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Schema Theory in Sarah Moss's "The Fell": A Cognitive Stylistic Study

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Abstract:

It is worth noting that the current study makes use to apply Schema Theory ST to a literary work namely: Sarah Moss's "The Fell". It shows the nexus relation between this theory and literary works from one hand and shows the relation with the act of reading and the reader from another.

This study explores the application of ST in Sarah Moss's The Fell. It focusses on how prior knowledge structures influence discourse structures, perception and conceptualization of the characters, and understanding of a particular narrative. It aims to examine how ST shapes narrative conceptualization, characters' perception, and thematic flourishing in this contemporary novel. It hypothesizes that Sarah Moss's The Fell employs schematic expectations to shape the characters' understanding. It uses the headers of triggering schemas from the literary texts. These headers are precondition, instrumental, local, and internal conceptualization. In addition, the present study also investigates three kinds of schemas. First, the world schemas represented in the content of literary text. Second, the text schemas represented in readers' intuitive retrieving thinking in which the world schemas reveal to the reader during the act of reading, and third the language schemas in which the linguistic construction and style be structured. Finally, the study reveals that The Fell utilizes schema activation to shape reader expectations, enhance psychological realism, reinforce themes of isolation, and contribute to cognitive stylistics.

Key Words: Cognitive Stylistics, Schema Theory, The Fell, Literary Texts, Headers of Triggering Schemas.

I. Introduction:

The present study aims at representing the application of Schema Theory (ST) as a cognitive model. It is important to mention that Cognitive Stylistics (CS) is a rapid and expanding discipline among Cognitive Sciences, literary studies, and Linguistics.

It is worth noting to mention that Cognitive Stylistics (CS) is the type of rigorous, explicating and processes of more findings in analyzing literary texts. It is an archetypal of stylistic thoughts with systematic and theoretical accounts (Semino, Culpeper, 2002, p.9).

In this sense, Cognitive Stylistics (CS) or Cognitive Poetics (CP), it is a currently renovative term in use. The current study focuses on the act of reading and how it causes changes in interpretations of literary texts. Hence, it deems that reading is relevant to the reader and text and readers play a pivotal role in grasping the meaning of a particular literary text. In that sense, it shows significant considerations from Psychology, Cognitive Science (CS), Computing, and Artificial Intelligence (AI) (Jeffries & MacIntyre, 2010, p.126).

The present study sheds the light on how to apply Schema Theory (ST) as a Cognitive Model in analyzing the literary work namely: Sarah Moss's "The Fell". "The Fell" is a postmodernist literary novel which written by Sarah Moss throughout the period of covid 19, the period of lockdown in 2021.

It is a British novel. It seems as if the ending of humanity is coming slowly. It contains a series of cliffhangers which represents situations that are very exciting or frightening because there are very unknown predestinations that happened or will happen.

It is in a nutshell as a holocaust of humanity which an author embodies it in a narrative fiction. It bears gradually accumulating fears and observations to serve readers who have been anticipating the coming pandemic fiction.

Firstly, "The Fell", from its title means the way of claustrophobia that Moss embodies in its scenes. It takes its considerable account and appreciation of the social distance and lockdown to reflect them in narrative discourses (Hass, 2022). Similarly, it is obvious that Schema Theory (ST) is a theory that belongs to stylistics in general and Cognitive Stylistics (CS) in particular. However, it is considered as a key notion within this discipline which starts from Artificial Intelligence (AI) and Psychology. Consequently, it is an intellectual framework that offers details about how we comprehend specific entities, events, and circumstances, assisting in the construction of our mental model of the world.

Secondly, it is a collective common default data that assists readers in comprehending literary texts by enabling them to infer details that are either completely described or not expressed at all. In that sense, stylisticians put some criteria, in which readers with no difficulty or effort understand such literary texts by using these criteria according to their background knowledge. Therefore, by these criteria readers get cognitive support to infer the interpretation of literary texts.

Thirdly, the current study employs the Schema Theory (ST) as a cognitive model that applies specifically to literary texts. It uses some excerpted literary texts as data for analyzing (Burke, 2014, p. 268). Lastly, it is an application that can be used as a cognitive model to the literary work. Furthermore, it tracks off some other previous studies in the same area. Likewise, and the like, it shows the significance and prominence of Cognitive Stylistic Studies (CSS). To sum, it explains how to use the headers as cognitive model and analytical tool. It indicates schemas in the excerpted texts from "The Fell" and it analyzes and interprets them in order to get good findings. Finally, it suggests and recommends further future research.

1.1 The Background of Sarah Moss's "The Fell"

Moss is an academic and award-winning writer from England. She has penned numerous works as well as a memoir on her year-long residence in Iceland.

She has been nominated to numerous writing competitions. Her work, "The Fell" is the eighth novel she has written. The novel is published during the period of lockdown (Covid times). The overarching story is of merely one night in Peak District. Although, it is a fictional work, but it is seen as if it is a realistic novel. However, it is a novel about a single mother Kate. Kate has a son, namely: Matt. Her neighbour is Alice and Rob is a divorced volunteer mountain rescuer.

The time of the story is in November 2020, the period of the pandemic of Covid19. Kate works in a popular café. She has a vacation. She lives simultaneously with her son. She has a communication with an infected person. She loves to walk and to sing. She is very friendly and likes meeting and talking to people. In the storyline, she keeps herself fourteen days in isolation. For her, this is a challenging way. Peak District Park is the national British Park where they live. It is one of the nicest parks in the United Kingdom. So, they used to walk in it. She also used to go to the mountains. One day, she decides to wear her hiking boots, take her backpack, and go on a picnic. She goes alone and she does not tell her son and she does not want him to be with her. Alice, her neighbour, who is a patient with cancer. She does not advise her or she does not prevent her from going out. Alice knows that Kate has a desire to walk so she does not stand against her desire. Her son Matt is very anxious and reluctant. He cannot go with her because he is in self-isolating. He converses with her mother's neighbour Alice without breaking any rules.

Consequently, Kate is injured and she skids and falls. She does not ask for any help because she knows that she has broken the rules. All the people including her neighbours know that she is inside her home because she is in self-isolating. Finally, if there is someone to know that she is outdoors, she will be in an embarrassment and she should pay a large amount of fine. She does not come to her home for a long time and that is what pays Alice to inform the police to inspect on her (Moss. 2021).

1.2 Overview of Schema Theory (ST):

Schema Theory (ST) is a key notion enclosed by or within Cognitive Stylistics (CS). It is derived firstly from artificial intelligence (AI) and Psychology. It claims that our cognition of the world is arranged and categorized in our mind. It affects our behaviour and knowledge. It has been flourished by multi psychologists. They exactly claim that our minds have cognitive frameworks that assist in organizing the information. However, schemas are cognitive structures that supply proactive information about our comprehension of situations, general entities, and events. Nevertheless, Schema Theory (ST) includes common default information that help readers understand a literary text by enabling them to infer aspects that are either not mentioned at all or are not completely pointed out (Burke, 2014, p.286).

It is worth noting that the most relevant skills of language which relate to the theory is the skill of reading. Literary reading is the main focus of the current study. So, in that sense, readers use their schemata to get the sense of situations, generic entities, and events. It is important to mention that not all information in a particular area is requested but what is going alongside with the readers and their cognition. Finally, the term has been used in 1930s in both literary theory and Psychology, but it has been applied widely to artificial intelligence research in 1970s. It has been also used in linguistics within and alongside with the movement of Cognitive Linguistics (CL) (Emmott & Alexander, 2011).

1.3 Significance of Cognitive Stylistic Study:

Cognitive Stylistics (CS) or Cognitive Poetics (CP) is an approach that relates to the study of literature. It etymologically has its roots in the field of Cognitive Linguistics (CL) and Cognitive Psychology (CP). It is exactly interdisciplinary which slouching through research in Cognitive Science more widely, including philosophical issues and anthropological connections (Stockwell, 2002, p.4; Steen & Gavins, 2003, p. 2; Gerrig & Zimbardo, 2009, p. 233, as cited in Whiteley).

In other words, it is Cognitive Poetics (CP), since there's probably not much of a distinction between the two concepts and what do they refer. The main focus of Cognitive Stylistics (CS) is making inferences about what occurs when readers read and how this affects the interpretations of their readings. It is based on the notion that reading is an active skill, and as such, readers actively participate in deriving meaning from a particularly literary text. It is generally included in fields of Cognitive Science (CS) such as Psychology, Computing, and Artificial Intelligence (AI).

In this sense, (Stockwell, 2002a, as cited in Jeffries and MacIntyre, 2010, p.126) declares that Cognitive Poetics (CP), as he suggests using this term instead of Cognitive Stylistics (CS), is a way of applying the principles of Cognitive Science (CS).

In addition, Cognitive Poetics (CP) is an incremented realization in the social sciences of a particular and limited nature of literature. The significance of Cognitive Stylistics (CS) through human realization does not depend on its features as in Stockwell's sense which is related to Cognitive Linguistics (CL) in the study of language. Therefore, Cognitive Linguistics (CL) provides cognitive understanding based on examinations related to Cognitive Science (CS). Thus, cognitive abilities are previously formed as processing and mental representation. finally, cognitive frameworks are found in the human mind as cognitive maps which lead to good interpretations of particularly literary texts (Gavins & Steen, 2003, p. 2).

2. Literature Review:

2.1 Applying Schema Theory (ST) in Stylistic Analysis:

Up to this point, the current study considers Schema Theory (ST) as a cognitive model for interpreting literary texts. Particularly, it uses the headers in analyzing the excerpted texts. It obviously depends on readers' frames of knowledge or readers' mental schemata which they are formerly based on the senses in their minds and they may or may not know them.

However, Schema Theory (ST) has significantly empowered in interpreting and analyzing literary texts. It is clear that Moss's novel "The Fell" (2021) is written through the second lockdown in Britain. It is written in a serious accident or bad event causing damage or suffering. The events are narrated in a way that shows an individual viewpoint of Kate whose her catastrophes become larger because of her isolation. Additionally, Events are recounted about the protagonist's quarantine-breaking walk on the hills of the Peak District. Furthermore, it is the biggest crisis in the entire world and it expresses the societal pressures and the isolationism which are embedded in a narrative discourse (Kucala,2022).

Clearly, the following excerpt from "The Fell" by Moss is considered as an instance of applying Schema Theory (ST) as an analytical cognitive model in the current study.

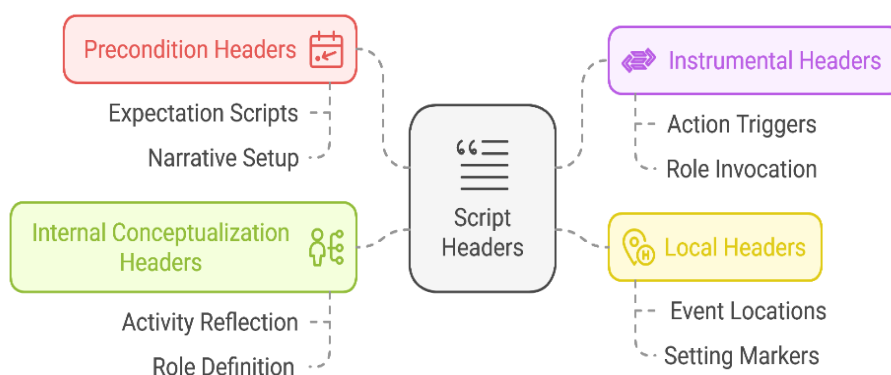
"From The Fell, the scene "Nerving Endings", (1) I think it's ready, Ellie says. Her hair, pale, silky swings over her face as she peers into the oven. (2) you get the plates, Dad. You will need the oven gloves, Rob hears himself say, and she sighs as she knew she would. (3) No, really, I thought it would be more fun to get like sixth degree burns and spend the next four hours screaming in agony in the waiting room at A and E. Fourth degree, he says, there is nothing after that" (Moss, 2021).

The extract above represents the first scene from Sarah Moss's "The Fell". Given that we bring our schematic knowledge to analyze when we read a text. We need to trigger how schemas are based on. Triggering the textual cues is not an easy task. It has been suggested that the scripts are comprehended by what is idiomatically agreed to say "**headers**". Headers mean to provide an instance of or evidence to support or to explicit how the cognitive model (Schema Theory) has been working. So, headers are four kinds as follows:

- **Precondition headers:** They are compulsory preconditions the study applies to the scripts in which the discourse situations are found within the events. For instance, "I think it is ready, Ellie says". It may refer to something that will be recounted or narrated. It is a kind of expectation script.
- **Instrumental headers:** refer to activities that could cause a specific script to be invoked. So, the phrase "You get the plates, Dad". It may refer to the instrument to trigger how her dad helps her in the kitchen.
- **Local headers:** are linguistic markers that are placed in a novel where the script is activated or the places of falling events. The part of a sentence "and spend the next four hours screaming in agony in the waiting room at A and E". So, "the waiting room" is a local place according to local headers and so on and so forth.
- **Internal Conceptualization headers:** They belong to activities and roles that happen within the script. The compound sentence "Rob hears himself say, and she sighs as she knew she would". It pays attention to the verbs "hear", "sigh", and "knew", they refer to things that are conceptualized. In addition, they provide scripts that may be captured by the readers according to their conceptualizations and their cognitive stances (Jeffries & MacIntyre, 2010, p. 129).

This figure shows the headers that can be applied as the model of analysis.

Script Headers in Narrative Structure



2.2. Previous Studies on Schema Theory (ST):

In stylistics, Schema Theory (ST) can be applied in a variety of ways. The following studies are meant to serve as illustrative instances of some typical applications to the analysis of literary texts.

In terms of Schema Theory (ST) and how to get an inference or how to fill the gaps during the act of reading. The following studies which are listed diachronically illustrate something which is similar to the current study:

2.2.1 Re-reading the script: a Discursive Appraisal of the Use of the 'Schema' in Cognitive Poetics by Daniel Allington (2005):

In this article, Daniel discusses particular theories of cognition. The purpose of his article is to investigate the semantic level, the meaning of words and the nature of things. It focuses on the Cognitive Script Theory (CST). The pretended claim that relates to cognitive psychological notion, for the purpose of text understanding.

It pretends that the brain retrieves knowledge from long-term memory in the arranged forms of scripts or schemata. It may contain the real and fictional worlds. The written sense of the literary texts is the way of retrieving it to proactive schematic knowledge in the brain of a particular reader. The present study has its similar aim which is concerned with the interaction between language and cognition from one hand and the reader and the text from another (Allington, 2005).

2.2.2 Deixis in Narrative: The Representation of Mental Space in Hardy's Novel by Al-Thamery (2007):

Al-Thamery's study examines the construction of mental spaces which are established in literary texts. His study depends on the background knowledge in importing the mental spaces in particular texts. The current study differs from Al-Thamery's in applying another cognitive model which depends on the background knowledge of the reader. It builds its aim on the cognitive schematic knowledge instead of cognitive account of deictic expressions as in Al-Thamery's. He uses deictic expressions as a linguistic tool for analyzing a text but the present study applies four headers of triggering schemas on literary text as well (Al-Thamery, 2007).

2.2.3 Textual Analysis and Stylistics by Peter Stockwell (2012):

In terms of Stockwell a person who can read, s/he can grasp something understandable and analytical about any piece of writing. Not just in this sense, but an expert reader may grasp the meaning of literary texts by the way of analyzing them according her/his schemas. It is worth noting that every written literary text we come across is the productivity of an author. Stockwell (2012) demonstrates that an author must select her/his words, which they are invoked to be organized as where and when to be written. However, an author needs to show something that relates to an addresser who is implicitly addressed and what the author's intention which is needed to be known.

In this sense, Stockwell pretends that stylistics is the application of linguistic choices that are built in literary texts. The current study is meant by application of Schema Theory (ST) to particular literary texts which are excerpted from "The Fell" by Sarah Moss. It applies it as a linguistic model. So, if a linguistic schematic model appears to fit a literary context, we may consider it as model of analysis for particular texts (Stockwell, 2012).

2.2.4 Image Schemas by Todd Oakley (2012):

Oakley (2012) refers to the used activity like someone goes to library, choosing a reference, bringing it, checking it out. The process involves an organization of acts of planning, proactive thinking, grasping and then conceptualization in triple factors of schemas: world schemas, text schemas and language schemas. It is likely to be the mundane activities that show the key characteristics of human notion and language.

Oakley gave a distribution to his study in some points such as preliminary distinction as he illustrated the schemas and image schemas. He considers schemas as fixed templates for presenting meaningful generating.

In terms of Oakley, image is a perception in the whole conceptualization of a human. The present study keeps track Oakley's image schemas in referring to three kinds of schemas as mentioned above. It uses the triggering headers to get in touch with the literary texts (Oakley, 2012).

2.2.5 Deictic Shifting and Focalization in Morrison's *Beloved*: a Cognitive Stylistic Study by Islam Adil Jabbar (2017):

Jabbar (2017) combines two cognitive theories and apply them to a novel namely: "Beloved". She claims that authors of fiction create imagined worlds which are totally different from the real one. Her study also claims there is an integration between the reader and those invented worlds.

She points out that reader needs to take a cognitive stance to perceive and comprehend the particular literary texts. The current study claims that reader has a schematic knowledge or proactive knowledge that enables her/him to understand and grasp the meaning of a literary text (Jabbar, 2017).

3. Standard Inferences and Schematic Knowledge:

3.1 Inference –Making:

The way of utilizing schematic knowledge is likely to discover the process of **inference-making**. The illustrative quotes below give a clear-cut view in which readers track their schematic knowledge.

(1a) "she grabbed a cigarette to try and keep [her hands] from shaking. Cigarette ash tumbled on her back and purple shell suit (Danziger, 1997, p.14).

(1b) "The waitress took their orders" (Shriver, 2008, p.22).

(1c) "Their sashimi platters arrived" (Shriver, 2008, p.24).

(1d) They walked back to A&E. [...] **They**'ve had to sedate him, 'she said" (Rankin, 2000, p. 13).

In (1a), it is possible for readers to deduce that the character has lighted and smoked the cigarette based on their schematic understanding of smoking. The schematic connections for their knowledge may be made by their inferences.

In (1b) using the definite article before the word "waitress" gives an understanding that the process of serving the staff is always ready to serve according to the concept of the script of the restaurant.

In (1c), the waitress's job of presenting the plates is implicitly presented and it may cognate through our schematic knowledge.

In (1d) the bold and underlined pronoun **"they"** is utilized without a prior antecedent. (i.e., a preceding name or role), but A&E in the phrase "(1d) which means (Accident and Emergency) indicates there are doctors and nurses who are specialists to sedate. Showing that view that the

instances above give clear inferences throughout the act of reading. So, what is mentioned is the inference-making in particular literary texts.

3.2 Characters' Assumption- Making:

Writers might expose the assumption-making processes by which characters perceive situations and thus imitate their cognitive processes by letting readers draw their own conclusions. The attention again shifts to the act of concluding in itself instead of inferences which are mentioned in 2.1.1. It, here, supports the particular inferences which are previously viewed in (1a-1d). So, in order to explain a character's correct assumption-making, the instance below will illustrate the process. From "The Time Traveler's Wife" by Audrey Niffenegger which is specifically narrated about a woman who discovers the items in the bathroom of the man who has been sleeping with:

"And then I noticed that there are two toothbrushes in the white porcelain toothbrush holder. I open the medicine cabinet. Razors, shaving cream, Listerine, Tylenol, aftershave, a blue marble, a toothpick, deodorant on the top shelf. Hand lotion, tampons, a diaphragm case, deodorant, lipstick, a bottle of multivitamins, a tube of spermicide on the bottom shelf. The lipstick is a very dark red. I stand there, holding the lipstick. I feel a little sick. I wonder what she looks like, what her name is. I wonder how long they have been going out" (Niffenegger, 2005, p.21).

The list unmistakably includes some items—like the "lipstick", the "diaphragm", and "tampons"—that defy preconceived notions about what a man would know about a woman's prescription items and thus raise the possibility of a second female presence and, moreover, a sexual relationship. So, the processes of drawing attention to the items which are found in a bathroom denote that the schematic knowledge enables readers to deduce the conclusions. In addition, the reader's focus on the items is needed to decide whether the intended is male or female. Finally, readers depend on their world knowledge to discover the characters and they decide their assumptions whether true or false (Burke, 2014, pp.274-275).

3.3 Creating a Strange Mind Style:

The aforementioned instances show a character's thought process, which reflects the realization process. In terms of Fowler "Mind Style" is utilized for how thoughts are presented. As it is noted that the previous instances tend to be utilized for alien thinking styles.

The previous instances indicate that characters lose the schematic inferences. Alternatively, the process depends on readers and how they replace with their own when they immerse in reading. Otherwise, the way of creating mind style is represented in Douglas Adams's "Dirk Gently's Holistic Detective Agency" who is the main character, an "electric Monk" is a strange character who does not have any schematic knowledge of police.

"As he approached the petrol station, he noticed a car parked there at an arrogant angle. The angle made it quite clear that the car was not there for anything so mundane as to have petrol put into it, and was much too important to park itself neatly out of the way. Any other car that arrived for petrol would just have to maneuver around it as best it could. The car was white with stripes and badges and important looking lights. Arriving at the forecourt the Monk dismount and tethered his horse to a pump. He walked towards the small shop building and saw that inside it there was a man with his back to him wearing a dark blue uniform and a peaked cap. [...]. The Monk watched in transfixed

awe. The man, he believed with an instant effortlessness which would have impressed even a Scientologist, must be a God of some kind to arouse such favor. He waited with bated breath to worship him. [...]. The Monk realized that the God must be waiting for him to make an act of worship [...]. His God stared at him for moment, caught hold of him, twisted him around, slammed him forward spread-eagled over the car and frisked him for weapons (Adams, 1988, p.180).

The text above employs a widely used technique to portray alternate mind styles. In other words, it doesn't utilize overt lexical objects like "police car" or "policeman", but instead gives readers enough information to infer these things based on their prior understanding of the schema. As the Monk views the world from his own perspective and takes the policeman to be a God, his misperception is likewise typical of mind-style presentations. Additionally, he misunderstands the parked car as a statement of importance rather than speed in response to a police emergency. The inconsistent presentation format is another characteristic of this type of mind style. According to the portrayal, the Monk is unaware of the existence of the police, but he is aware of what a petrol station is. Furthermore, the last sentence's use of the word "frisk" is extremely unique to a police scenario. In comparison to the earlier requirements and this combination of registers can indicate the existence of an informed narrator (Emmott et al, 2014).

4. Relevance of Schema Theory (ST) to Literary Texts:

Overall, Schema Theory (ST) is a toolkit which has been used to comprehend and elicit the meaning of a text based on the reader's prior knowledge and experiences. Stylisticians theorize that literary texts become easier to grasp when the reader's background knowledge is activated. According to the theory, a literary text supplies directions for readers on how they could trigger the meaning from their background knowledge and experiences. In Stockwell's term, schema has been used to elucidate the literary texts which have linguistically been constructed. In this sense, Schema Theory (ST) is related to a literary context to represent three different aspects: **world schemas, text schemas, and language schemas**. **World schemas** are represented with the content of a literary text; **text schemas** are represented by our intuitive retrieving thinking which the world schemas show to us; whereas **language schemas** are represented in linguistic constructions and style. Thus, there is a strong nexus in using Schema Theory (ST) to analyze and to trigger the meaning of particular literary texts (Stockwell, 2002, pp. 78-80).

5. Methodology:

5.1 Selection of Texts and Data Collection:

The excerpted texts have been taken from Sarah Moss's "The Fell". The novel is considered a postmodernist novel which written in 2020. Some extracted texts have been selected for the purpose of analysis by applying the cognitive model which is the Schema Theory (ST). It is often used in the act of reading depending on the background knowledge and experiences of readers to trigger the meaning of literary texts.

5.2 Application of Cognitive Poetic Analysis (CPA):

First and foremost, Cognitive Poetics (CP) is a new model of analyzing literary texts. So, there are the questions that the current study needs to address: how does Cognitive Poetics (CP) relate to literary texts? And what obviously is this field, poetics? It is clear to say that the structuralism is an

approach or school that has its own concerns in poetics. It has been released as a structural poetics in English in terms of Jonathan Culler (1975).

Culler's book manages to practice the way of criticism. For instance, the quotation from its preface does not just explain Culler's intention, but it shows the nexus relations in relation to the Cognitive Stylistics (CS).

"The type of literary study which structuralism helps one to envisage would not be primarily interpretive; it would not offer a method which, when applied to literary works, produced new and hitherto unexpected meanings. Rather than a criticism which discovers or assigns meanings, it would be a poetic which strives to define the conditions of meaning. Granting new attention to the activity of reading, it would attempt to specify how we go about making sense of texts, which are the interpretive operations on which literatures itself".

To shed the light on Culler's preface quotation above, it could be clear that the study of literature is poetically related to the cognitive applications of some theories of Cognitive Sciences (CS). It could also become a way in which the reader wants to understand the author's manipulations of literary texts in her/his writings. So, it may be the exact answer to the first question of the study which is how does Cognitive Poetics (CP) relate to literary texts?

Thus, in terms of Culler's claim, it means the interaction between the text and the reader. It is of course a dynamic change in literary studies since 1960s. The shifts are gradually pressing on the road to a theory of reception, which has shifted to reader-response criticism. It suffices to say that a Schema Theory (ST) is a cognitive model which has been applied to the act of reading in order to grasp the meaning of literary texts (Gavins & Steen, pp. 5-7).

5.3 Study Design and Techniques:

The designs of the current study are conflating poles of a cognitive model, selecting data, and mixed methods. It applies the headers which relate to Schema Theory (ST) in order to grasp the meaning of a literary text in "The Fell" by Sarah Moss. It uses a qualitative and rather quantitative method within the process of analyzing the excerpted literary texts. It can be considered as strategies to get the solutions to the questions. It appears in analyzing the data. It analyzes those scenes in an individual way for each scene. Finally, the design of the study, it doesn't discuss its poles or factors that have been used, but it analyzes those selective literary texts (Creswell, 2014).

6. Application and Analyzing the Selective Scenes from "The Fell"

6.1 Identification of Schematic Headers in the Selective Texts from the Scene "The Fourteen Days"

"Matt Stands back to the wall, on the corner, safety off and fingers on the trigger. He won't see nightfall but he is going to take Jake down with him if no one else. That fucker. The air around him sucks in, a change in pressure that's also a sound, and then the bridge at the end of the street implodes gracefully, as if a black hole opened in the river below and pulled it in. Dust boils into the dimming sky. It's never fully light here. You can never see far enough. There are no shadows to warn you of what's coming –and here he is, right now; Matt takes aim, waits until crosshairs are on his friend's chest, pisses a stream of ammo into Jake as he feels his own strength fade" (Moss, 2021).

In order to trigger the schemas from the quoted text above, the study applies the four headers which are: precondition headers, instrumental headers, local headers, and internal conceptualizing headers. So, in terms of precondition headers, the phrases (1) "Matt stands back to the wall, on the corner, safety off and fingers on the trigger". They refer to a necessary precondition schematic knowledge for keeping his own self and avoiding danger so he stands back to the wall. In other words, the word "wall" here in itself refers to the process of protecting him from harm or something like that. As well as the words "wall" and "corner" can be considered as instrumental headers in which they protect him from expecting dangers. The compound sentence (2) "He won't see nightfall but he's going to take Jake down with him if no one else".[...] It refers to the way of getting back to the precondition headers and it gives the contrastive process by using the word "but" which separates between two sentences; giving a clear cause that although he doesn't see the "nightfall", but he is trying to save his friend with him or to protect him too. The sentence (3) "The air around him sucks in, a change in pressure that's also a sound, and then the bridge at the end of the street implodes gracefully, as if the black hole opened in the river below and pulled it in". The sentences refer to the precondition headers and they give a clear image of the dangerous things which will happen to him and his friend Jake. However, the phrases such as "the air", "a change in pressure", "that's also a sound", and others refer to the actions that may lead to something bad. And in the phrases (4) "and then the bridge at the end of the street implodes gracefully, as if the black hole opened in the river below and pulled it in". They refer to the local headers in phrases such as "the bridge", "a black hole", and "the river". Moreover, in sentence (5) "Dust boils in the dimming sky". It refers to local header that gives a preconditioned schematic image and an instrumental schematic location which trigger the cognition that there is something bad will happen. As well as in the phrase (6) "it is never fully light there". It's as being the same as in the previous one. In addition, the phrase (7) "you can never see the far enough". It refers to the action of sight which embodies the precondition, instrumental, local, and internal conceptualizing headers. Finally, the phrases (8) "there are no shadows to warn you of what's coming –and here he is, right now; Matt takes aim, waits until the crosshairs are on his friend's chest, pisses a stream of ammo into Jake as he feels his own strength fade". They obviously refer to preconditions which are embodied in a literary schema that tells predictable events. They denote that Matt is a caring little boy who cares about his mother and his friend Jake. The whole events in the excerpts above refer to the internal conceptualizing headers. They refer to the roles of those characters and their actions. Finally, it is worth noting that the title of the scene "Fourteen Days" also refers to something is hidden according to the schematic knowledge of a particular reader. It is not just a title, but it is the medical quarantine period in which doctors recommend a patient to stay home. So, it is a precondition, local and internal conceptualization headers.

6. 2 Identification of Schematic Headers in the Excepted Text from the Scene " People who Leave"

The following extract from the scene "People who Leave" from Moss's "The Fell" is " You are going out, Ellie says, aren't you? You are doing it again. I have to, Rob says. There's someone out there, a lady on the hills. There's someone in here, Ellie says, there's your daughter here for her weekend with you, remember?" (Moss, 2021)

- (1) The title "People who Leave" of course triggers the mind to local headers at the first, leaving where? The action of leaving to a particular place. It may say leaving by what? By a car, on foot, or any other device. So, this is our internal conceptualization of the title of the scene. Moreover, the process of triggering the meaning of the title comes from our schematic knowledge when we read it. Accordingly, it gives its own particular reader. Although readers are totally different in their interpretations. (2) The phrase "You are going out". It also refers to a precondition schematic script to go to someplace. (3) "you are doing it again. I have to, love, Rob says. There's someone out there, a lady lost on the hills. There's someone in here, Ellie says, there's your daughter here for her weekend with you, remember?" The phrase "you are doing it again" refers to the precondition script that something had happened and he wants to repeat it and the phrase "I have to, love Rob says" refers to a desire that Rob wishes to do. It also refers to instrumental headers representing by his heart that he loves by it. It may give a sign to a local header relating to his feelings in his own heart. It also triggers an internal header to conceptualize the roles of Ellie and Rob as characters that have a dialogue between them. (4) The phrase "there's someone out there". It exactly refers to a local header that builds on the schematic knowledge from the word "out there". Then (5) "he, Rob ensures that there is a lady lost on the hills". And the word "hills" refers to a local header which is a place. As Rob conceptualizes by his role as a character in a dialogue. (6) "There's someone in here, Ellie says, there's your daughter here for weekend with you, remember?" The word "in" it refers to a local header which is a place. Then, Ellie ensures that his daughter in the phrase (7) "there's your daughter here for her weekend with you, remember?". Shedding the light on the word "weekend" which refers to the time of her presence with her father. Then, by the verb "remember" she gives a precondition schematic event that tells him to conceptualize and get back to the past event (the flashback).

6.3 Identification of Schematic Headers in the Excerpted Text from the Scene "You would end up"

The following extract from the scene "You would end up":

"Cold winter was howling o'er moor and o'er mountain-breathe –and wild was the surge of the dark rolling sea. Kate's voice wavers. She can't breathe properly, not well enough to sing. I met about daybreak –breathe –a bonnie young lassie, who asked me the road –she has to breathe again –and the miles to Dundee (Moss, 2021).

The analysis which has been done to the two above extracts from Sarah Moss's "The Fell". It gives clear-cut notions about how to trigger schemas from particular literary texts. Given that sense, this study applies headers that provide schematic knowledge for readers to grasp the meaning of a text. So, in sentence (1) "cold winter was howling o'er moor and o'er mountain –breathe –and wild was the surge of the dark rolling sea". It is a predictable sign that winter is cold and it gives a prerequisite condition for bearing dangers in the whole area. It means it is wild and there is something to attack people in Peak District. It also refers to instrumental, local, and internal conceptualization headers. Readers may infer them according to their background knowledge and experiences. So, there are precondition headers which trigger the reader's schematic knowledge. In the sentence (2) "Kate's voice waver. She can't breathe properly, not well enough to sing". It describes the action of Kate's case. In addition to this season which is adventurous and risky, there is a perilous disease and

disease carriers to other people. In this sense, it means there are predictable things which will happen in this season and there is pandemicity will prevent people from practicing their life. So, the phrase leads to the whole headers in which readers trigger the meaning of the text by them. "She can't breathe properly" gives a sign to a probing question why she can't breathe properly? It obviously leads to the predictable and preconditioned answer which the study will hide for readers to trigger it! (3) "I met about daybreak". It triggers a sign of time about how the twilight is breathing then it describes a young Lassie that needs to know her road to Dundee. Dundee is a city which belongs to Scotland. So, the whole extract shows all headers that readers trigger the meaning of a text by them (Moss, 2021).

7. Conclusion:

This paper attempts to apply Schema Theory (ST) to excerpted literary texts from Sarah Moss's "The Fell". It investigates the application of Cognitive Theory (CT) to particular literary texts. It goes without assigning a hypothesis that it is needed to be discovered, but it embodies it throughout the work. It shows how the application occurs by making an analysis to some excerpted texts from the above-mentioned novel. Additionally, it uses the headers of triggering scripts and schemas. It proves that a theory is going alongside with the act of reading.

Finally, it uses tripartite factors which they are: Schema Theory, the act of reading, and the extracted literary texts from "The Fell". It shows the relationship among these three aspects: Cognitive Theory, the reader and the literary text, which are interconnected. It shows the kinds of schemas which they are **world schemas**, **text schemas**, and **language schemas**. It illustrates the nexus relations among them in which each one has a relation with the other.

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13, Jan., 2025

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