews and so on. All I could say was "I know, I know, I know"* (Vonnegut, 1969: 10).

Vonnegut doesn't object to the misconception of the professor that Nazis' cruelty could not validate the death of so many civilians in Dresden probably because he thinks it will change nothing.

Vonnegut's silence, which he succeeds to defeat by writing *Slaughterhouse Five,* is also visible in the following limerick:

> *There was a young man from Stamboul*
> *Who soliloquized thus to his tool:*
> *You took all my wealth*
> *And you ruined my health,*
> *And you won't pee you old fool* (Vonnegut, 1969: 2-3)

Just a few paragraphs in to the discourse world of *Slaughterhouse Five*, the reader encounters this limerick, which at first sight might not make much sense. However, a closer look into the metaphorical usage of the limerick shows that there is a conceptual blending between two input spaces, namely the tool of the man in limerick and Vonnegut's mind. The limerick starts with the existential phrase "there

is/are". And it brings about a carrier enactor who has the attributes of being "young" and being "from Stamboul". In the conceptual world, the young man from Stamboul corresponds to Vonnegut himself. The second line increments the world with a function advancing proposition that is actualized with the enactor speaking aloud to "his tool" which refers his penis. The usage of the word "tool" for a human organ is itself part of another conceptual metaphor which is the extension of SEX IS JOB mega metaphor. This metaphor can be observed in phrases such as "finishing one's job/work", "to scrub one's carrots" etc. So in this blending, the human organ used for the "job" has been conceptualised with the word "tool". Yet, in the blended text world that Vonnegut creates, the source domain of "tool" has been used to correspond to a mental state, which is Vonnegut's desire to write about Dresden.

In the following lines there is a sub-world or world switch which is created by direct speech as it has been illustrated in figure 2.1. This new world is inaccessible to the second discourse participant because it is not created by Vonnegut but by the character-enactor, the young man. The enactor is speaking to his "tool" attributing it a personality. There are two epistemic propositions by which the speaker expresses a regret about past. "You took all my wealth" and "You ruined my health". After these two statements there is a further world switch signalled by a temporal shift. While the third and the fourth lines point to a world that refers to past, the last sentence: "and you won't pee you old fool" refers to a future mental representation. Although the temporal parameters of these two worlds are different, they are still sub-worlds of the same macro world of the limerick. There is a hypothetical text world embedded in these lines. If we apply some linguistic transformations, we can read the three last lines as: "If you won't pee, why did you take my wealth and why did you ruin all my health". In a hypothetical text world, the protasis can be thought in terms of world building elements while apodosis usually signifies function advancing propositions. In this hypothetical case, it can be observed the world is incremented by a negation in the protasis. This situation, as it is usually the case with negation, signals the need for the existence of what is negated from the text world. And, the negated item here is the material process of "peeing"

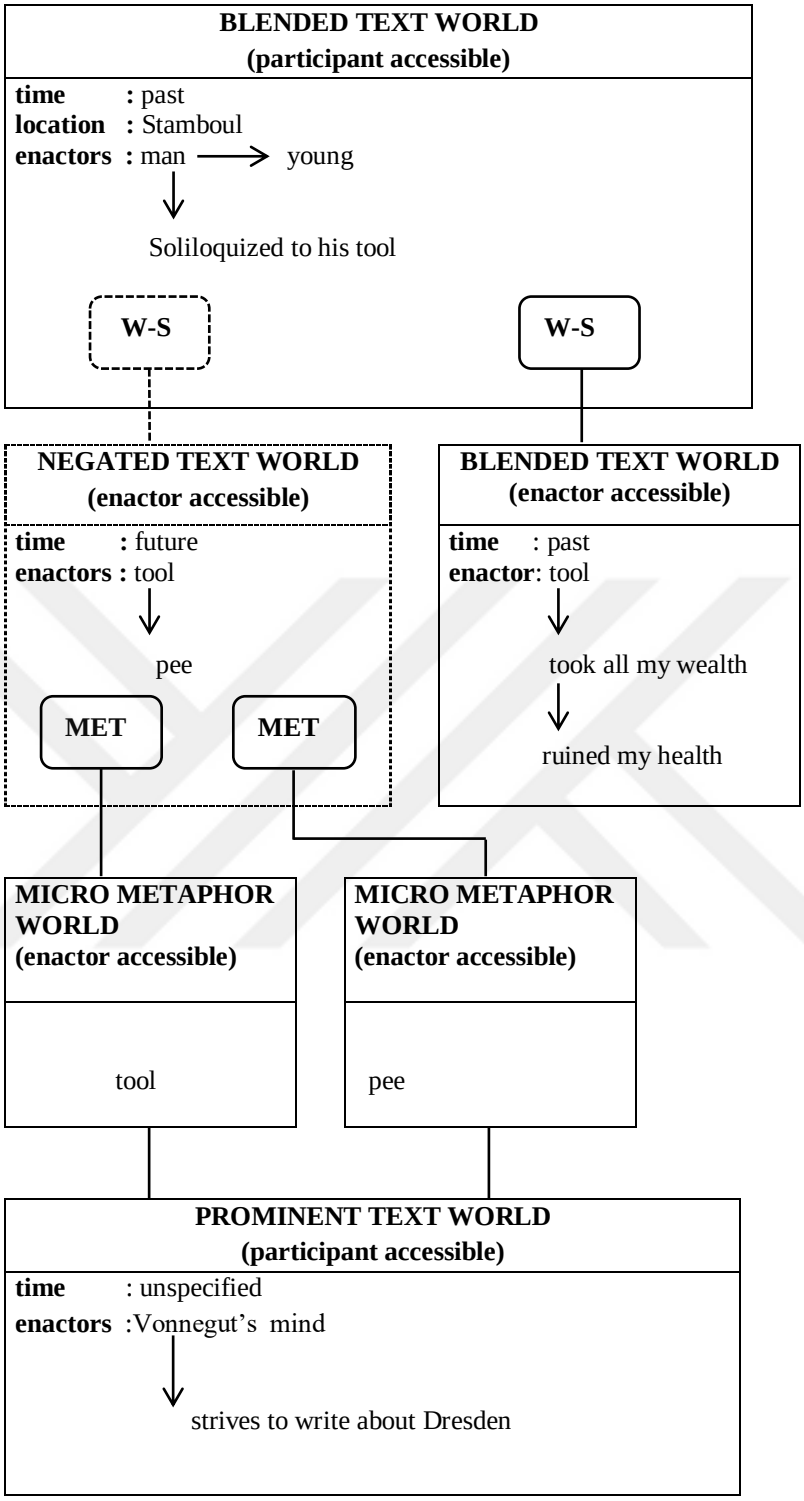


Figure 2.1 Text worlds of the limerick

Now that the prominent text world of the limerick is clarified, we can move on with its conceptual reflections, in other words, the relationship between this limerick and Vonnegut's mental state concerning the bombing of Dresden and his

silence. Vonnegut occasionally points out in the discourse world that it has not been as easy as he had been expecting to write a novel about the bombing of Dresden. So in the blended text world the man from Stamboul (Istanbul) represents Vonnegut in the conceptual space; and his tool represents Vonnegut's mind. The bombardment of Dresden must have left significant psychological effects on the writer as wars always do. Most of the people witnessing a war cannot recover from PTSD (Post-Traumatic Stress Disorder). Although Vonnegut witnessed the bombardment in 1945, he wrote *Slaughterhouse Five* about twenty years later. Thus, for twenty years Vonnegut lived with conation to write a novel about this traumatic event. And, accordingly, each time he tried to write about it he could not, because in his own words: "there is nothing intelligent to say about a massacre" (Vonnegut, 1969: 19). Therefore his mind would not "pee" this massacre into words for about two decades.

Slaughterhouse Five is full of allusions, which further complicates the layered structure of its discourse because each allusion embeds at least one text world. Although it is almost impossible to cover all these text worlds created by allusions because of their multiplicity, some of them which are key points to the understanding of the novel will be examined here. In the first chapter of the book, just like the allusions mentioned earlier, the reference to Erika Ostrovsky's book *Celine and his Visions* is an important clue to the understanding of the novel. As Vonnegut reports, Celine was a soldier whose head was damaged in the war and he could not sleep because there were always noises in his head. When people were sleeping at night Celine was writing novels. Vonnegut also says that Ostrovsky is obsessed with time. This allusion, especially because it is referred in the discourse world, provides many clues concerning the "schizophrenic" structure of *Slaughterhouse Five*. Vonnegut's mental case is not very different from Celine's mental case. Before he mentions this book, he tells the reader that at night he sends his wife, who is obsessed with time, to bed by irritating her with his mustard smelling breath which is caused by his excessive alcohol consumption (Vonnegut, 1969: 4). The reference to the obsession with time and sleep deficiency are significant indications to the complex structure of the book because the jumbled structure of the book and the complexity of world switches cannot be assessed independently of Vonnegut's mental state.

Vonnegut starts telling the story of Billy Pilgrim (the protagonist of the novel) in the second chapter. The first chapter is devoted to the understanding of the story. He implicitly tells the reader how the novel should be understood and how the noise in his head should be interpreted. However, the language used in this chapter is highly metaphorical not only at textual level but also at conceptual level. The first chapter ends with Vonnegut's account of the Biblical story about the punishment of the legendary cities of Sodom and Gomorrah. According to the Book of Genesis, God warned Abraham that these two cities would be destroyed because of their wickedness, namely their incestuous and homosexual relationships, and told him to warn righteous people to leave the cities and not to look back at them. Although Abraham warned them, his nephew Lot's wife turned around and looked back on the destroyed cities and she was transformed into a pillar of salt as a punishment (Vonnegut, 1969: 21-22).

Vonnegut, once again, creates a blended text world by making this analogy between the destruction of Dresden and that of Sodom and Gomorrah. The world building elements and the function advancing propositions of the source domain and the target domains are blended in the following way. In terms of the spatial world building elements, the cities of Sodom and Gomorrah symbolise the German city of Dresden. One set of the enactors in the target domain are the Germans who have been punished because of Hitler's racist propaganda. This set corresponds to the people of Sodom and Gomorrah who have committed mischievous sexual behaviour in the source domain. The second corresponding set of the enactors includes Lots wife in the source domain and Vonnegut in the target domain while the last set consists of God in the source domain and the allied forces in the target domain.

The function advancing propositions of the blended world may be summarized as follows. In both text worlds, the first set of enactors involve in deeds that need punishment according to the third set of enactors who have more power than the enactors in the first and the second sets. The second set is urged not to look back at this punishment. However, they do not abide by this warning, and as a result, they are punished, too. Vonnegut himself considers looking back at Dresden as a punishment and finishes the first chapter with the following remarks:

> *People are not supposed to look back. I am not going to do it anymore. I have finished my war book now. The next one is going to be fun. This one is a failure, and had to be, since it was written by a pillar of salt* (Vonnegut, 1969:22)

2.1.2 Matrix Text Worlds of *Slaughterhouse Five*

In *Slaughterhouse Five* and many other novels there are hundreds of text worlds which are inextricably connected to each other. Therefore, it is almost impossible to analyse and interpret each of these worlds in detail for space reasons. Three matrix worlds that create the mega-matrix world of *Slaughterhouse Five* will be analysed based on the samples chosen from the novel. These three matrix world have been chosen on the basis of their world building elements. The first matrix worlds is "Dresden" which is home to many of the events that happen in the novel. The second one is "Tralfamadore" in which there are fantastical creatures who change Billy Pilgrim's vision of life. And, the third world is "Ilium" where the fictional writer Kilgore Trout is introduced into the main narrative. The locative world building elements have been the main identifying criterion for the selection of these worlds because the novel contains significant temporal variance as a result of its jumbled nature.

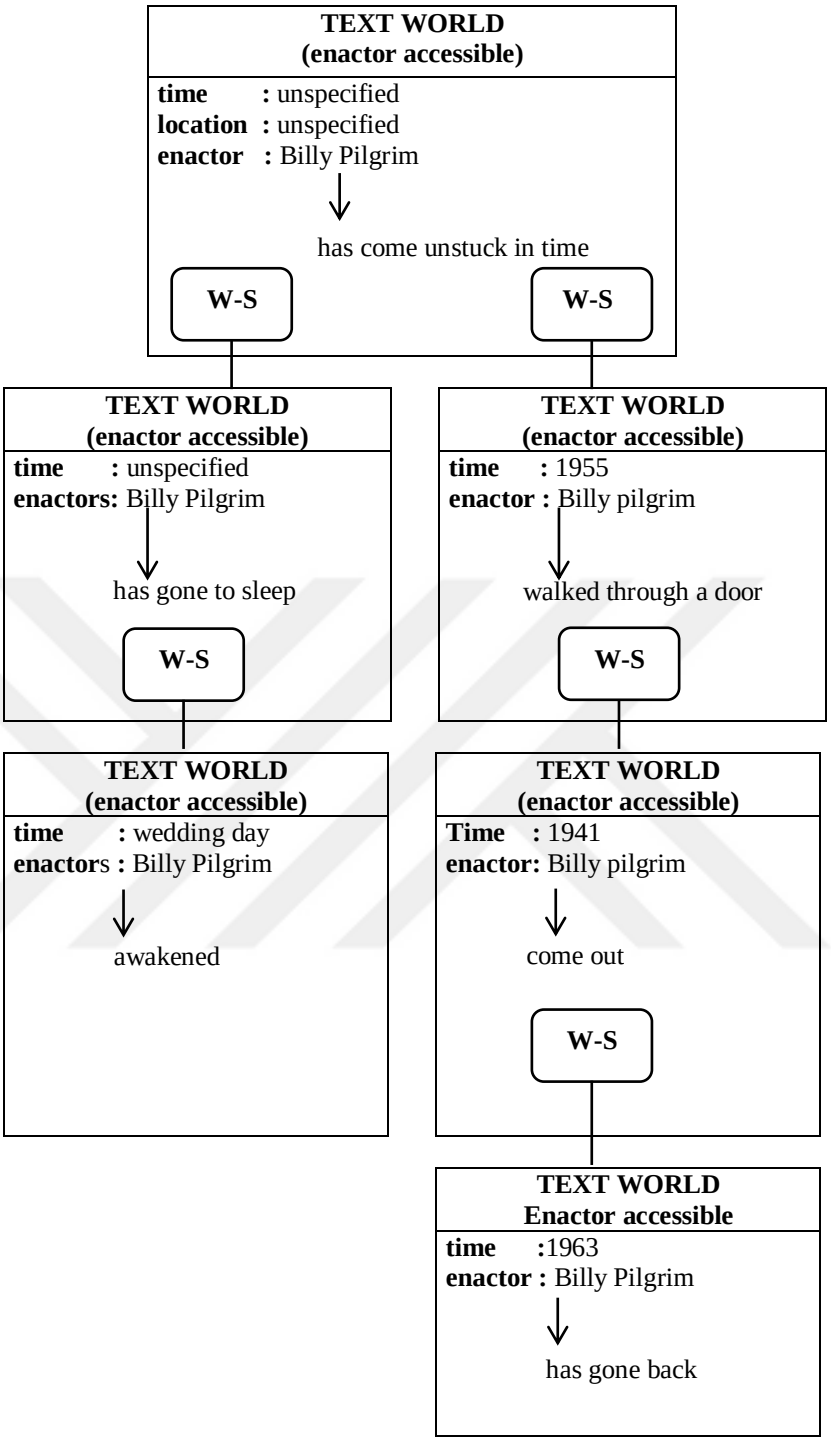
In the mega-matrix world, which refers to the whole novel except for the first and the tenth chapters, the life experiences of the fictional character Billy Pilgrim have been narrated by a heterodiegetic omniscient narrator who is not a character in the story. Although the narrator is heterodiegetic, focalization is usually done from the perspective of Billy Pilgrim who might be viewed as one of the alter egos of the writer because of the similarity in their war experiences and reactions to these experiences. The second chapter, in which the reader is taken into Billy Pilgrim's story, starts as follows:

> *Listen:*
>
> *Billy Pilgrim has come unstuck in time.*
>
> *Billy has gone to sleep as a senile widower and awakened on his wedding day. He has walked through a door in 1955 and came out another one in 1941. He has gone back through that door to find himself in 1963. He has seen his birth and death many times, he says, and pays random visits to all the events in between* (Vonnegut, 1969:23)

The narrator draws the reader into the story by urging them with an imperative. Unlike many other novels, which start with world building by setting spatio-temporal

perimeters and introducing the characters, the relational and existential processes; the story of Billy Pilgrim starts with a material process: “Billy pilgrim has come unstuck in time”. This is one of the characteristics of postmodern literature in general, and Kurt Vonnegut’s novels, in particular. The reader is manipulated by the breakdown of conventions. After this unusual commencement, the reader is drawn into several distinct text worlds whose enactors are the same but spatio-temporal boundaries are different. Contrary to the multiplicity of the text worlds in this paragraph, their content has been weakly provided and world switches have been achieved only by temporal shifts as can be seen in figure 2.2. The first of these worlds is the one in which Billy Pilgrim goes to sleep. In this world the information the reader has is that Billy is senile and he is a widower. Except for these two attributes the reader just has the information that the enactor is involved in the material intention process of sleeping. There aren’t any locative and temporal indicators to help the reader increment world building. Before the sentence finishes, another world is introduced into the common ground by a temporal shift, “He awakened on his wedding day”. Although, the location and the time of these two events haven’t been specified, it might be inferred that the two events have taken place in different time zones and places because the reader has been warned that Billy pilgrim has come unstuck in time. The second world, just like the first world is very weakly formed. The only world building elements in this world is the circumstantial relational process, his wedding day; and the only function advancing proposition is his awakening.

In the following two sentences three different text world have been introduced. These worlds just like the first two are almost empty in terms of their world building and function advancing propositions. However, unlike the first two, the time components of these worlds have been more specified with numerical dates. The three worlds have been described like different rooms of the same house and each room exist in a separate time zone. The enactor opens the door, and then is in a different world created by a shift in the time.



Figures 2.2 Sample text worlds from the opening lines

The text world analysis of this single paragraph provides two important clues about the novel. The first point that needs attention here is how the novel challenges the knowledge frames of the reader in terms of the deviation from the conventional norms of novel writing: In a traditional novel, it is expected that the novel start with

setting and enriching a single text world by providing details about the world building elements. This is usually done by providing a detailed description of the physical setting, the time and the character of the story. However, Vonnegut deviates from this convention by creating multiple worlds which are only temporally specified. These text worlds, though simplistic and empty, will be filled with a lot of world building elements and function advancing proposition to enable the reader to project his or her ego into each of them as the novel progresses.

The second point that does not skip attention in these opening lines is grounding which is, briefly, about what is foregrounded and what is backgrounded in text or discourse. The topic of grounding will be covered in another chapter in detail later. However, just considering these opening lines and their conceptual representation, it is not difficult to see how the concept of time has been foregrounded in the novel. With the starting line: "Listen: Billy Pilgrim has come unstuck in time" and by just providing the reader with the temporal constituents of the following text worlds the author implies that "time" will be an important motif in the plot, which becomes clearer in as the reader further progresses in to the novel.

2.1.2.1. *Dresden*

In *Slaughterhouse Five*, the city of Dresden has been presented at two different conceptual levels: The first of these two levels is the discourse world level which has been covered in the previous section of this chapter. At the discourse level (first chapter and partly the last chapter of the novel), the destruction of the city of Dresden has been described and interpreted by a discourse participant. The narrator at this level is the writer of the novel, Kurt Vonnegut, who has witnessed the real bombardment of the real city of Dresden. Thus, the narration in these two chapters is homodiegetic. The second level, on the other hand, is the text world level, in which the fictional story has been narrated by a third person omniscient narrator who is not a character in the story. Therefore, the narration in *Slaughterhouse Five* at textual level is heterediegetic. The narrator at this level usually does the narration by using the character Billy Pilgrim's focalization; and, the narration at this level shows variance between external and internal focalization.

Although the real city of Dresden which is a part of the discourse world and the fictional city of Dresden which is a part of the text world are different in terms of accessibility, i.e. the former is participant accessible while the latter is enactor accessible, they are represented almost identically in terms of their world building elements and function advancing propositions: The temporal period, the spatial deixis and most of the processes that took place at the two levels are the same. The most important elements that differ at two levels are the enactors. While at the discourse world level, Kurt Vonnegut who reports the events he had witnessed is the main participant (enactor at discourse level); at the textual level, Billy Pilgrim who experiences the same events in the fictional bombardment of Dresden is the main character (enactor at text world level). Because of the similarity of the adventures of these two protagonists, the novel might be referred as quasi-autobiographical. However, as the following parts of this thesis concerning the other mega-text worlds will prove, the abundance of fictional and fantastical text worlds clearly shows that the novel is not entirely autobiographical.

Before the American prisoners of war are transported to the city of Dresden, Billy Pilgrims hear one of the English soldiers commenting about this city as:

> *"You lads are leaving this afternoon for Dresden- a beautiful city. I am told. You won't be cooped up like us. You will be out where the life is, and the food is certain to be more plentiful than here. If I may inject a personal note: It has been five years now since I have seen a tree or a flower or a woman or a child-or a dog or a cat or a place of entertainment, or a human being doing useful work of any kind."*
>
> *"You needn't worry about bombs, by the way. Dresden is an open city. It is undefended and contains no war industries or troop concentrations of any importance."* (Vonnegut, 1969: 146)

In this enactor accessible text world which is created by a character in the prominent text world, the city of Dresden has been described with positive attributes from the beginning to the end. After the description of Dresden as a "beautiful city" a text world about Dresden is created by negating the action of "cooping" as it has been illustrated in the following diagram (Figure 2.3). The text worlds which are created by means of negation have been illustrated with dotted lines. In the third sentence this mental space, Dresden, has been further enriched by placing life and food in it. Then another world is created by changing the world building elements such as time, location and enactors.

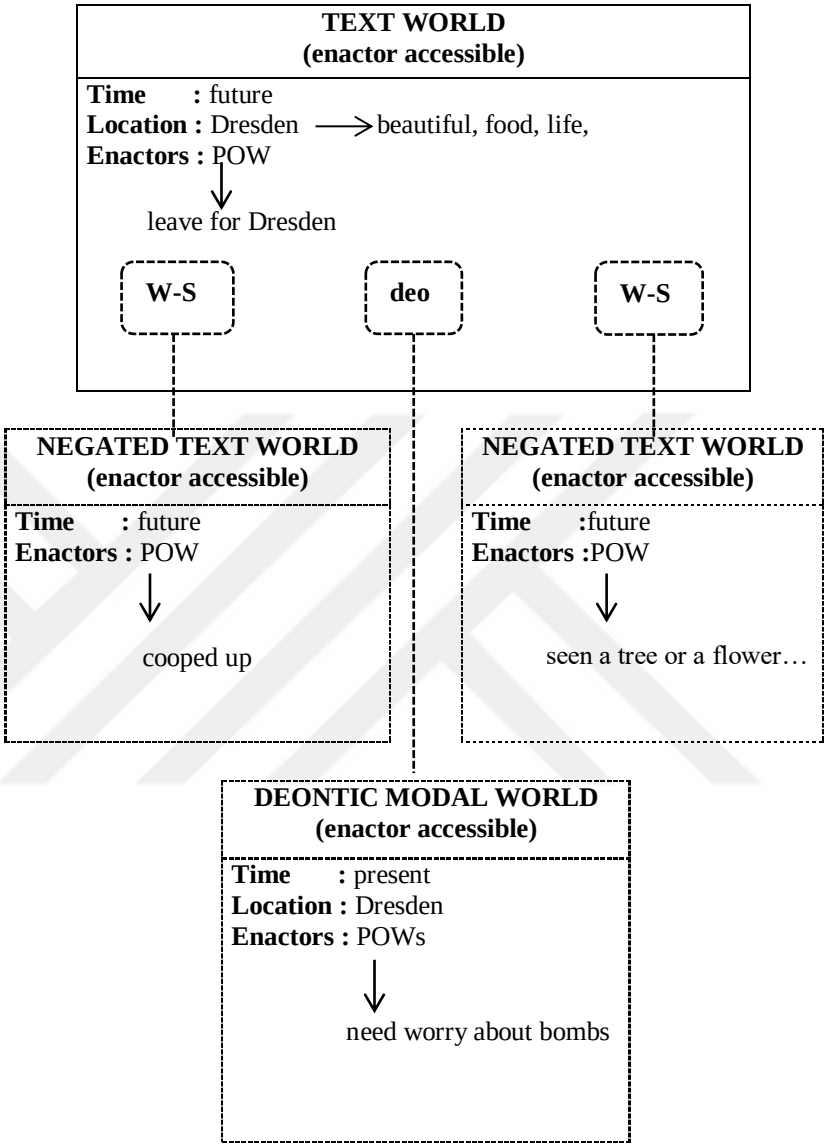


Figure 2.3 Sample text worlds from the matrix text world of Dresden

The English soldier, this time refers to the past five years of his life with negating trees, flowers, women , children, animals, entertainment and people working for useful things. It is clearly seen that there is a comparison made here. While at their current place there is "cooping"; in Dresden there are plants, animals, civilian people, entertainment and life. The second paragraph starts by creating a deontic model world by means of negation again: "you needn't worry about bombs, by the way"

and this world has been further strengthened by negation of certain attributes. These negated attributes such as defence, war industries and troop concentrations mean that the knowledge frames of the enactor of this worlds are based on the belief that the allied forces just bomb the cities which have military importance, and because Dresden is not such a city it will not be bombarded. This is the recurring belief about the city of Dresden throughout the novel until the city is bombarded.

Although it was not expected, either in the discourse world or the text world, that the allied forces would attack Dresden, they bombarded the city and thousands of people were killed in this bombardment. In a scene where Montana Wildhack, the porn star that has been captured by Tralfamadorian, wants Billy pilgrim to tell her a story; he tells her the story of the destruction of Dresden and his account of the story is reported with the following remarks.

> *There was nothing appropriate to say. One thing was clear: Absolutely everybody in the city was supposed to be dead, regardless of what they were, and that anybody that moved in it represented a flow in the design. There were to be no moon men at all* (Vonnegut, 1969: 180)

So, contrary to the common belief expressed in the previous paragraph that a city which does not have any military significance would not be attacked by the American forces, it becomes clear from Billy's account that there was a design about this bombardment. The success of the design was based on the number of deaths. The people should be dead not because they were threats to world peace but because they were present in Dresden and Dresden should be destroyed to make Nazi Regime feel the power of Americans.

2.1.2.2. *Tralfamadore*

Tralfamadore is the name given to the fictional planet in *Slaughterhouse Five* and several other novels by Kurt Vonnegut such as *The Sirens of the Titan, God Bless You Mr Rosewater* and *Hocus Pocus*. In *Slaughterhouse Five* Billy Pilgrim is captured by the inhabitants of this planet, Tralfamadorians, on his daughter's wedding day. After they take Billy pilgrim to the planet, they also bring another human being, Montana Wildhack, to mate with Billy in order to observe human behaviour. Tralfamadorians call people as "earthlings" and they pity the earthlings

for not being able to conceive the reality of the nature and they are amazed by the earthlings' mention of "free will". Billy Pilgrim says he has learned many things on Tralfamadore and he writes some letters about this planet to news programs to illuminate the earthlings. The Tralfamadorians have been described in a letter written by Billy to a news program as:

> *...they were two feet high, and green, and like the plumber's friend. Their suction cups were on the ground, and their shafts, which were extremely flexible, usually pointed to the sky. At the top of each shaft was a little hand with a green eye in its palm* (Vonnegut, 1969: 26).

In the cognitive approach to the analysis of fiction, when a possible world is mentioned, the discourse participants normally assume that this possible world matches with their actual world unless information which proves the contrary is provided by the discourse participant who creates or presents this possible world. In text world theory, this principle is called the "principle of minimal departure". In the description above, it can be observed that the physical characteristics of the bodies of these creatures are highly deviant from the ones in our actual world. This deviation has been stressed in order to change the pre-conceived shapes in the reader's mind. In line with the principle of minimal departure, the reader might normally assume that these creatures, just like animate entities on the Earth, have organs such as mouths, legs or hands, noses, heads etc. However, the description tells the reader that these creatures are different from the human concept of animate entities which the reader will normally base the profiling on.

Although these creatures are not similar to the animate entities on the Earth, they have been described in terms of an inanimate entity, plumber's friend, which is present in the readers' actual world. The body parts of these creatures have been presented in terms of the parts of the plumber's friend such as shaft, suction cup. At this point the concept of embodiment comes into the play again: Although Vonnegut has created an apparently different world, this world is not independent of the actual world and humans' conceptualization of this world. As the theory of embodiment argues, human mind functions in line with the inextricable relation between human body and the physical environment. Therefore, though the Tralfamadorian world seems to be completely different from our actual world, it is just a deviated form of it

based on the manipulation of the attributes of the world building elements and function advancing propositions.

A highly significant deviation that Billy Pilgrim reports about the characters in the Tralfamadorian world is about their vision which is based on three separate conceptual metaphors. As it has been stressed by Billy Pilgrim in the following letter, the Tralfamadorians are able to see in four dimensions and therefore they can see the past, the present and the future at the same time:

> *The most important thing I learned on Tralfamadore was that when a person dies he only appears to die. He is still very much alive in the past, so it is very silly for people to cry at his funeral. All moments, past, present and future always have existed, always will exist. The Tralfamadorians can look at all the different moments just the way we can look at a stretch of the Rocky Mountains, for instance. They can see how permanent all the moments are and they can look at any moment that interests them. It is just an illusion we have here on Earth that one moment follows another one, like beads on a string, and that once a moment is gone it is gone forever..*
>
> *When a Tralfamadorian sees a corpse, all he thinks is that the dead person is in bad condition in that particular moment, but that the same person is just fine in plenty of other moments. Now when I myself hear that somebody is dead, I simply shrug and say what the Tralfamadorians say about the dead people, which is 'So it goes.'*" (Vonnegut, 1969: 26-27)

The phrase "So it goes" is repeated throughout the novel whenever an animate entity terminates. It is not just used by Billy Pilgrim who has learned it from Tralfamadorians: Both at discourse level and text level, it is articulated after death of any kind. The death of thousands of people in Dresden, the death of Robert Kennedy, the death of Martin Luther King, the death of Howard L. Campbell Jr.; the death of bacteria, lice and fleas; the death of the dog Paul Lazarro kills unmercifully; and the death of every other living in the novel is followed by this phrase. And, it is widely known among critics that, those who have studied *Slaughterhouse Five* have been baffled and amazed by the usage of this phrase.

The phrase "So it goes" is a metaphor in which "death" is expressed in terms of the material process of "moving away". This usage is a part of the extended metaphor DEATH IS DEPARTURE. This extended metaphor can be observed in the expression such as "she/he has gone" "she/he has passed away" "she/he is lost" and "she/he has departed". The extended metaphor DEATH IS DEPARTURE itself is a part of the conceptual metaphor STATES ARE LOCATIONS. As mentioned earlier, in conceptual metaphor theory, which is an important integral of text world theory, it

is argued that human mind conceptualises some abstract phenomena in terms of concrete processes. Thus, metaphor is not just a linguistic devise, it is a conceptual phenomenon. The linguistic reflections of STATES ARE LOCATIONS conceptual metaphor can be observed in many aspect of language. The usage of the prepositional function word "in" which can be observed in phrases like "in mood" "in trouble" "in love" etc. is just one example of these reflections.

Another conceptual metaphor that can be observed in Tralfamadorian vision is TIME IS SPACE metaphor. In this metaphor the source domain of "space" is mapped onto the target domain of "time". For this reason, people have conceptualised aspects of the target domain such as "past" and "future" in terms of the aspects of the source domain such as "back" and "forth". However, it can be noticed that in the Tralfamadorian conceptualization, this metaphor has been further extended. This extension is linguistically observed in Billy Pilgrim's account of Tralfamadorian vision. For instance, normally, instead of the preposition "in" which is usually used for expressing location, the preposition "at" is used with the word "moment" in English language. However, as it has been illustrated with the quotation above, Billy does the reverse when he talks about the Tralfamadorian vision of time. The concept of "dimension" is a spatial concept rather than a temporal one. However, because of humans' conceptualization of time in terms of space, it is used to describe temporal phenomena. In Billy pilgrim account, it is seen that this metaphor is also extended by describing human vision as three dimensional and Tralfamadorian vision as four dimensional. This is further strengthened by the analogy in which humans' vision of time is likened to beads on a string while the Tralfamadorian vision is likened to a stretch of Rocky Mountains.

Although in the aforementioned metaphors one conceptual domain is mapped onto another, the target domains cannot be completely understood in terms of the source domains. For example, in TIME IS SPACE metaphor, time and space are input spaces from which a blending world which has the characteristics of the two input spaces merges. In the creation of the matrix world of Tralfamadore, this strategy has been widely utilized. Another conceptual metaphor that can be observed in the creation of Tralfamadorian world is KNOWING IS SEEING metaphor which

is closely related to the others. The Tralfamadorian vision is the source domain which has been mapped onto their knowledge. When considered in literal the sense, it is not possible to see time because time is not something physical but conceptual. So phrases such as "seeing the past" or "seeing the future" are extensions of both KNOWING IS SEEING and TIME IS SPACE metaphors. Therefore, what is emphasised at about Tralfamadorians at conceptual level is their knowledge more than their vision.

2.1.2.2. *Ilium*

The fictional city of Ilium is one of the most important places in *Slaughterhouse Five* because this city is both the hometown of the protagonist Billy Pilgrim and the place where he meets Kilgore Trout. After the war, Billy enrols in the school of optometry but in his senior year he commits himself to a ward in the Veteran Hospital near Lake Placid because he thinks life has no meaning. In this Hospital he meets Eliot Rosewater who is a veteran infantry captain. Just like Billy Pilgrim, Rosewater thinks that life is meaningless because of the events he has witnessed during the Second World War. Rosewater is a fan of the fictional writer Kilgore Trout who has written tens of novels but has never been widely known. Billy's adventure with the writings of Kilgore Trout starts here. This matrix text world which starts in the hospital is highly dynamic because it progresses in line with the writings of Kilgore Trout. And as Billy Pilgrim gets to know Trout, the spatio-temporal parameters of the world evolve and become much more complex.

Kilgore Trout is a character that recurs in several of Kurt Vonnegut's novels such as *Breakfast of Champions*, *God Bless You Mr. Rosewater* and *Slaughterhouse Five*. Although his characterization is not totally consistent in these novels, he is usually a science fiction writer whose works are not appreciated a lot. The similarity of the themes in Trout's novels and Vonnegut's own novels has caused some critics to suggest that Kilgore Trout is Vonnegut's alter ego (e.g., Hume, 2012; Lerate de Castro, 1994). Another important point that is widely known about Trout is that, in the creation of this character, Vonnegut has been inspired by the prolific science fiction writer Theodore Sturgeon who has written tens of novel and hundreds of short stories along with so many reviews (Parrett, 2002: 295). This should be the reasons that Vonnegut has chosen a fish name (Trout) for this character just like Sturgeon.

Kilgore Trout in *Slaughterhouse Five* has written many novels such as *Maniacs in the Fourth Dimension, The Gospel from Outer Space, The Money Tree* and *The Gutless Wonder*. Some of these novels have been briefly mentioned in *Slaughterhouse Five*. *The Gospel from Outer Space* has been described as follows:

> *...It was about a visitor from outer space, shaped very much like a Tralfamadorian, by the way. The visitor from the outer space made a serious study of Christianity, to learn, if he could, why Christians found it so easy to be cruel. He concluded that at least part of the trouble was slipshod storytelling in the New Testament. He supposed that the intent of the gospel was to teach people, among other things, to be merciful, even to the lowest of the low.*
>
> *But the gospel actually taught this: Before you kill somebody, make absolutely sure he isn't well connected. So it goes* (Vonnegut, 1969: 108-109)

When considered in terms of discourse layering, it can be observed that this single paragraph incudes so many strata. At the highest level is the discourse world whose protagonist is Kurt Vonnegut. The second layer is the fictional plot in *Slaughterhouse Five* whose protagonist is the third person omniscient narrator. However, the story has been narrated from Rosewater's focalization who is an enactor in the text world. Furthermore the story does not belong to Rosewater, it belongs to Kilgore Trout: this adds another layer to the complexity of the text. Even if the reader's ego is projected to Kilgore Trout's world there are still sub-layers to be discovered and projected.

The text is in the form of free indirect discourse which causes distinct text worlds to merge into each other. In free indirect discourse tense, aspect and mood do not necessarily have to change. These linguistic features usually stay consistent with participant's tone. Therefore, the layers of the discourse are not apparent to the receiver. This kind of layering achieved by indirect discourse creates the impression that the deictic centre of the text is still the same, which in our case is third person omniscient narrator. It has been argued that readers find it easier to project their egos into texts which are narrated by third person than texts narrated by first and second persons. The reason for this ease of projection must be the fact that text-reception is not usually done from the origo. The reader might need to change the deictic point they stand in the conceptual space in order to enter into the text word. Because the existence of the first and second person narrators makes itself felt, while the third

person narration leaves a blank space. So, projection into third person narration might be more comfortable for the reader.

The enactor of the text world is the visitor from the outer space who has been introduced with a relational process. This relational process is circumstantial because the Tralfamadorian has been mentioned as an attribute of the carrier (visitor). The reason for this relation is that the Tralfamadorians have already been introduced into the common ground before the mention of the visitor. So, the text is incremented by the introduction of the new knowledge in terms of shared knowledge. After setting the world building elements in the first sentence, the text moves on with function advancing. The second sentence includes the hypothetical linguistic marker "if", and the epistemic modal verb "could" in it. These two grammatical markers distance the world created. If these two linguistic markers did not exist in the text, the world in which the visitor from outer space finds the answer to his question would be more probable in the readers' mind.

The fourth sentence creates another world by using epistemic and bloumaic modality. The epistemic phrase: "suppose" points to the lack of certainty on the part of the enactor. This means that the enactor is not certain of the proposition: "He supposed that the intent of the gospel was to teach people, among other things, to be merciful, even to the lowest of the low". In this proposition, bloumaic modality is added by the word "intent". So, what this means is that there is a possible world in which The New Testament desires to spread mercy. However, this world is distanced from the conceptual space by the use epistemic uncertainty markers. In the last sentence there is an allusion which further creates a text world in which a modal world is embedded. In this text world, the implied enactors are the Christians and function advancing proposition is the act of killing. The modal expression "make sure" limits the perimeter of the function advancing by excluding the people who are well connected. The text worlds of this excerpt have been illustrated in figure 2.4.

The reference in the last sentence is to the belief that Jesus was connected to the creator and that people would not crucify him if they knew this. In the later parts of *The Gospel from Outer Space*, the visitor gives a gospel as a present to humanity.

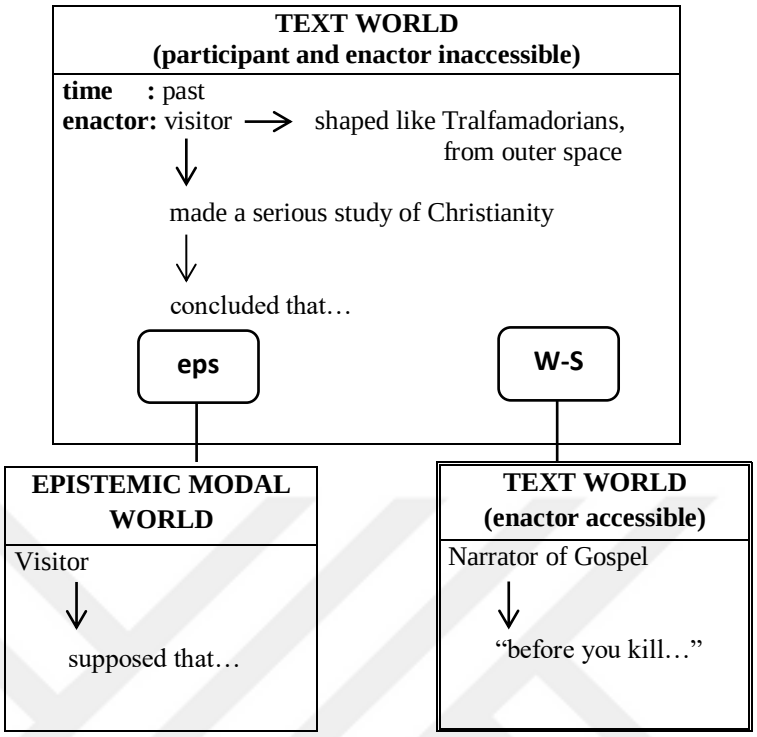


Figure 2.4 Sample world-switches and modal worlds from the matrix world of Ilium

In this new gospel, Jesus is not connected to the creator: he is just an ordinary person; yet, he still strives to spread his religious belief. As it has been illustrated by this single paragraph Kilgore Trout has clearly brought a criticism to Christianity just like Vonnegut himself does at so many points. The other works by Trout share certain thematic characteristics such as time, perception fictional planets with Vonnegut's novel. Therefore the hypothesis that Kilgore Trout is Vonnegut's alter ego is further strengthened.

2.2. Figures and Grounds in *Slaughterhouse Five*

The theory of figures and grounds is one of the most important tools for the analysis of literature in the cognitive approach. This theory, as it has been explained in detail in the literature review section, is closely related to the concept of grounding (profiling). The theory of figures and grounds can be applied to a text at any level such as phonologic, syntactic, semantic and pragmatic. In this thesis, this theory will be particularly used to decode the characterization and recurring themes in order to

understand how the strategies used for characterization and theme construction help the novel to deviate from the mainstream literature.

In a novel, main characters, especially the protagonists, are one of the most important sets of figures in terms of Gestalt psychology because as opposed to static elements, characters are dynamic entities which carry the plot forward. The protagonist of *Slaughterhouse Five* is Billy Pilgrim who has been described as: "He was a funny looking child who became a funny looking youth-tall and weak and shaped like a bottle of Coca Cola" (Vonnegut, 1969: 23). Normally the leading characters of a story tend to be good looking, strong and ambitious. However, as it is illustrated with the sentence above, what has been foregrounded about the physical appearance of the protagonist of *Slaughterhouse Five* is his funny looking shape from his childhood to his youth. The analogy between Billy's physical appearance and the bottle of Coca Cola adds to this characterization. In another place in the novel Billy has been described as follows:

> *Last came Billy Pilgrim, empty handed, bleakly ready for death. Billy was preposterous- six feet and three inches tall, with a chest and shoulders like a box of kitchen matches. He had no helmet, no overcoat, no weapon, and no boots. On his feet were cheap, low-cut civilian shoes which he had bought for his father's funeral. Billy had lost a heel, which made him bob up and down, up and down. The involuntary dancing, up and down, up and down, made his hip joint sore….He didn't look like a soldier at all. He looked like a filthy flamingo* (Vonnegut, 1969: 32).

Keeping in mind that Billy Pilgrim is the protagonist of *Slaughterhouse Five*, this description creates an interesting picture when compared with the characteristics of traditional protagonists profiling. While protagonists in traditional sense tend to come first, Billy pilgrim comes last. He was one of the American soldiers who fought against the Nazi regime. As the allied forces led by American forces won the war and defeated the Nazi regime which tried to take the control of the world by applying brutal methods, it is expected that the American soldiers should be represented as heroes who have bravely saved the world. However, as it can be seen in this paragraph the writer has almost completely manipulated the figures and grounds to bring a new perspective to the Second World War.

Billy has been described with the words "bleak" and "preposterous", and he has been likened to a box of matches. However, he is still the protagonist of the

novel: despite all the negative attributes he has, there is something that Billy teaches the reader. By such a profiling, the accustomed virtues of a hero such as bravery, good looking, ambition etc. have been replaced by the sheer misery of humanity. Although Billy Pilgrim does not have any of the virtues that the conventional hero has in literary canons, with his learnings from Tralfamadorians, he creates a different picture of human earthlings. This profiling, as opposed to the accustomed representations of war heroes, clearly foregrounds one aspect of human civilization which is usually ignored in fictional and non-fictional accounts of wars. What is foregrounded here is the desperateness of the people who participate or witness a war.

The second character, whose profiling contradicts his aftermath, is Edgar Derby. Like Billy Pilgrim, Derby is an American soldier who is captured by Germans during the Second World War. Before the war, he was a high school teacher who taught a course called "Contemporary Problems in Western Civilization". The only American soldier who has been profiled with positive characteristics such as loyalty, bravery, strength and a good physical shape is Edgar Derby. During their captivity he always tries to help other soldiers especially those who are weak like Billy Pilgrim, and he is chosen as the leader of the American soldiers who are to be sent to Dresden. When Howard W. Campbell Jr., an American who has a high rank in German army, makes a propaganda speech to American POWs in order to make them join the German fronts against Russians, Derby is the only American soldier who has the courage to reject Campbell and defend American values as cited below:

> *...Derby raised his head, called Campbell a snake. He corrected that. He said that snakes couldn't help being snakes, and that Campbell, who could help being what he was, was something much lower than a snake or a rat-or even a blood-filled tick.*
>
> *Campbell smiled.*
>
> *Derby spoke movingly of the American form of government, with freedom and justice and opportunities and fair play for all. He said there wasn't a man there who wouldn't gladly die for those ideals.*
>
> *He spoke of the brotherhood between the American and the Russian people, and how those two nations were going to crush the disease of Nazism, which wanted to infect the whole world* (Vonnegut, 1969: 164).

Throughout Derby's speech, the American Government have been foregrounded with attributes such as "freedom", "justice", "opportunity" and "brotherhood" while Nazism has been described as a "disease". Derby's physical appearance, ideas, courage and loyalty clearly represent the ideal hero. Therefore, it is expected that Edgar Derby become a significant character in the progression of the novel. However, it is seen that he becomes a plot insignificant item as the plot moves forward. He is one of the American soldiers who survive the bombing of Dresden, and like other soldiers, his duty is to classify dead bodies. While doing this task, he finds a teapot in the rubble and takes it. Then, he is shot to death by German soldiers for plundering. His death, contrary to the expectations, is anticlimactic because even Billy Pilgrim, who has been taken care by Derby, does not show much reaction. Derby's death, like the death of every animate entity, is followed by the phrase "so it goes". After this event, Billy Pilgrim occasionally reminisces about the memory of Derby. However, as he dies in such an anticlimactic way, his ideals are buried in the plot, that is, all the attributes he has such as bravery, decency, freedom, brotherhood etc. are backgrounded and they remain as grounds rather than figures in the novel.

In terms of characterization, the Tralfamadorians are another set of figures which become highly salient in the novel. These creatures are the inhabitant of the planet Tralfamadore, and they are shaped like toilet plungers. Their shafts are extremely flexible; and on the top of these shafts, there is a part resembling a hand on which there is an eye. Considering the shape of these creatures, it is seen that they don't have any other organs such as heads, arms, legs etc. that the creatures on the earth have. The existence of the eye on the top of their shafts foregrounds the visual capabilities of these creatures. Throughout the novel, what has been emphasised about Tralfamadorians is their ability to see all moments in the past, present and future. There isn't any information as to if they eat, drink, reproduce, have fun etc. Although they abduct Billy Pilgrim in order to study human behaviour, neither the narrator nor Billy Pilgrim, who writes letters about this experience to newspapers, mentions the results of these studies. In almost all accounts of this planet and its inhabitants, two points have been emphasised. The first point is difference between earthling vision and the Tralfamadorian vision. And the second point is the lack of free will which will be further analysed in the following paragraphs.

When the novel is analysed in terms of the recurring themes, it becomes clear that vision is not only foregrounded in the accounts of Tralfamadorians who pity the earthlings because of their three dimensional vision; but also in the profiling of the protagonist of the novel: Billy Pilgrim is an optometrist who helps people who have problems in their visual sense. Before and after the war, Billy lives most of his life in the city of Ilium which is home to a big optometry industry. And, probably it is not a coincidence that the name of one of the books written by Kilgore Trout, who has significantly influenced Billy Pilgrim, is *Maniacs in the Fourth Dimension*. In this book, there are sick people who cannot be treated by the earthling doctors because their illnesses are in the fourth dimension and the three dimensional human vision is not able to see these illnesses. Considering the psychological prominence of the concept of vision, it is not difficult to realize that it has been particularly foregrounded to stand as a figure.

Another concept that has been notably foregrounded in *Slaughterhouse Five* is the philosophical idea of "determinism". Although this concept has not been mentioned directly, it has been implied by the use of various techniques. The first of these techniques is the recurring *Serenity Prayer* which goes as: "God grant me the serenity to accept the things I cannot chance, courage to change the things I can, and wisdom always to tell the difference". In one of the occurrences, it is reported that this prayer has been hanged on the wall of Billy's office and the prayer has been illustrated in the novel with a different font style (Vonnegut, 1969: 60). The typing of the prayer immediately catches attention because of its deviation from the rest of the novel. Each word of the prayer has been bold faced, capitalised and written with a bigger punt. When this deviation in the font style is considered in terms of gestalt principles, the prayer can be easily categorised as a figure.

At the end of the 9th chapter, the *Serenity Prayer* recurs in another context. Here, the prayer is in seen a locker hanging from a chain which Montana Wildhack has around her neck. This time, the prayer is foregrounded by a carving which covers the whole page. In this carving, there are two circles which show Montana Wildhack's breasts. Above her breasts is the locker inside which the prayer has been written with a different style. When considered in line with the gestalt principle of

"area", which argue that: the smaller the area the higher the chances are that the shape is going to be perceived as a figure; and, the principle of "closedness" which assert that: areas with closed cantors are more likely to be perceived as figures, it becomes more obvious that Vonnegut wanted to assign particular significance to this prayer. In terms of its content, the prayer is highly deterministic because it asserts that there are things one can change and things one cannot. This philosophy is at odds with the modernist conceptualization that human being is the centre of the universe and is able to change almost everything. Not surprisingly, just after another mention of this prayer it is written that: "Among the things Billy Pilgrim could not change were the past, the present, and the future" (Vonnegut, 1969: 60). Here, the concept of determinism has been further foregrounded by delineating what Billy Pilgrim is capable of changing. If Billy Pilgrim, who symbolically represent the human earthlings, cannot change the past, the present and the future, then this simply means Billy pilgrim is not really able change anything at all.

The idea of determinism has not only been foregrounded with the *Serenity Prayer*, it also constructs one of the most important aspects of the Tralfamadorian philosophy. This philosophy, which is prevalent in the novel, may be best exemplified in the conversations between Billy Pilgrim and the Tralfamadorians in the fifth chapter. Billy Pilgrim, who has witnessed so many violent scenes in the war such as school girls who have been boiled in hot water and candles made from human fat, wants to learn how Tralfamadorians manage to live in peace, and he desires to take the secret behind this peaceful life to the earth in order to prevent humans from destroying the Universe. When he talks about all this violence that the earthlings cause, he thinks that the Tralfamadorians will be surprised with what he says, and do something to civilise the human society. However, at the end of his speech, they just make movements which indicate that Billy is just being stupid. When Billy questions why they think so, they say: "the moment is *structured* that way" (Vonnegut, 1969: 116-117, *emphasis in original*). They explain to Billy Pilgrim that nothing can be changed or prevented: Everyone is supposed to live what they are supposed to live, and that the only thing human earthlings could do in order to live happily is to ignore the bad moments and focus on the good moments.

Just a few pages after this conversation, it is seen that there is a drawing which covers a whole page. Inside the drawing, which resemble to a cone, is written: "Everything was beautiful, and nothing hurts" with big capitalized letters (Vonnegut, 1969: 122). This drawing is placed in the scene where Billy Pilgrim and his wife are talking about the death of the old high school teacher Edgar Derby. Billy Pilgrim, just like Tralfamadorians, accepts that there is nothing he can change about the past, the present and the future because the moment is structured and predetermined the way it is.

2.3. Schemas and Scripts in *Slaughterhouse Five*

Schemas or schemata, as it has been delineated before, are cognitive structures that provide information about generic entities or events. The theory of schemas and scripts has been widely used in the analysis of literature as it has been used in other areas that concern cognitive domain. In this part of this thesis, *Slaughterhouse Five* will be particularly examined in line with Shuying An's (2013) categorization which analyses literary schemata under four headings. However, as the third and the fourth categories, culture schemata and linguistic schemata, are closely related to the first and the second categories which are formal schemata and content schemata, the analysis will be based on the first two categories. As it has been explained in detail in the literature review section, the first kind of schema Shuying An offers is formal schemata which are more concerned with the organizational structure of a literary work while the second kind of schema, content schema, is about the expectations of the reader concerning the content of literary work.

When *Slaughterhouse Five* is analysed in terms of formal schemata, the deviation from classical novel can be summarised at four levels. The first level is the deviation in the relation between fabula and syuzhet. Valentina Bartalesi and colleagues define fabula as: "the network of events that the narrative purports to narrate" (2016: 2). In other words, this term, which was first devised by Russian formalists, refers to the events that take place in a story or novel. Syuzhet, on the other hand, refers to the chronological order the writer prefers to present the fabula. In traditional narration, except for the application of some literary devices such as

flashbacks and flash-forwards, the fabula and the syuzhet usually progress in a parallel way: the events in a story are narrated in the chronological order they happen. However, in *Slaughterhouse Five*, which is mostly narrated from Billy Pilgrim's focalization, there is not a parallelism between the fabula and the syuzhet. Because "Billy is spastic in time" the plot has a floating structure. A paragraph might refer to various events which happened in different time spans and event which have no apparent relationships. The technique Vonnegut has used here cannot be simply labelled as flashback or flash-forward because in these techniques, generally one event is narrated then connections to past or future events or situations are made. Therefore, the event being narrated is usually still the point of focus. As for *Slaughterhouse Five*, the case is different: It can be argued that the holistic Tralfamadorian philosophy of time is also projected in the organization of the syuzhet. When Billy Pilgrim asks about the organization of the symbols in the Tralfamadorian books, a Tralfamadorian remarks as follows: "…There is no beginning, no middle, no end, no suspense, no moral, no causes, no effects. What we love in our books are the depths of many marvellous moments seen all at one time" (Vonnegut, 1969: 88). This description of Tralfamadorian communication system seems to perfectly correspond with the organizational structure of *Slaughterhouse Five*. Many events, which do not have any obvious connection at the surface level and which, when analysed deeply, create one big picture together, have been narrated simultaneously. And the plot does not have a beginning or an end in the traditional literary sense.

The second point that makes *Slaughterhouse Five* highly deviant in terms of formal schemata is the point of view from which the plot is narrated. In most of the traditional narratives, there is one single narrator though focalization might show variance. In *Slaughterhouse Five* on the other hand, there are two different narrators which at some points merge into each other. The first chapter of the book has been narrated by Kurt Vonnegut himself and thus it is first person narration. However, it is observed that from the second chapter on the point of view shifts from the first limed person to omniscient third person narration. At certain points, the first person narrator, Vonnegut, reminds the reader that he is still present in the book (e.g. Vonnegut, 1969: 121, 124). In chapter ten this variation in the point of view becomes

more vivid, and like the first chapter, the tenth chapter is mostly narrated in first person.

Another point about *Slaughterhouse Five* that needs attention in terms of formal schemata is the plot structure of the book. It is well known among literary critics that most of the narratives can be understood in terms of what is called Freytag's pyramid. This pyramid which has been summarized from Gustav Freytag's book *Technique of the Drama: An Exposition of Dramatic Composition and Art* (2004) shows that in a traditional narrative there are five different phases that should be followed. These phases are exposition, rising action, climax, falling action and denouncement. When *Slaughterhouse Five* is examined, it can be observed that there is a great deviation from this convention. Although there are many events that might be placed into one of these categories at micro level, it becomes obvious that *Slaughterhouse Five* does not match this pyramid at macro level. The book does not really represent any particular events or moments as climactic. Even the destruction of Dresden, which is the main theme, has been represented just like the termination of any other entity.

The lack of protagonist-antagonist relationship is another example of schema disruption in *Slaughterhouse Five*. Unlike many other war novels, the main characters in *Slaughterhouse Five* cannot be simply put at either end of the good- bad axis. Though characters such as Edgar Derby can be regarded as symbolising traditional protagonist and characters like Paul Lazerro or Roland Weary symbolising traditional antagonist, in the big picture, they are grounds rather than figures that move the plot forward. The main actors of *Slaughterhouse Five*, Billy Pilgrim and the Tralfamadorians from whom Billy Pilgrim gets his point of view, cannot be labelled as either good or bad because there is no place for such judgemental attributions in their philosophy. In the first chapter of the book Vonnegut touches on this point by remarking that:

> *I think about my education sometimes. I went to the University of Chicago for a while after the Second World War. I was a student in the Department of Anthropology. At that time, they were teaching that there was absolutely no difference between anybody.*
> *They may be still teaching that.*
> *Another thing they taught was that nobody was ridiculous or bad or disgusting. Shortly before my father died, he said to me, "You know- you never wrote a story with a villain in it"*
> *I told him that was one of the things I learned in college after the war* (Vonnegut, 1969: 8)

Various examples of schema disruption might be observed when the novel is considered in terms of content schemata. One of these schema disruptions can be seen in the reactions of the protagonist Billy pilgrim to war and death. The main theme of the book is the Second World War and the destruction of the city of Dresden. Therefore, the plot is expected to be grieving because of the loss of innocent lives or glorifying the heroes that saved nations. However, in *Slaughterhouse Five* the content has been represented in a very different way. Billy Pilgrim, who experiences a lot of misery and witnesses the death of so many people, does not feel much about these experiences; or even if he feels it, he does not show any reactions. This tuning in the schemata about death can be illustrated in Billy Pilgrim's following accounts of Tralfamadorian ideas about Jesus Christ and Charles Darwin:

> *On Tralfamadore, says Billy Pilgrim, there isn't much interest in Jesus Christ. The Earthling figure who is most engaging to the Tralfamadorian mind, he says, is Charles Darwin-who taught that those who die are meant to die, that corpses are improvements. So it goes* (Vonnegut, 1969: 210).

After he is introduced to the Tralfamadorian philosophy which asserts that when a person dies, he or she is still alive in other moments and that one should not be sad for the people who are dying, Billy pilgrim restructures his schema about death which has been culturally associated with grief and mourning. As a result of this schema refreshment, Billy reconceptualise his vision about death, and he considers death as one of the plenty moments that make up life. So for Billy Pilgrim death is no longer something that should be grieving.

Closely related to the schema refreshment about death in the novel is the representation of human earthlings. Unlike the earthlings' perception of themselves in which they are viewed as subjects who can change the course of events with their free will; in *Slaughterhouse Five*, humans have been mostly represented as machines which do not have any influence on their own lives and on the fate of other living entities in the Universe. This new perspective to human beings have been particularly emphasised in the accounts of the Tralfamadorians who view all the living creatures as "bugs in amber" (Vonnegut, 1969: 86). This new schema in which humans are machines who just eat, defecate and produce language is also adopted by Billy Pilgrim and becomes prevalent throughout the novel.

CONCLUSION

In this thesis, Kurt Vonnegut's postmodern novel, *Slaughterhouse Five,* has been analyzed with three different cognitive poetic theories. In the introduction part, the novel under analysis has been introduced in a detailed way. The socio-historical context in which the novel was written has been investigated in order to avoid providing a simply formalistic analysis. In the first chapter, the need for cognitive turn in literary criticism has been explicated, and the three cognitive poetic approaches; text world theory, the theory of figures and grounds and the theory of schemas and scripts, which have been utilized for the analysis of the novel, have been explained in terms their applicability to literary works.

In the second chapter, *Slaughterhouse Five* has been firstly analyzed with text world theory. The text world theory analysis of the novel has illustrated the complexity of the discourse structure. The first and the tenth chapters have been classified and interpreted as the discourse world because of the variation in the world building elements. It has been seen that in these two chapters, particularly the first chapter, the enactors and the level of conceptual accessibility are not in parallel with the other chapters. While the enactor of the discourse is the writer of the novel, Kurt Vonnegut, in the whole first chapter and parts of the last chapter, the other chapters have been narrated by the third person omniscient point of view. In terms of accessibility, it has been observed that, unlike the other chapters which are enactor accessible, the first and the last chapters are mostly participant accessible. These variations in the world building have further illustrated the complexity of discourse layering in the novel.

Three different matrix text worlds: Dresden, Tralfamadore, and Ilium, have been analyzed as samples in terms of their world building elements and function advancing propositions. Because the temporal world building of the novel does not progress linearly, these sample text worlds have been chosen based on their spatial characteristics. It has been observed that in each of the matrix text world there are a great number of micro text worlds and modal worlds which are usually signaled by deictic shifts in the spatio-temporal perimeters. The complexity and multiplicity of

the text worlds have manifested that *Slaughterhouse Five* is highly aberrant compared with the mainstream narratives.

After the text world theory analysis, the theory of figures and grounds has been applied to the novel. It has been observed that *Slaughterhouse Five* significantly diverge from modernist literary tradition in terms of profiling when the characters, which are the main figures in the novel, are examined. Contrary to the traditional protagonist characterization, Billy Pilgrim, the protagonist of *Slaughterhouse Five,* has been mostly foregrounded with his substandard cognitive, affective and physical attributes. The point of view Billy Pilgrim gets from the Tralfamadorians, which teaches him to accept life as it is, becomes another important conceptual figure in the novel. The ideals of humanity such as bravery, honesty, freedom and equality become grounds in the novel as Edgar Derby, the character symbolizing these values, dies in a tragicomic way.

Lastly, the novel has been examined with the theory of schemas and scripts in line with Shuying An's literary schema classification. The formal schematic deviation has been analyzed and interpreted at four levels. Firstly, the relationship between fabula and the syuzhet has been studied, and the effect of this relation on the narrative has been interpreted in line with cognitive poetic principles. Then the point of view, which shows variance through the chapters, has been compared with the conventional novel, and it has been explicated how this variation makes the novel metafictional. The plot structure of the novel has been studied in comparison with the Freytag's pyramid which can be applied to almost all narratives. However, it has been seen that *Slaughterhouse Five* remarkably digresses from this literary convention. Lastly, the novel has been analyzed in terms of protagonist-antagonist duality, and it has been seen that the characters in *Slaughterhouse Five* do not fit into this categorization because they are highly deviant in terms of the attributes they endowed with.

REFERENCES

An, S. (2013). Schema Theory in Reading. ***Theory and Practice in Language Studies***, *3*(1), 130–134. https://doi.org/10.4304/tpls.3.1.130-134

Arbib, M. A. (1992). Schema Theory Schemas : History and Comparisons. ***The Encyclopedia of Artificial Intelligence***, 1–16.

Barry, P. (2002). ***Beginning Theory: An Introduction to Literary and Cultural Theory***. Manchester: Manchester University Press.

Bartalesi, V., Meghini, C., & Metilli, D. (2016). Steps Towards a Formal Ontology of Narratives Based on Narratology. ***Open Access Series in Informatics***, *53*(July), 4.1-4.10. https://doi.org/10.4230/OASIcs.CMN.2016.4

Brandt, L., & Brandt, P. A. (2005). Cognitive Poetics and Imagery. ***European Journal of English Studies***, *9*(2), 117–130. https://doi.org/10.1080/13825570500171861

Burke, M.,& Evers, K. (2014). Formalist Stylistics. In M. Burke (ed.), ***The Routledge Handbook of Stylistics*** (pp. 31-44). Oxon: Routledge.

Diwany, F. (2014). So it goes: A postmodernist reading of Kurt Vonneguts Slaughterhouse-Five. ***International Journal of English and Literature***, *5*(4), 82–90. https://doi.org/10.5897/ijel2013.0548

Emmott, C., & Alexander, M. (2016). Defamiliarization and Foregrounding: Representing Experiences of Change of State and Perception in Neurological Illness Autobiographies. In V. Sotirova (Eds.). ***The Bloomsbury Companion to Stylistics*** (pp. 289–307). London: Bloomsbury Publishing.

Emmott, C., & Alexander, M. (2014). Foregrounding, Burying and Plot Construction. In P. Stockwell & S. Whiteley (Eds.), ***The Cambridge Handbook of Stylistics*** (pp. 329-343). Cambridge: Cambridge University Press.

Emmott, C., Alexander, M.,& Marszalek, A. (2014). Schema theory in stylistics. In M. Burke (ed.), ***The Routledge Handbook of Stylistics*** (pp. 268-283). Oxon: Routledge.

Emmott, C. & Alexander, M. (2009). Schemata. In P. Hühn, J. Pier, W. Schmid & J. Schönert (Ed.), ***Handbook of Narratology*** (pp. 411-419). Berlin, New York: De Gruyter. https://doi.org/10.1515/9783110217445.411

Emmott, C., Sanford, A. J., & Dawydiak, E. J. (2007). Stylistics meets cognitive science: Studying style in fiction and readers' attention from an interdisciplinary perspective. ***Style***, *41*(2), 204–225.

Farhangpour, Y. & Abdolsalami, A. (2016**). *The Philosophy of Postmodernism, Its Scholars and Its Impact on Art***. [Paper presentation] International Conference on Research in Art, Singapore. https://www.researchgate.net/publication/330971771_The_Philosophy_of_Postmodernism_Its_Scholars_and_Its_Impact_on_Art

Fouconnier, G. (1985). ***Mental Spaces*: *Aspects of Meaning Construction in Natural Language***. Cambridge: Cambridge University Press.

Freeman, M. (2012). Cognitive Linguistic Approaches to Literary Studies: State of the Art in Cognitive Poetics. ***The Oxford Handbook of Cognitive Linguistics*** (pp. 1175-1202). Oxford: Oxford University Press.

Freeman, M. (2006). The Fall of the Wall between Literary Studies and Linguistics: Cognitive Poetics . In G. Kristiansen, M. Achard, R. Dirven & F. Ruiz de Mendoza Ibáñez (Eds.), ***Cognitive Linguistics: Current Applications and Future Perspectives*** (pp. 403-430). Berlin, New York: De Gruyter Mouton.

Freeman, M. (2005), Poetry as Power: The Dynamics of Cognitive Poetics as a Scientific and Literary Paradigm. In H. Veivo, B. Pettersson, M. Polvinen (eds.), ***Cognition and Literary Interpretation in Practice*** (pp. 31-57). Helsinki: Helsinki University Press.

Freytag. G. (1894). ***Technique of the Drama: An Exposition of Dramatic Composition and Art*** (E.J. MacEvan, Trans.). Chicago, USA: S.C. Griggs & Company

Hardy, T. (1986/1994). ***The Mayor of Casterbridge***. Berkshire: Penguin

Hicks, D. (1988). Stylistics and psychology: Investigations of foregrounding. Willie van Peer. London: Croom Helm, 1986. Pp. 220. ***Applied Psycholinguistics***, 9(1), 98-102. doi:10.1017/S0142716400000485

Hidalgo, D. L. (2000a). Text World Creation in Advertising Discourse. ***Revista Alicantina de Estudios Ingleses***, *13*(13), 67. https://doi.org/10.14198/raei.2000.13.06

Hidalgo Downing L. (2000b). Negation, Text Worlds, and Discourse: The Pragmatics of Fiction. ***Advances in Discourse Processes*** (vol.66). Stamford, Connecticut: Ablex.

Gavins, J. (2016). Text Worlds: Text Worlds in Stylistic Analysis. In V. Satirova (ed), ***The Bloomsbury Companion to Stylistics*** (pp. 444-457). London: Bloomsbury Publishing.

Gavins, J. (2006). Text World Theory. ***Encyclopedia of Language & Linguistics***, *7*(1997), 628–630. https://doi.org/10.1016/B0-08-044854-2/00558-7

Gavins, J. (2005). (Re)thinking modality: A text-world perspective. ***Journal of Literary Semantics***, *34*(2), 79-93.

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

Gavins, J., & Steen, G. (2003). ***Cognitive Poetics in Practice***. London: Routledge.

Gavins, J. (2001). ***Text World Theory: A Critical Exposition and Development in Relation to Absurd Prose Fiction***. (PhD thesis). Available from ProQuest Dissertations & Theses Global database. (UMI No. 10696980).

Gavins, J. (2000). Absurd Tricks with Bicycle Frames in the Text World of The Third Policeman. ***Nottingham Linguistic Circular***, *15*, 17–34.

Görmez, A., & Tunç, R. A. (2021). Literary Theory, Stylistics and Cognitive Poetics. ***Cankaya University Journal of Humanities and Social Sciences***, *June*, 175–183. https://doi.org/10.47777/cankujhss.874598

Herman, D. (1997). Scripts, Sequences, and Stories: Elements of a Postclassical Narratology. ***Publications of the Modern Language Association of America***, *112*(5), 1046–1059. https://doi.org/10.2307/463482

Ho, Y. F., Lugea, J., McIntyre, D., Xu, Z., & Wang, J. (2019). Text-world annotation and visualization for crime narrative reconstruction. ***Digital Scholarship in the Humanities***, *34*(2), 310–334. https://doi.org/10.1093/llc/fqy044

Hume, K. (2012). Vonnegut's Self-Projections: Symbolic Characters and Symbolic Fiction. ***The Journal of Narrative Technique*** *12*(3), 177–190. http://www.jstor.org/stable/30225939 .

Işık, O. (2016). Creating a Planet: A New-Historical Study on Slaughterhouse Five. ***Pamukkale University Journal of Social Sciences Institute***, *2016*(50), 357–365. https://doi.org/10.5505/pausbed.2016.57689

Jackson, T. E. (2005). Explanation, Interpretation, and Close Reading: The Progress of Cognitive Poetics; Cognitive Poetics in Practice. ***Poetics Today***, *26*(3), 519–533. https://doi.org/10.1215/03335372-26-3-519

Jadwe, M. (2009). Intertextuality , Autobiography & the Politics of Narrative Self-Fashioning in Kurt Vonnegut ' s Slaughterhouse -Five. ***Journal of the University of Anbar for Humanities***, *1*, 372–377. https://www.iasj.net/iasj/article/14304

Jweid, A., Termizi, A., & Majeed, A. (2015). Postmodern Narrative in Kurt Vonnegut's Slaughterhouse-Five. ***Journal of Foreign Languages, Cultures and Civilizations***, *3*(1). https://doi.org/10.15640/jflcc.v3n1a10

Kushneruk, S. (2017). Pragmatic Effect of Boulomaic Text-Worlds in Commercial Advertising. ***4th SGEM International Multidisciplinary Scientific Conferences on Social Sciences and Arts Proceedings*** *4th, Science and Society* (pp. 913-920). https://doi.org/10.5593/sgemsocial2017/32/s14.119

Lakoff, G., & Johnson, M. (1980). ***Metaphors We Live by***. *Chicago*: University of Chicago Press.

Lerate de Castro, J. (1994). The Narrative Function of Kilgore Trout and his Fictional Works in Slaughterhouse-Five. ***Revista Alicantina de Estudios Ingleses***, 7(7), 115. https://doi.org/10.14198/raei.1994.7.09

Lin, H., & Du, J. (2017). Shijing, Pingdian and Cognitive Poetics. ***Proceedings of the 3rd Annual International Conference on Social Science and Contemporary Humanity Development*** 150–154. https://doi.org/https://doi.org/10.2991/sschd-17.2017.30

Luke. (1979). In ***The New Testament of Our Lord and Saviour Jesus Christ***. Utah: The Church of jesus Christ of latter-day saints.

Lusekelo, A., & Kapufi, D. (2014). An Analysis of Metaphoric Use of Names of Body Parts in the Bantu Language Kifipa. ***International Journal of Society, Culture & Language***, *2*(1), 106–118.

McGinnis, D. (1975). The arbitrary cycle of slaughterhouse- five: A relation of form to theme. ***Critique - Studies in Contemporary Fiction***, *17*(1), 55–67. https://doi.org/10.1080/00111619.1975.10690101

Merrill, R., & Scholl, P. (1978). Vonnegut's Slaughterhouse-Five: The Requirements of Chaos. ***Studies in American Fiction***, *6*(1), 65–76. https://doi.org/10.1353/saf.1978.0031

McVee, M. B., Dunsmore, K., & Gavelek, J. R. (2005). Schema theory revisited. ***Review of Educational Research***, *75*(4), 531–566. https://doi.org/10.3102/00346543075004531

Miall, D. S., & Kuiken, D. (1994). Foregrounding , and affect : Response to literary stories. ***Poetics***, *22*, 389–407.

Middeke, M., Müller, T., Wald, C.,& Zapt, H.(eds.). (2012). ***English and American Studies: Theory and Practice***. Stuttgart: Springer.

Parrett, A. (2002). Another Fine Kettle of Sturgeon [Review of *A Saucer of Loneliness. The Complete Stories of Theodore Sturgeon, Vol. II*, by Theodore Sturgeon & P. Williams]. ***Science Fiction Studies***, *29*(2), 294–296. http://www.jstor.org/stable/4241088

Peterson, M. A., & Kim, J. H. (2001). On what is bound in figures and grounds. ***Visual Cognition***, *8*(3–5), 329–348. https://doi.org/10.1080/13506280143000034

Schank, R. C., & Abelson, R. P. (1977**). *Scripts, Plans, Goals and Understanding: An Inquiry into Human Knowledge Structures***. New Jersey: Lawrence Erlbaum.

Simpson, P. (1993). ***Language, Ideology and Point of View***. London: Routledge.

Stockwell, P. (2013). Creative reading, World and Style in Ben Jonson's 'To Celia'. In M. Borkent, B. Dancygier, & J. Hinnell (Eds.), ***Language and the Creative Mind*** (pp.157-172). Stanford: CSLI Publications

Stockwell, P. (2007). Cognitive Poetics and Literary Theory. ***Journal of Literary Theory***, *1*(1). https://doi.org/10.1515/jlt.2007.008

Stockwell, P. (2009). The cognitive poetics of literary resonance. ***Language and Cognition***, *1*(1), 25–44. https://doi.org/10.1515/langcog.2009.002

Stockwell, P. (2003a) Surreal Figures. In J. Gavins, & G. Steen (Eds.), ***Cognitive Poetics in Practice*** (pp. 13-25). London: Routledge.

Stockwell, P. (2003b). Schema poetics and speculative cosmology. ***Language and Literature***, *12*(3), 252–271. https://doi.org/10.1177/09639470030123005

Stockwell, P. (2002). ***Cognitive Poetics: An Introduction***. London: Routledge.

Tekin, G. (2010). ***Postmodern Narrative Techniques in Kurt Vonnegut ' S Novels Slaughterhouse Five and Cat ' S Cradle***. [Master's thesis, İstanbul

University]. Ulusal Tez Merkezi. https://tez.yok.gov.tr/UlusalTezMerkezi/tezDetay.jsp?id=sc-owlQkLPx83uPR-DPJQA&no=t-rnutYJPoicLv1IyNGn-w

Tsur, R. (2009). Metaphor and figure-ground relationship: comparisons from poetry, music, and the visual arts: . In G. Brône & J. Vandaele (Ed.), ***Cognitive Poetics: Goals, Gains and Gaps*** (pp. 237-288). Berlin, New York: De Gruyter Mouton. https://doi.org/10.1515/9783110213379.2.237

Tsur, R. (2008a). Cognitive Poetics and Speaking the Unspeakable. ***Journal of Foreign Languages***, *31*(4), 1–22. https://wenku.baidu.com/view/38ff5fd85022aaea998f0f56

Tsur, R. (2008b). Deixis in literature: What isn't cognitive poetics?. ***Pragmatics & Cognition***, *16*(1), 119–150. https://doi.org/10.1075/pc.16.1.08tsu

van Peer, W., Hakemulder, J., & Zyngier, S. (2007). Lines on feeling: Foregrounding, aesthetics and meaning. ***Language and Literature***, *16*(2), 197–213. https://doi.org/10.1177/0963947007075985

Verdonk, P. (2005). Painting, poetry, parallelism: Ekphrasis, stylistics and cognitive poetics. ***Language and Literature***, *14*(3), 231–244. https://doi.org/10.1177/0963947005054479

Vees-Gulani, S. (2003). Diagnosing Billy Pilgrim: A Psychiatric Approach to Kurt Vonnegut's Slaughterhouse-Five. ***Critique - Studies in Contemporary Fiction***, *44*(2), 175–184. https://doi.org/10.1080/00111610309599944

Vonnegut, K. (1969). ***Slaughterhouse Five***. New York: Dell Publishing Group

Wallace, S. (1982). Figure and Ground: The Interrelationship of Linguistic Categories. In Paul, J. Hopper (ed.), ***Tense-Aspect: between Semantics & Pragmatics*** (202-2019). Amsterdam: John Benjamin Publishing.

Werth, P. (1999). ***Text Worlds: Representing Conceptual Space in Discourse***. New York: Pearson

Werth, P. (1995). 'World Enough and Time': Deictic Space and the Interpretation of Prose. In P. Verdonk and J. J. Weber (eds.), ***Twentieth Century Fiction: From Text to Context*** (pp. 181–205), London: Routledge.

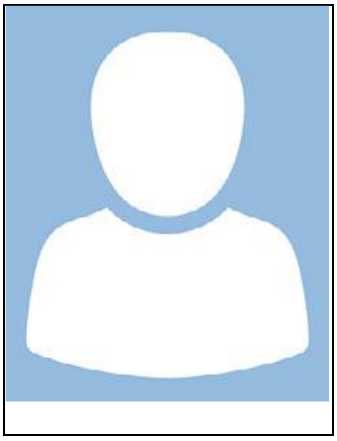
Werth, P. (1994). Extended Metaphor: A Text World Account. ***Language and Literature***, *3*(2), 79–103. https://doi.org/10.1177/096394709400300201

Wicks, A. (2014). "All This Happened, More or Less": The Science Fiction of Trauma in Slaughterhouse-Five. ***Critique - Studies in Contemporary Fiction***, *55*(3), 329–340. https://doi.org/10.1080/00111619.2013.783786

Widmayer, S. A. (2003). ***Schema Theory: An introduction***. *Retrieved* August 27, 2021, from: *http://saber2.net/Archivos/Schema-Theory-Intro.pdf*

ÖZGEÇMİŞ

Kişisel Bilgiler



Soyadı, Adı	: TUNÇ, Roger Alan
Uyruğu	:
Doğum Tarihi ve Yeri	:
Telefon	:
E-mail	:
Telefon	:
Fax	:
ORCID	:

Eğitim

Derece	**Eğitim Birimi**	**Mezuniyet Tarihi**
Lisans	İstanbul Üniversitesi İngilizce Öğretmenliği	03/06/2015

İş Deneyimi

Yıl	**Yer**	**Görev**

Yabancı Dil

Yayınlar

VAN YÜZÜNCÜ YIL ÜNİVERSİTESİ

SOSYAL BİLİMLER ENSTİTÜSÜ

LİSANSÜSTÜ TEZ ORİJİNALLİK RAPORU

Tez Başlığı / Konusu: 26/08/2022

A COGNITIVE POETIC ANALYSIS OF KURT VONNEGUT'S *SLAUGHTERHOUSE FIVE*

Yukarıda başlığı/konusu belirlenen tez çalışmamın Kapak sayfası, Giriş, Ana bölümler ve Sonuç bölümlerinden oluşan toplam 67 sayfalık kısmına ilişkin, 26/08/2022 tarihinde ~~şahsım~~/tez danışmanım tarafından TURNITIN intihal tespit programından aşağıda belirtilen filtreleme uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı %13 (yüzde on üç)'tür.

Uygulanan Filtreler Aşağıda Verilmiştir:

- Kabul ve onay sayfası hariç,
- Teşekkür hariç,
- İçindekiler hariç,
- Simge ve kısaltmalar hariç,
- Gereç ve yöntemler hariç,
- Kaynakça hariç,
- Alıntılar hariç,
- Tezden çıkan yayınlar hariç,
- 7 kelimeden daha az örtüşme içeren metin kısımları hariç (Limit match size to 7 words)

Yüzüncü Yıl Üniversitesi Lisansüstü Tez Orijinallik Raporu Alınması ve Kullanılmasına İlişkin Yönergeyi İnceledim ve bu yönergede belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içemediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini bilgilerinize arz ederim. 26/08/2022

ROGER ALAN TUNÇ

Adı Soyadı : Roger Alan Tunç

Öğrenci No : 19920016035

Anabilim Dalı : İngiliz Dili ve Edebiyatı

Programı : İngiliz Dili ve Edebiyatı

Statüsü : Y. Lisans ■ Doktora ☐

DANIŞMAN

Doç. Dr. Aydın GÖRMEZ

26/08/2022

ENSTİTÜ ONAYI

U Y G U N D U R

……./……./2022

Prof. Dr. Bekir KOÇLAR

Enstitü Müdür