Applying Text World Theory To Ahmed Ali's Twilight In Delhi

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Abstract

The thesis explores worldviews in Ali's Twilight in Delhi. The main aim of the study is to examine how discourse, text, and sub-worlds construct mental models and how they can further produce worldviews and meanings. Analytical-qualitative research was used to conduct the study, which has Cognitive Stylistic Text World Theory as its theoretical underpinning. With this approach, it is already widely acknowledged that Text World Theory can help meanings in discourse emerge. The study explores this discourse-world, text-world, and sub-world by fusing language with context and fictitious mental representations. Diverse social, ideological, and cultural worldviews are developed in the novels based on these representations. The study demonstrates that this framework is an effective way to spot worldviews in the discourse. It also looks at how linguistic choices used by an author in literature can help the reader understand the characters' perspective on the world. The thesis will undoubtedly add to the body of knowledge that has already been established through an objective and cognitive stylistic analysis.

Introduction

The post-colonial Pakistani novel has been critical of Pakistani society's ongoing decline, which has been brought on by the reckless lifestyle that has proliferated in modern cities. Ahmed Ali, for instance, has criticised Pakistani society's political and social corruption in a number of his novels. Writers like Ali have developed a critical eye for the ideological responses to the preeminent political, social, historical, and cultural worldviews of the society in which they are produced during the post-colonial era.

Writers may want to support or denounce these prevailing ideologies. As a result of the writers' writing, members of the society for which they write may also take social or political action (Syal, 1994).Literature, in other words, is a discourse which does not reflect reality in a neutral manner but helps to interpret, organize and classify this reality (Fowler, 1986).

Pakistani fiction has piqued the interest of both Pakistani and Indian scholars in literary research over the last three decades. Many studies have explored the themes and critical issues in the Pakistani novel from sociological, psychological, political and philosophical perspectives, emphasizing the tremendous potentialities of the Pakistani experiences actualized through literature (Reddy, 1994, p.7), integrating

the oral literary forms into the Pakistani novel to arrive at certain meanings and interpretations of the text and revealing a deeper understanding of the message. Stylistics is the branch of applied linguistics that studies the linguistic patterning of a literary text in order to reveal the writer's style as well as the thematic value of the text (Zhang, 2010).

There has been a recent growing interest in the stylistic analysis of the Pakistani novel. The present study is intended to contribute to this growing literature by exploring Ahmed Ali's Twilight in Delhi from a cognitive text world theory perspective. The primary impetus for this study is provided by personal experiences as a teacher of literature and linguistics. It is always found difficult to identify which linguistic features were relevant to the thematic value of the text, even when we had managed to identify some linguistic features that were prominent in the text.

Statement of the Problem

The personal motivation for the study indicated above is linked with an exploration of the critical reception of literary studies that employ the text world theory model. Although many critics have mainly focused on illustrating a thematic interpretation of the novel, Ali's use of multiple narrative techniques in his work is unique and involves a close study of the linguistic organisation of a writer's work. Many researchers in Applied Linguistics studies have applied the text world theory framework to the study of characters' worldviews.

The aim of the study is to examine the stylistic significance of text world theory patterns in Ali's Twilight in Delhi, with particular focus on the

presentation of characters, and to find out whether a character's worldview has a relationship with the text world theory patterns in which he is extolled.

In this study, worldview is defined in relation to the perspective of the characters on life or how text worlds are conceptualised in this study. This exploratory study raises questions about worldviews that have previously been taken for granted in the stylistic analysis of literary texts for consideration. The findings of the study will, therefore, have implications for the theoretical application of cognitive text world theory to the study of character. The study addresses how worldview, attributed to characters in the narrative, reveals the character's thematic concern.

Worldview

According to Fowler (2013), there are three different types of worldviews: psychological, ideological, and spatio-temporal. The locative and temporal perspectives imprinted in texts are consistent with a spatio-temporal worldview.

According to Semino (2002, p. 138), an ideological worldview is "the system of beliefs, values, and categories by reference to which a person or a society comprehends the world," and from the perspective of psychology, "whoever is present as the observer of the events of a narrative, whether the author or a participating character," is present (p.134). But for Fowler, the idea of a worldview comes from the linguistic expression of texts' ideological meaning.

Furthermore, Semino (2002) contends that these factors include an author's traits, cognitive routines, and abilities, as well as any constraints,

beliefs, and values that result from them. She argues that it is crucial to distinguish between the elements of the author's worldview that are universal and dependent on culture from those that are unique and dependent on his experience and cognition, but doing so is not always simple. In practise, it is very challenging to distinguish between aspects of a worldview that depend on culture and those that depend on personal experience.

According to Wolters (1984), a worldview is a collection of assumptions about essential features of reality that serve as the foundation for how one perceives, thinks, knows, and lives their lives. It is a complete way of thinking that provides answers to the questions that existential reality raises. It serves as a lens through which to view the world and one's place in it. These views of life are captured and portrayed by characters in this essay.

Research Methodology and Theoretical Framework of the Study

The qualitative research design is employed for the present study. The focus of qualitative research, according to Merriam (as cited in Creswell, 1994, p. 145), is on meaning. This means that qualitative researchers investigate "how people make sense of their lives, experiences, and the world" (Creswell, 1994, p. 145). Qualitative research, with its flexible procedure, is the appropriate design for exploring and describing phenomena that are inconspicuous to the researcher. Moreover, 16 excerpts have randomly been selected from the novel, Twilight in Delhi.

The study is underpinned by Werth's text-world theory framework (1999). To Werth, Text worlds are conceptualized mental spaces constructed by a reader based on textual and contextual knowledge.

Text World Theory is divided into three sub-worlds. A Discourse World, a combination of text and context (the author's world and the reader's world), is the immediate situation perceived by a reader. The text world further opens up the text worlds signified by world builders and plot advancers. The text is just describing the situation that occurred in some places (Werth, 1999). Moreover, the story is advanced further by plot advancers, giving rise to the sub-world shown in the direct speech found in the text. Through the discourses of the characters, the attention is diverted by the change in the pronoun. Moreover, Lahey (2014) argues that attitudinal subworlds represent the utterances that show the desires of the characters. The epistemic world shows possibility and accessibility. Through cognition, the reader can incorporate it with the real world of the reader.

Analysis and Discussion

This part of the study is about the mental representations of Twilight in Delhi (TID). The focus of text world theory is on how readers construct mental representations from the contexts, conceptual spaces, and perceived shifts deictically and referentially projected by the discourses and text worlds through the language of the extracts. By randomly choosing sixteen (16) extracts based on the criteria of common ground of discourse, this analysis focuses on the three levels of the theory, as stated above,

necessary for the reader to create mental representations for the scenes.

Extract 1

"Begam Waheed's face fell a little at this, and she said: "But you can get much better girls." "I won't marry any other girl," Asghar said peremptorily. "I will marry her or no one else. You know that none of my wishes have been fulfilled" (Ali, 2007, p.50)

This extract centres on Begum Waheed and Asghar. The value-laden idea is that Asghar desires to marry Bilqeece, but his father does not agree with him. The speaker constructs three mental spaces about Begam Waheed's conversation with Asghar, as indicated in the lines 'But you can get much better girls'; the prediction of Asghar's action of marrying Bilqeece; and his threat that 'I will marry her or no one else'. A mental space of location is also set up.

The Father is currently not in the place occupied by the speaker and hearer (the reality space), but will be. These mental spaces are introduced by explicit or implicit 'space-builders'. Here, for example, they are indicated by verb phrases like "get a much better girl," "won't marry," and "wishes have been fulfilled. The conjectural statements "but you can get much better girls," "I won't marry any other girl," and "I will marry her or no one else" show Asghar's approach to marriage.

In this narratorial sketch, world-building elements provide the textual world presented in the aspects of the tenses. Similarly, the states like "get", "fulfilled", "aimed" and "shout" are the

action verbs creating mental representations about the marriage of Asghar and Asghar's sister, as also shown in a dialogue between Asghar and his sister. The expected reactions of a father to marriage also construct the text world.

Extract 2

"From the other comer of the room came the voice of Begam Jamal, complaining: "But we don't see the jinns, do we? Who are they?" "No. The jinn are invisible. They are also creatures of God like us. There is only one difference: God made us with clay and the jinn's were created out of fire". (Ali, 2007, p.64)

This extract centres on Begum Jamal at home, complaining about the Jinns. The scene is described by the first person, who expresses his feelings about the creature. Moreover, the discourse world constructs mental representations of common beliefs. The world-building elements such as "But we don't see the jinns, do we?", "The jinn are invisible," "They are also creatures of God like us," "God made us with clay and the jinn were created out of fire" construct mental representation for the scene.

However, at this stage, a vague conceptualization is established. The new text world is established through the adverbial phrases, as shown in the lines 'From the other side of the room' and 'out of fire'. This choice of present simple tense combines all the images defining a universal phenomenon about the creation of jinns and men with the prolonged focus.

In sentence 1, Begum Jamal looks out from her room; it is "deictic,"

recognising a "spatial" shift of focus from the scene inside to the scene outside. The verb phrase, "see the jinns," means "jinn are invisible," meaning "creatures of God like us'. Through the value-laden expression, "God made us with clay and the jinns were created out of fire," she establishes her point of view, arguably her perceptions of what she sees and what she thinks of, through the value-laden expression, "God made us with clay and the jinns were created out of fire."

Extract 3

"Begam Nihal's face became dark with anxiety. Mir Nihal looked red with anger, as if he had been insulted… daughter? You don't want to bring a low-born in to the family? It would be a good riddance," (Ali, 2007, p.70)

The extract focuses on Begam Nihal and Mir Nihal on a discourse-world level. According to the text, Mir Nihal does not want his son Asghar to marry a lowly native woman. Mir Nihal "looked red with rage," "burst out as his temper," and "How can my son marry Mirza Shahbaz Bag's daughter," according to the narrator's description. "Don't want a low-born person in the family? It would be a welcome departure!" assemble a mental image of the scene. The family is introduced to the new text world of Mir Nihal's direct denial of his son's request to marry a girl of low birth by the adverbial phrases "along with him?".

The choice of past simple tense prolonged focus on the scene's construction as a separate mental representation, tracing Mir Nihal's attempts to stop thinking about marrying a girl. The present simple tense indicates Mir Nihal's perspective, by denoting his peril. World-builders are familiarised by moving from one person in the scene to another through the conversion of the tenses and persons.

The final area of focus in the text world is a move nearer to Mrs. Nihal's mind, portraying her prospects, aspirations, and opinions. The shift of the pronominals constructs different mental representations. The deictic point here is Mr. Nihal. There are two sub-worlds in the passage. The world created by the Bagam Nihal when she asks a question and then Nihal exasperates, second, his mentioning of the downtrodden family.

Extract 4

"God has given you beauty and you have love. What else can a woman desire?" "But when old age knocks at the door, "Mushtari Bai said with sadness, 'beauty of body dies: Only virtue is beauty which I do not possess". (Ali, 2007, p.74)

The extract focuses on Asghar and Mushtari Bai, who is Asghar's mistress. The text's central thesis is that virtue endures while physical beauty fades away. Asghar's viewpoint is described in the first section of the extract, and her thoughts on love and beauty are expressed in the second.

Through the use of proper nouns like given beauty, love, sadness, sadness, and virtue, the scene is first imagined in the mind as occurring at a point in the extract to the first. These nouns give rise to different mental spaces, such as loving a woman for her beauty. This choice of

tense has two functions: extending focus on the scene and allowing readers to develop separate narratives, tracing Asghar's attempt to win her heart and Mushtari Bai's response, indicating his viewpoint by referring to the general attitude of the lover toward the mistress.

The first sentence is contradictory to the last sentence, dividing their views, such as "God has given you beauty and you have love" and "Only virtue is beauty, which I do not possess'. The scene depicted is static in nature; Asghar and Mushtari Bai remain seated in the room throughout the time period, and no action occurs in the main text world. World-builders introduce only two people moving from one place to another in the scene, depicting the inner world worlds in their minds—their outlooks, wishes, and thoughts.

In the extract, a sub-world is triggered when Asghar tries to win the mistress's heart; it is deictic, marking a spatial shift in focus. The sub-world can also be construed as both participant- and actor-accessible as the characters' points of view are obvious.

Extract 5

"Mir Nihal stops and turns to Asghar and says in an angry tune: "you are again wearing those dirty English boots! I don't like them. I will have no aping of the Farangis in my house. Throw them away! ... and where have you been so late in the night? I have told you I don't like your friendship with Bundoo. Do you hear? I shouldn't find you going there again". (Ali, 2007, p.13)

The main theme of this passage is Mir Nihal's contempt for English tradition. He does not want his son to adopt English culture, which is a value-laden notion. Another inference drawn from the extract is that Asghar does not find Bundoo's friendship endearing.

The world-building elements help the reader visualise the scene in their minds, allowing them to conceptualise the world at this point.. The new text world is established through the adverbial phrases, as in the expressions "in my house" and "so late in the night," which introduce different concepts about the extract.

This choice of tenses in the extract enables a reader to develop a mental sketch of Mir Nihal's endeavours to stop his son Asghar whilst he is writing his memoirs. The blend of present indefinite with future serves to indicate the narrator's giving Nihal's lookout by mentioning her hatred for Farangis. The function advancing propositions helps two narrative voices; the voice of Nihal's and that of Asghar's throughout the extract, converging them to the narrator's point of view in the first sentence as the narrator goes on: "I will have no aping of the Farangis in my house to 'Throw them away!".

The scene depicted is not static in nature as action verbs are used to create different mental representations such as' stops and turns', 'wearing', "Throw them away!" The area of focus of the extract marks a further move when Nihal shifts his attention from Farangis to Bundoo. This shift in focus projects the deictic sub-world that prompted the "world" she perceives from her hole.

Extract 6

"It is God's vengeance falling on these good –as-dead Farangi's, she said. "May they be destroyed for what …done to Hindustan? May God's scourge fall on them." And she began to red with the blood of princes and nobles, poor and rich alike who had happened to be Musslamans". (Ali, 2007, p.138)

This passage focuses once more on Begum Nihal's resentment of the foreigners. She rejoices to hear that a fire outbreak caused the tower constructed for the English King to burn. Begum Nihal describes the scene from her point of view using first-person narration.

The elements that create the world create initial conceptual representations in the mind. The text worlds are established through nouns such as 'Farangi', 'Hindustan', 'Delhi', 'Mutiny', and 'the Musslamans'. Each noun creates a distinct conceptualization. Farangi is used for the English people and Hindustan for India. The Mutiny creates a world about the Muslims' struggle to save Delhi from falling into the English's hands. Taking Begum Nihal's curse as an initial point, the narratives fit into different locations and times and do not share the spatio-temporal setting. This state leads to a split in the discourse. The extract is a form of a descriptive narration which represents two different worlds; the first text world As shown in the statement, "It is God's vengeance falling on these good–as-dead Farangi' and she goes on, "May God's scourge fall on them' relating her anger to "Delhi" and then to "the Musslamans.

Triggered by the situational variables, the presence of function-advancers describes the narrator's state of mind, which creates different mental representations. The actions related to God's vengeance falling on the Farangi 'and' His scourge falling on them, and the narratological description, 'how ruthlessly Delhi had been looted by them' and 'the city was dyed red with their blood', are two different mental representations, but they are consistent in sequencing the event of plundering Delhi.

Extract 7

"You should thank the Angrezi Sarkar for this," said Siddiq, the bania…"You are never contented with your lot. …just dying to see my gracious English King". (Ali, 2007, p.136)

The focus of the excerpt is Siddiq, the shopkeeper, who says he is eager to see the English King. It also emphasises the bania's anticipation for the occasion on December 7th. The definite article "the" is used in the phrases "the Angrezi sarkar," "the bania," and "the seventh," suggesting that Siddiq is already familiar with the ruling party and the incident.

Generated from the discourse world are the world-building elements constructing mental representations about 'the Angrezi Sarkar','never contented with your lot', 'on the seventh of December', and 'see my gracious English King'. Furthermore, we then have a number of function-advancing propositions within the current text world, which help move the narrative forward, such as 'You should thank the Angrezi Sarkar', 'You are never content

with your lot', 'there will be on the seventh of December', and I am just dying to see my gracious English King'.

These entire propositions not only serve to move the narrative further, but they also present the scene and describe in detail the objects and entities from the perspective of the character in question. Within the lines of the narrative, adjective phrases like "the Angrezi Sarkar" and "my gracious English King" and adverbial phrases like "the seventh of December" are used to express a thought inside the bania's mind, which takes us inside the sub-world of his thoughts at once and makes the reader push into this specific deictic field. Certain lexicons, such as' the Angrezi 'used for English,' Sarkar 'used for government,' and 'the bania' for the shopkeeper'.

Due to the language's abrogation, mental images of India's sociocultural realities are created. In order to produce specific effects for the reader to perceive, the abrogated expressions are also highlighted.

Extract 8

"Mir Nihal opened the door of the loft. The pigeons fluttered and rushed… Three pigeons came out with difficulty, reading as if they were giddy… four were lying dead inside the loft. Mir Nihal's heart sank… He himself flew his pigeons, but he did not let them go far away from the roof for fear of Mir Nihal's birds". (Ali, 2007, p.99)

The extract is centred on Mir Nihal, who is a pigeon-raiser who feels grieved at the death of his much-loved pigeons. The world-building elements lead a reader to conceive mental representations of the pigeons and how important they were to Mir Nihal.

The adverbial phrases "inside the loft," "far way," "the door of the loft," and "from the roof" give rise to new text worlds. The world-advancing propositions such as "Mir Nihal" opened," "Rushed out," "sank," and "selected" help to conceive a specific text world, as do the birds' "fluttered and rushed," "came out with difficulty," "were giddy," and "lying dead," which not only advance the story but also foreground the actions and develop strange worlds about the birds and their raiser. The pigeons are also symbolic of creating different worlds as havoc with the pigeons, leading the readers to understand why it happens this time and why he is so sad.

It might be about his mistress, Baban Jan, or about the departure of values from Islam. Deictic sub-worlds are created when the focus moves from Mir Nihal to the bird and from the door to the birdcage. Mir Nihal's expression enclosed in narration creates a sub-world, moving the shift from 3rd person personal pronoun to the 2nd person personal pronoun.

Extract 9

"What would these beaten-with-the broom Farangis do?' said Bagam Jamal; and Begam Nihal remarked: 'When the Mughal kings used to go out rupees and gold mohurs were thrown to the people by the handfuls. 'What will these good-as-dead Farangis give? "Dust and Stones!" (Ali, 2007, p.135)

The focal points of the extract are Begam Jamal and Begam Nihal. The idea-heavy expression indicates dissatisfaction with the foreign rule on the part of the participants.

An omniscient third-person character who is reporting the extract does so. Through narrator-driven description, the text world is created. The text is argumentative in nature. The temporal world is created in expressions such as "Mughal Kings," referring to the native land. The foregrounded expressions such as "Farangis," "rupees and gold mohurs," and "Mughal kings" develop text worlds. The use of function-advancing phrasal verbs like "going on" combined with spatial deixis like "in" and noun phrases like "their city" shows different worlds to a reader. The Deictic sub-world is established through flashbacks "when Mughal kings used to go out", referring to the past. Further epistemic sub worlds are created through the use of the modal verb "what will these good as dead Firangis give?" giving rise to the purpose world.

In their direct speech, Begam Jamal and Begam Nihal produce deictic sub-worlds. The transition from the present to the future is indicated. Begam Jamal then switches to Bagam Nihal for a second time.

Extract 10

"Don't be stingy on this day, and don't be mean', said Mehro. 'You are no marrying a pretty girl for nothing". (Ali, 2007, p.161)

The focus of the extract is on Asghar and his cousin Mehro, who made a demand. The text-driven concept is that a celebration of an activity takes place inside a home. As a starting point, the scene takes us into Mehro's and her recipient's discourse world.

Both belong to the same locations and times and, in other words, share the spatio-temporal setting. World-builders illustrate the initial sentence text-world as taking place at the present time "on this day. Being participant-accessible, the spatial angle paves the way for the enactors' mental and physical features. The first statement illustrates Mehro's attitude toward Asghar as indicated in the lines "Don't be stingy on this day, and don't be mean," referring to Asghar.

The second statement, 'You are not marrying a pretty girl for nothing', reflects the same initial text-world. The function-advancers describe Mehro's point of view as "stingy" and "mean. The next sentence is "You are not marrying a pretty girl for nothing." It has another extension of the same text-world with 'you' as a new object, 'pretty girl' as a new enactor," and 'you' as a second-person pronoun, proving the last idea that there is a narrator. The pronoun "you" may also be considered in its general sense.

Extract 11

"He had been in the maktab, but he found it so boring to go to the mistress day after day… Nasim and his cousin would sit outside in Mir Nihal's spacious room in the mardana". (Ali, 2007, p.198)

The third-person narrator of the extract featuring Mir Nihal and Nasim talks about learning Arabic at his maktab. The excerpt includes both the world-building components and function-

advancers needed for the reader to imagine the scene in a text world.

Here, Nasim is anxiously walking around the maktab. The elements, such as "the maktab", "the mistress", "the Koran," "Arabi for Arabic" and "the mardana' construct text worlds. The text world is recognised through the narrative account. The internal point of view is also presented to a certain extent when the omniscient narrator discloses the inner world of Mir Nihal, which represents two text worlds: the world, 'He had been in maktab'; and the world, 'going to mistresses'.

The text world is also established by introducing adverbial phrases such as "outside in Mr. Nihal's spacious room" and "in Mardana" day after day. In the same way, the nouns such as 'maktab' in place of school, and 'mardana' instead of an annexure reserved for man,' create certain worlds, which is why the words from the local language are hired. Triggered by the text world, sub-worlds are established. A sub-world is created through a shift from the Maktab to the mistress' home. An attitudinal sub world is created through "boring" at maktab' and "going to his mistresses" reflecting his persona.

The departure from "the children's disinterest in learning Quran" to "the maktab' and then to the mistress, from a deictic sub world Other attitudinal subworlds emerge as a result of the children's dislike of learning in 'Arabi,' and then as a result of Mir Nihal's emphasis on teaching Urdu.

Extract 12

"Will you forgive me," he said sincerely, "for my indifference and neglect of you? I am guilty of treating is …to live return all of a sudden; and she wanted to fall down at her husband's feet and worship him". (Ali, 2007, p.225)

In the extract, Asghar is seen to seek forgiveness for his neglect from his wife, Bilqeece, who seems to be happy that her husband's heart is melting for her.

On the other hand, Asghar explicitly acknowledges the romantic feelings implied throughout the extract. A text-driven idea is Asghar's confession of being indifferent to her wife. The predictability of Asghar's description creates his narrative frequently and imperceptibly indicating his expressions, which actively engages the reader in discerning the text world. A narratological description offers a more methodical approach to the trustworthiness manifested in the extract. Asghar and Bilqeece share the same spatio-temporal location, the discourse-world is not split (Werth, 1999, pp.54-5) and importance is placed on the text for speech to take place.

World-building information establishes two text-worlds: the one cued by "I am guilty of treating you badly" and "she wanted to fall down at her husband's feet and worship him" is deictic in Stockwell's terms, foregrounding the textuality of the text.

Extract 13

"Thus, Mir Nihal was left the sole guardian of years that had gone. Now and then, he fished for pearls from

the age-old sand of memory; as he remembered how love-fires had kindled, raged and died, he shed a few tears of self-pity and helplessness". (Ali, 2007, p.239)

Mir Nihal's deteriorating health and nostalgia for sweet memoirs of his life diverts our discourse. He might be thinking how he was the only custodian of the family, and he is left with nothing.

The extract consists of the "world-building elements and function-advancing propositions" to support a reader in creating text worlds. Mir Nihal's inner stance is also obtainable to a certain degree. The temporal adverbs such as' years', 'Now and then', and 'the age-old' create a vague conceptualization about the enactor. Connecting to the world building elements with the function advancers such as 'Mir Nihal was left', 'fished for pearls', and' shed a few tears' creates further mental spaces. The ideas conveyed through the action verbs, as' he remembered how love-fires had kindled, raged and died ', structure the actions to create effects. Properties of world-builders are known as' modifiers' (Werth, 1999, pp.197-202) or qualities of adjectives, of which sole' and 'the age-old', along with the personification "how love-fires had kindled, raged and died" are examples of attributes.

Here they are introduced through Mir Nihal, denoting an internal and mental process that is visible and gives clues to the narrative of her life. The narrator's description of it to the reader furthers the creation of mental representations. Mir Nihal's internal point of view is further apparent in the

recognition of where he is, after having been lost in thought.

Extract 14

"Asghar heaved a sigh, and said in a voice full of self-pity: Who would care to hear my woes? I am the cry of never say that. You don't know how it pains me to hear you talk like that". (Ali, 2007, p.244)

Asghar, the main character, transfers his own ardent spirits in the opening section of the extract to create a scenario in which a communiqué occurs between the narrator and the reader, emerging from the immediate circumstances surrounded by people as they interact with one another. The fundamental building block of a discourse-world is the conscious interaction of writer and reader. This excerpt contains enough information to start a conversation between the speaker and the reader.

In this discourse, Asghar reveals his own inner world to the addressee. Peter Stockwell (2003) is of the opinion that "the perceptions of the immediate situation and beliefs, knowledge, memories, hopes, dreams, intentions, and imaginations of the participants constitute the discourse." The extract focuses on Asghar's life-changing event. However, the girl, the recipient of the discourse, is consoling him. The spatio-temporal elements are not clear, but the language event indicates that it is a home where a tragic incident might have taken place.

The characters' points of view and their closeness show that they are relatives. In a social environment, woes and fears are shared with near and dear

ones. She becomes very happy and talks to Zohra's mother, but she defers the matter to him and how he is trying to win her sympathy. At first she tries to console him, but soon she grabs his fingers and plies with his hair. The extract is reported by a third-person narrator, giving the reader a chance to recount the feelings and emotions of Asghar and Zohra.

The text world is established through narratorial description. world-builders such as the abstract nouns, "sigh", 'a voice", "self-pity", "soul", "cry", "pain", "heart". And the concrete nouns, including fingers and hair, combined with function-advancing propositions show her spatial perspective; and the attributes as' world-forsaken soul ', some broken heart', and 'soft fingers', expedite the movement of action conveyed through the verbs' Asghar heaved','care ', and then Zohra's actions as' She was pained',' put her soft fingers',' playing with it',' never say that',' never say that', "pains me" to hear you talk like that."

The excerpt creates several mental scenes in the reader's head about Asghar's lamentations, Zohra's sorrow for him, and her playing with his hair, drawing the reader's attention to the extract's description of the narrator. When Asghar states, "I am the cry of a broken heart," his point of view is even more clear, bringing the reader's focus to the extract's narrator's profile. When Asghar states, "I am the cry of a broken heart," his point of view is even more clear.

Extract 15

"He stayed in the men's part of the house to avoid too much company of women and for convenience. The hakims

and doctors and friends could come and see him without the bother of purdah and getting the women away from the eyes of the strangers". (Ali, 2007, p.264)

The focus of the passage is Mir Nihal's son Habibuddin, who is asleep in the house's male quarters. Using the extract's narratological description as a starting point, the discourse universe of the story centres on Habibuddin, who is gravely ill.

The hakims and doctors and friends don't share active participation in the discourse. World-building elements (the men, the house, women, hakims, doctors, friends, women, eyes, and strangers) work well with function-advancing propositions (he stayed in, avoided, and then the "hakims and doctors and friends could come and see him" and get away) to construct a mental image of a room where a patient is in bed. The narrator's words, 'He stayed in the men's part of the house', mark a spatial shift as he moves towards the house. A new text-world is created by keeping Habibuddin in the men's part of the house as a result of changing the location of the enactor.

Consequently, the sentences' to avoid too much company of women', 'the hakims and doctors and friends could see him', 'purdah' and getting the women away from the eyes of the strangers' give rise to different images, connecting them to the reader's perception of what hakims and doctors are doing and the purdah's "denoting veil for women". In India, especially Muslim women, observe 'purdah', meaning 'hiding their faces to get them away from the eyes of strangers.

The noun "Purdah" helps us conceptualise the text's emphasis on the religious and social practise of women's seclusion. Similar to this, the plural noun "Hakim" conjures up images of the traditional medicine doctor in Muslim and Indian nations. The response of the man to "get the woman out of the eyes of strangers" constructs some negativity that is expressed in the epistemic sub-world.

Extract 16

"Relevant verses from the Koran were read to dispel the influence of the jinn. But the women were not religious persons and had no knowledge of charms. So Molvis were sent for". (Ali, 2007, p.264)

The excerpt discusses the Molvis and their strategies for neutralising supernatural influences, establishing for the reader the discourse that was made accessible by his presence and by his recitation of Quranic verses to neutralise the influence of the Jinns. On the idea of "priming," a concept by which a fundamental understanding of the circumstance is negotiated for the extract (Emmott, 2014, p.123), and how the extract comes to be the reader's primary point of interest.

The text's world is established through narratorial description. The prospect of women and the Molvis presented in the extract helps a reader to develop conceptualizations of the 'verses' from 'the Koran' ,'the influence' or 'the jinn',' the women's' persons' and had no knowledge of 'charms' and 'Molvis' if connected with the function advancers conveyed through the verbs' were read', 'to dispel the influence', and

were sent for' not only to categorise actions to achieve effects but also develop different mental representations through the narratorial The linguistic cues reveal the internal points of view of "the Molvis" and those of "women" to a relatively limited extent; however, it takes a reader to conceptualise their mental representations based on the text world. The expressions give rise to different worlds.

A reader can conceptualise the Quran from 'Koran'; from 'Jinns', supernatural spirits; and from 'Molvis', a Muslim religious scholar. Triggered from the text worlds are the sub-world worlds. Attitudinal sub-worlds are indicated in the extract as how a religious scholar uses the verses from the Quran to dispel supernatural spirits. Here, deictic sub worlds are established in the shifts from 'from dispelling the spirits' to 'the women's reciting inside the home', and second, from 'the women's recitation' to 'calling a religious scholar'.

With the aid of Text World Theory, which negotiates and connects the various levels of worldview construction with a speaker's degrees of modal commitment towards a socially grounded proposition, the analysis has, in general, unfolded several stretches of language event relating to the structures and common societal ideologies captured in the discourse-worlds of the extracts. Furthermore, it makes the case that the characters hold certain linguistic constructs in their positions that, as the conclusion highlights, made perfect sense when they were assimilated.

Conclusion

The study argues that Text World Theory is a suitable methodological framework

for exposing the various socio-cultural worldviews hidden in the mental representations based on the analysis of the discourse worlds, text worlds, and sub worlds. It goes on to explain how the world-building elements and function-advancing propositions in the Text World Theory model have enabled the reader to create mental representations from the language in communicative events.

As a result, a character's internal point of view, which can only be accessed from the character's perspective, is used to establish the sub-world. Deictic sub-worlds are created when the focus is shifted from the main text world's temporal or spatial constraints to another time or location within the story world or from a character's point of view, as in a flashback. The exploration of "want worlds," "belief worlds," and "intend worlds" forms the foundation of modal sub-worlds. Hypothetical situations or presumptions made by protagonists make up epistemic sub-worlds.

The Text World Theory was an effective technique in the current study for identifying the ideological worldviews in Twilight in Delhi. It also emphasises how Cognitive Stylistics is fundamental to the approach because it explains how readers contribute to the construction of meaning through language in literature.

It also emphasises how Cognitive Stylistics is a key component of the methodology because it explains how meaning is constructed in literature through language and how readers can contribute to the process by examining the worldviews presented in the novels. In the interaction between text and

reader, this analysis of the novels has provided an objective analysis that explains the readers' worldviews and mental representations.

The subsequent analyses of the texts and their contexts, which have projected some significant sociocultural worldviews through the Text World Theory framework, such as fear, the most vital worldview that predominates everywhere whether it is a love affair or father-son relationship, are helpful in gaining a literary critical understanding of the novels. Additionally, the analysis points to the social vice of superstition in Muslim society. The character also engages in useless activities like pigeon keeping which makes the reader wonder how Delhi fell apart and why the Muslims suffered.

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