

## **A Cognitive Stylistic Approach to Mind Style in the Memoir *Man's Search for Meaning***

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*Received December 1, 2020; revised February, 12 2021;*

*accepted February 25, 2021; online 16 June 2021*

### **Abstract**

The present study aims to examine the mind style, a distinctive perspective held by a character in a narrative, of a real-person narrator in the memoir *Man's Search for Meaning*, Dr. Viktor E. Frankl, by applying the Text World and Schema theories. To investigate how his mind style is constructed textually and potentially enacted within the mind of the reader, four excerpts from the book were selected and analyzed. Through the Text World theory, the study captures a range of linguistic features into text-building elements and relates them, via the Schema theory, to the different ways in which they can interact with readers' background knowledge to arrive at an interpretation of the extraordinary mind style of the narrator. The in-depth cognitive stylistic analysis reveals semantic contrast in the narrator's outer and inner worlds, illustrating how he was able to attain inner riches and freedom amidst great difficulties in life in the Auschwitz concentration camp. The study not only sheds light on the linguistic portrayal of Dr. Frankl's mind style but also contributes to the potential of cognitive stylistic approaches to mind style.

**Keywords:** mind style, cognitive stylistics, text-world theory, schema theory, *Man's Search for Meaning*

## Introduction

Mind style is an important concept in the field of stylistics. According to Semino (2002), the term *mind style* refers to “those aspects of world views that are primarily personal and cognitive in origin, and which are peculiar to a particular individual or common to people who have the same characteristics”. Mind style is, thus, an individual’s signature way to conceptualize the world. As stylistics is concerned with a linguistic approach to meanings in and effects of texts on readers, mind style is regarded as being linguistically constructed both in the text and in the reader’s mind. The study of mind style thus involves an aspect of the interaction between textuality and reader (Nuttall, 2018). Given this interaction, it is of no surprise that cognitive stylistics, which pays attention to both linguistic features in texts and reader’s mental construction of meanings, is a central approach to mind style. As Semino (2002, p. 98) points out, “if mind style is to do with the linguistic construction of a particular conceptualization of a textual world, it is best approached by combining the analysis of linguistic patterns with theories of cognition”.

A number of recent and major studies of mind style illustrate the importance of cognitive stylistic approaches. Giovanelli (2018), for example, examines the representation of mind style of a major character who suffers from amnesia due to alcoholic blackouts in a best-selling novel *A Girl on the Train*. The researcher shows that Cognitive Grammar is useful in explaining the ways in which the character’s mind style and the language used to portray it are fundamental to the novel’s thematic concerns and mystery. Also, Harrison (2017) demonstrates how Cognitive Grammar in combination with the Text World Theory can shed light on the dementia mind style of the protagonist in the award-winning novel *Elizabeth is Missing*. The character’s mind style is argued to account for a continual contrast between the reader’s experiences of the fictional world and those of the protagonist, which in turn proves to be a major stylistic value of the novel. Semino (2002) applied the schema theory, cognitive metaphor theory and blending theory to examine the mind style of a minor

character in Louis de Berniere's *Captain Corelli's Mandolin* and the main character of John Fowles's novel *The Collector*. The study reveals some of the salient aspects of the characters, their conceptual structures and cognitive habits. A tele-cinematic stylistic study of mind style also focuses on an idiosyncratic mind. Montoro (2011), for example, looked at how an unconventional mind of a character in *Enduring Love* is projected through cinematic techniques in the form of non-verbal and gestural means of communication. The character Jed Perry in the film has an unusual mind style, which keeps him misunderstanding Joe Rose's gesture as indicators of love while the facts shows the opposite. It is shown that Perry's mental eccentricity and his psychological state makes him focus mistakenly on such details and consequently misinterpret the facts, leading to major conflicts and tragedies in the film.

As illustrated above, stylistic studies of mind style tend to pay attention to the minds of idiosyncratic fictional characters and those with mental illnesses. The present study, however, aims to expand the scope of mind style and cognitive stylistics by examining the mind style of a real person narrator in the memoir *Man's Search for Meaning*, Dr. Viktor E. Frankl, a holocaust survivor and an inventor of logotherapy. Dr. Frankl's mind style as portrayed in this book is of great importance and worth studying stylistically because his world views are central to his survival, his later success in his profession as a psychiatrist and the tremendous success of his memoir. Taking a cognitive stylistic perspective, this study seeks to answer the following research questions:

1. How is the mind style of the narrator in *Man's Search for Meaning* constructed textually?
2. How is the mind style of the narrator in *Man's Search for Meaning* potentially enacted within the mind of the reader?

The first research question addresses the textual dimension of mind style while the second question the cognitive aspect of the concept in terms of reader's interpretation. Because of this, the first research question is approached from the perspective of the Text

World Theory, which emphasizes an integration of language and cognition in analysis of style, while the second question is examined from the perspective of the Schema theory, which is oriented towards reader cognition.

To these ends, we first give a literature review of mind style, the two major theories adopted in the present study and background information about Dr. Frankl and his book *Man's Search for Meaning*. The section is then followed by methodological descriptions of text selection criteria, before results are reported and discussed. We finally give a summary of findings and concluding remarks on possible future studies of mind style.

## **Literature Review**

In this section, we give thorough explanations about mind style, cognitive stylistic approaches to mind style, focusing on the Text World Theory and Schema theory, and background information about the book under study.

### ***Mind Style***

Originally, the term *mind style* is coined by Fowler (1977) and went through his development of definitions. The last definition given by him is: “the world-view of an author, or a narrator, or a character, constituted by the ideational structure of the text. [...]” (Fowler, 1996, p. 214). This initial work has been subsequently reconsidered by other scholars, especially Semino (2002), who distinguished between the terms *mind style* and *world view*. She argues that the term *world view* refers to the overall view of “reality” or of the “text actual world” conveyed by the language of a text. On the other hand, the notion of *mind style* is “most apt to capture those aspects of world views that are primarily personal and cognitive in origin, and which are peculiar to a particular individual or common to people who have the same characteristics” (Semino, 2002, p. 97). The term *mind style* is thus different from *worldview* in that it focuses on a personal cognitive property of the mind, rather than an individual’s general perspective on the world. Additionally, Semino (2007, p. 169)

suggests that there is a degree of ambiguity too as to whether mind style refers to linguistic patterns in texts (i.e. style) or to the characteristics that we attribute to particular (fictional) minds by interpreting linguistic patterns in texts. A number of contemporary stylistic studies view that both elements are central to the concept of mind style. Nuttall (2018), for example, argues that the concept of mind style involves both the linguistic patterns in the text and the fictional mental construct created in the mind of the reader. Hence, mind style can be regarded as an aspect of the interaction between textuality and reader. Likewise, Stockwell (2009, p. 424) uses *mind style* to refer to “the combined experiential quality of the reader’s feelings occasioned by the patterning in the text itself”. This study agrees with these integrated views of language and cognition in the conceptualization of mind style. Because of this, cognitive stylistic approaches to mind style are explored next.

### ***Cognitive Stylistics Approaches to Mind Style***

Cognitive stylistics focuses primarily on explaining what tends to happen during the reading process and how it influences the interpretations made by readers, who take on an active role in constructing textual meanings (cf. e.g., Ibrahim, 2014; Stockwell, 2015). Cognitive stylistics basically draws on influence from cognitive science which are psychology, computing and artificial intelligence. From the cognitive stylistics perspective, there are some cognitive processes by which readers respond to particular aspects of texts and the real-life schematic knowledge they bring to bear in interpreting them (Jeffries & McIntyre, 2010). In other words, cognitive stylistics focuses on the relationship between readers and texts while they are reading and how certain information is processed, consequently understood and digested in the mind of the reader.

Thanks to its focus on integration of texts and the readers’ role in meaning-making, cognitive stylistics has yielded itself well to the study of mind style, which, as indicated above, involves both textual features and the reading process. Among various cognitive linguistic concepts, including Cognitive Grammar and the Conceptual

Metaphor Theory, the Text World theory and Schema Theory are employed in the present study to capture a range of linguistic cues scattered across the text that readers are likely to integrate in meaning-making of mind style in a narrative. Textual cues include information about characters' perceptions, ideologies, cognitive habits, emotions, motivations, memories of the past, plans for the future, speech, action and behavior (Palmer, 2004, pp. 183-194). The textual information interacts with the reader's mind in different ways, e.g. introducing new information to the reader's background knowledge or resulting in changes in the reader's perception of characters. This results in the interaction between top-down processing, guided by pre-existing knowledge and expectations, and bottom-up processing, guided by incoming textual information (Fiske & Neuberg, 1990; Rumelhart & Ortony, 1977; van Dijk & Kintsch, 1983). The theories we adopt to account for this interaction to approach mind style in *Man's Search for Meaning* are Text World Theory and Schema theory, which we now turn to.

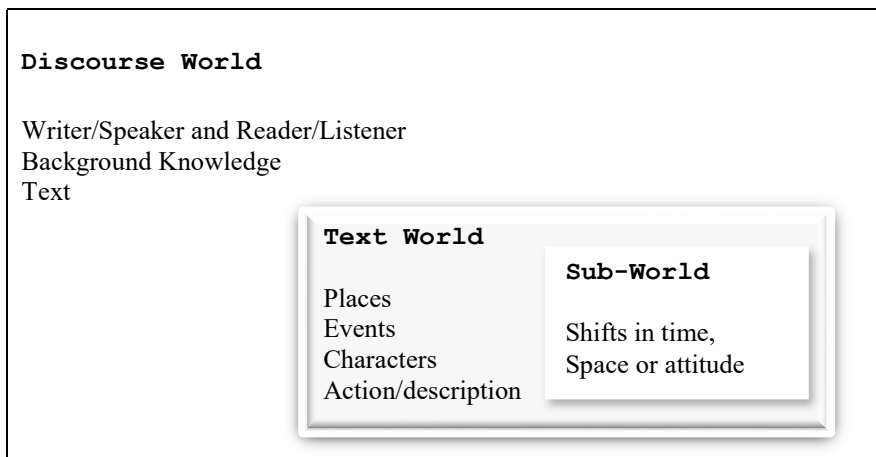
**Text World Theory.** *Text World Theory* is a theory related to discourse processing and discourse semantics, initially developed by Paul Werth in a series of papers (Werth, 1994, 1995, 1997). His aim was to explain how we as readers and hearers "make sense of complex utterances when we receive them" (Werth, 1999, p. 7) and his suggested answer was that we do this by creating "mental constructs called text worlds" (1997, p. 7). Hence, Werth defined text worlds as "conceptual scenarios containing just enough information to make sense of the particular utterances they correspond to" (1997, p. 7). The cognitive nature of the theory is made clear by Werth (1999, p. 155) in his clarification of the necessity of three elements – *author, text, and reader* – in the creation of the text world:

The author creates only a text; he/she will have a particular text world in mind, but there is no guarantee at all that the reader will manage to produce the same text world on reading that text. We cannot say that the author's text world is the definitive one, since, in fact, there is no such thing. We may say, therefore, that a text world does not come into being until each of the three elements – author, text, and reader – are present.

In other words, in Text World Theory, the text is metaphorically seen as a world which represents a way in which readers (and hearers) mentally construct a means of interpreting discourse in context (Jeffries & McIntyre, 2010, p. 153). Text World Theory features a three-layered structure comprising (1) the discourse world, (2) the text world and (3) the sub-world, as shown in Figure 1 below:

### Figure 1

*The Text World Theory architecture (adapted from Giovanelli, 2010, p. 219)*



In Werth's explanation, the *discourse world* is the immediate real-world situation where a writer and a reader communicate. It is where discourse participants negotiate the construction of conceptual

spaces by utilizing textual details and background knowledge mutually shared by the participants. Next, the *text world* is a reader's mental representation of the text through expressions of time, place, characters, events and descriptions, referred as "world-builders". In other words, participants in the discourse world use textual and common ground information within it to construct a text world. The world-building elements of a text world may alter at any point during the entire discourse process, thereby creating a world-switch (Gavins, 2007, pp. 45-48). Finally, the *sub-world* is further remote spaces, characterized by some kind of movement away from the originating text world temporally and/or spatially. The sub-world is also constituted through characters' attitudes expressed through modalized constructions, namely bouletic modal worlds (stressing desire), deontic modal worlds (stressing obligation) and epistemic modal worlds (stressing belief or degrees of certainty). In addition, sub-worlds can also be formed by such world-builders as the tense of the speech, the pronouns, locatives, etc.

Text-world representations of the discourse are created from the language used by the discourse participants and from the conceptual frames stored in their long-term memory (Werth, 1999). Text-worlds are therefore deictic spaces that comprise objects, enactors, times, and locations (Gavins, 2007). In general, these elements are not fixed; there are often cases of flashbacks, flash forwards and changes in the setting of the action. When these changes occur, discourse participants perform world-switches, creating new text worlds that reflect the new deictic parameters of the situation being described in the text. Based on these fundamentals, it can be seen that the Text World Theory is thus both cognitive-oriented and text-driven.

Text worlds are composed of world-building elements (WB) and function-advancing propositions (FA). The former consists of four elements, namely:

1. Time, which is realized through the tense and aspect of verb phrases.



- 2. Location, which is realized through adverbials and noun phrases specifying place.
  - 3. Enactors, which are realized through proper nouns and pronouns.
  - 4. Objects, which are realized through nouns and pronouns.
- Gavins (2007, p. 40) provides examples of the world-building elements as follows.

Text-World	
World-building elements	
Time:	present
Location:	Leicester Square, men’s toilets
Objects:	steps, loos, hand driers, urinal area, baby changing facilities, sinks
Enactors:	male guide

World builders are deictic reference points that provide important textual details in terms of character, time and space that constitute the originating text world. They act to position the reader in the “here” and “now” of the original text world and provide a starting point from which alternate conceptual structures, such as desires, beliefs or speculations of narrators or characters and shifts in time or place. World-building elements are also prone to the kinds of subtle shifts in their conceptual organization, depending on the reader’s background knowledge.

Function-advancing propositions work to develop and advance events within the text world and are realized in verb phrases. That is, they undertake the fleshing out in a Text World model and can be broadly divided into two types, based on categories of verbal constructions in Halliday’s (1985) Systemic Functional Linguistics: (1) descriptive elements, consisting of relational and existential processes (represented mainly by BE and HAVE verb phrases), and

(2) plot-advancing elements, consisting of material, verbal and mental processes.

The below table illustrates text-world analysis, typically represented in the form of a diagram. In the text-world theory, material, verbal and mental processes are indicated diagrammatically by vertical arrows, while relational and existential processes are indicated by horizontal arrows (Jeffries & McIntyre, 2010, p. 153). Gavins (2007, p. 55) provides examples of the text-world analysis in the following diagram.

Text-World	
World-building elements	
Time:	present
Location:	Sixfields stadium → cold, modern, home of the Cobblers, eleven seasons
Objects:	a football
Enactors:	commentator
	Darren Deadman → referee
	Northampton → Cobblers, league two, favourites
	Stevenage → non-league, top team, keen, blue colours
	↓
	kick-off towards Dave Bowen stand

In the Gavins’ (2007) diagram, the location, which is Sixfield stadium, has three attributes: cold, modern, and eleven seasons (years) old. It is also described as *home of the cobblers*, an intensive relational process in the identifying mode. All of these are signified by a horizontal arrow as shown in the diagram. Darren Deadman has an identifying intensive process connected to him, since he is the referee. Northampton Town are similarly identified as the cobblers and carry

the further attributes of being a league-two side and the favorites to win the match. At the bottom of the figure is a vertical arrow which shows how this text-world starts to develop when the first action occurs in the match as reported by the commentator.

This text-world diagram represents “conceptual scenarios containing just enough information to make sense” (Werth, 1999, p. 7) of a football match description, captured by the (sub-)categories of world-building elements and function-advancing propositions listed in the theory. As might be seen, the Text World Theory allows for a clear systematic analysis of the linguistic information in a text via identification of WB and FA elements in a version of the diagrammatic representation. The focus is as much on *how* the texts operate as on *what* the text is about. In our analysis to follow, extracts of different scenes in *Man’s Search for Meaning* are analyzed in terms of their text worlds, to be represented in diagrams, as illustrated in Figure 3 above.

**Schema Theory.** As mentioned above, cognitive stylistics emphasizes that readers are actively involved in the process of meaning-making, as meaning is not solely located in the text but also derived through readers’ utilizing their pre-existing background knowledge of the real world to negotiate with the text. This use of pre-existing knowledge in the interpretation of texts is at the heart of the Schema theory in stylistics.

The term *schema* refers to an element of background knowledge about a particular aspect of the world through direct or indirect experience. Schemata are dynamic and develop as a result of experience, whether direct or indirect. For instance, an individual’s murder investigation schema can be formed through watching or reading some crime novels, an indirect experience, even though he/she is not a detective. Generally, people have schemata for people, objects, situations and events.

The Schema Theory is a model of conceptual structure in terms of “organized packets of information about the world, events or people stored in long-term memory” (Eysenk & Keane, 2010, p. 401). It

accounts for the way in which our knowledge structures change or evolve through encounters with new stimuli, including text (Cook, 1994; Semino, 1997). The Schema Theory enables readers, sensors, observers or audience to connect what they actually see or read with their background knowledge. Semino (1997) explains this through the terms *projection* and *construction*: texts *project* meaning which triggers and activates readers background knowledge who finally *construct* meaning from it. Cook (1994) lists four ways in which text and schema interact:

*Schema adding*: texts provide new information within the existing schemata;

*Schema refreshment*: texts result in schema change whereby refreshing our existing knowledge about certain situation;

*Schema reinforcement*: texts confirm existing schemata;

*Schema disrupting*: unfamiliar information or deviating ideas that challenge the reader's schemata.

These four aspects of text-schema interaction provide a framework for our explanations about potential effects of textual cues from our text-world analysis on the reader's mind.

It must be noted here that because different people can have different schemata concerning a particular thing, the present study will also draw upon corpus data to help explain schema refreshment, which is likely to be invoked by one of the excerpts under study. As a corpus contains a large number of texts from different sources, it can show predominant linguistic patterns, notably collocational ones, that constitute a typical usage profile of a particular word. A look at collocations of a lexical item can shed light on common associations the word has in its uses. For example, although the words *cow* and *tigress* refer to female animals, only the former is more associated with *milk*. This is because *cow* commonly collocates with *milk* whereas *tigress* does not. This relationship between collocational

patterns and meaning associations of a word will be observed and drawn upon, using a general corpus of present-day English, to show that a given particular excerpt potentially brings about schema refreshment in the reader's mind because of uncommon meaning associations of the narrator's lexical choices, which in turn point to his extraordinary mind style.

### ***Man's Search for Meaning***

*Man's Search for Meaning* is a 1946 memoir written by Dr. Viktor E. Frankl, a psychiatrist, who invented logotherapy, and a holocaust survivor. According to Biographics (2017), the memoir has captivated generations of readers with the descriptions of his life and experiences in Nazi concentration camps during World War II and with its lessons for spiritual survival learned from his Auschwitz experience.

Viktor Frankl was born in 1905 and died in 1997. As a teenager, he was captivated by philosophy, psychology, and psychoanalysis. During high-school, he attended adult-education classes via correspondence with Sigmund Freud and wrote an article which was later published in the *International Journal of Psychoanalysis*. He also attended a workshop on philosophy and was invited to give a lecture on the meaning of life, quoting "it is we ourselves who must answer the questions that life asks us, and to these questions we can respond only by being responsible for our existence," the belief which became the foundation of Frankl's personal and professional life. When he became a psychiatrist, he founded Vienna's first youth counseling program and between 1930 to 1937 at the University Clinic in Vienna. He sought to help patients find meaning in their lives in the face of depression or mental illness. As the head of the department of neurology at Rothschild Hospital in 1939, he and his family got some degree of protection during the early years of war. In 1942, he let his visa lapse because of his aging parents and later Frankl and his parents were arrested and deported. In the process, Frankl spent the next three years at four different concentration camps separated from his family. Between 1942 and 1945, Frankl labored in four different camps, including Auschwitz, while his parents, brother, and pregnant

wife perished.

Frankl drew constantly upon human capacities, such as optimism, humor, and psychological detachment, brief moments of solitude, inner freedom, and a steely resolve not to give up or commit suicide. While being at the concentration camps, he drew strength from loving thoughts of his wife and his deep desire to finish his book on logotherapy, from the Greek word logos ("meaning"), holding that our primary drive in life is not pleasure, as Freud maintained, but the discovery and pursuit of what we personally find meaningful. Several times in the course of the book, Frankl quotes the words of Nietzsche: "He who has a Why to live for can bear almost any How." He also describes poignantly that the men in the camp died less from lack of food or medicine than from lack of hope and something to live for. Frankl kept himself and his hope alive by summoning thoughts of his wife and the prospect of seeing her again, and by dreaming at one point of lecturing after the war about the psychological lessons learned from his Auschwitz experience.

### **Methodology**

A qualitative textual analytical approach was adopted in this study to examine the mind style of the narrator in *Man's Search for Meaning*, using the Text World and Schema theories. The dataset in this study is comprised of four extracts, which were chosen through a purposive selection method. The first excerpt is the opening paragraph of the book where readers start to develop mental representation of the text. The second excerpt was chosen because it describes the external world conditions of the camp, thereby showing the circumstances which the narrator inhabited. The third excerpt, which comes slightly after the second excerpt, is the major text, where the readers will start to see the narrator's mind style through description of his inner world, which contrasts with the representation of the external world in the second extract. Finally, the fourth extract, which immediately follows the third excerpt, contains a mix of external and internal worlds in the same paragraph, highlighting an extraordinary quality

of the narrator's mind. It might appear that our data involves only a small number of texts. However, as Semino (2014, p. 154) suggests, "just a few salient examples across a text may be sufficient to create a mind style [...] When a particular (linguistic) behavior is foregrounded through 'deviation' from default or conventional expectations, a few instances of that behavior may be sufficient to attribute a mental trait to a character, even though that character does not exhibit that behavior consistently." As will be shown in our analysis below, the two latter texts that we chose to analyze exhibit some "deviation" that point to distinguishing characteristics of the narrator's mind style.

## Results and Discussion

In this section, answers to the first research question are presented through results from our text-world analysis. The results are then interpreted and discussed in relations to the schema theory to answer the second research question, i.e. to explain the ways in which textual features interact with the reader's schema to make an interpretation of Frankl's mind style. It must be noted that our analysis of the four excerpts is presented in accordance with the order of their occurrences in the book. This is in order to reflect and discuss possible processing of these paragraphs in actual reading, which in turn relates to the way they work on the reader's schemata while reading.

### *Extract 1*

In the following text from this paragraph, readers start to develop mental representation of the book *Man's Search for Meaning*. Understanding of this preliminary text world here will help explain an interpretation of Frankl's extraordinary mind style to be discussed later in the third excerpt.

*As this story is about my experiences as an ordinary prisoner, it is important that I mention, not without pride, that I was not employed as a psychiatrist in camp, or even as a doctor, except for the last few weeks. A few of my colleagues were lucky enough to be employed in poorly heated first-aid posts applying bandages*

*made of scraps of waste paper. But I was Number 119, 104, and most of the time I was digging and laying tracks for railway lines. At one time, my job was to dig a tunnel, without help, for a water main under a road. This feat did not go unrewarded; just before Christmas 1944, I was presented with a gift of so-called “premium coupons” (Frankl, 2006, p.7).*

**Figure 2**  
*Text-World Diagram of Extract 1*

TEXT-WORLD
World-building elements Time: past Location: camp, poorly-heated first-aid posts Objects: bandages, scraps, waste paper, tracks, tunnel, gift, premium coupons Enactors: the narrator, colleagues
Function-advancing propositions  <b>The narrator</b> → ordinary prisoner → numbers 119, 104 ↓ Mention ↓ Not employed as a psychiatrist in camp, or even a doctor ↓ dig and lay tracks for railway lines ↓ dig tunnel for a water main under a road ⊕this feat ↓ receives a gift → “premium coupons”  <b>Colleagues</b> → lucky ↓ be employed in poorly heated first-aid posts ↓ apply bandages made of scraps of waste paper



Figure 2 summarizes the temporal, spatial and social deictics of the book's opening paragraph's text world. The predominant time-zone of the text-world (past), its location, the objects and the enactors are each listed separately in the diagram. A number of attributes of the locations, objects and enactors are provided to depict the world of concentration camp, as signaled by the use of intensive relational processes signified by the horizontal arrows in the diagram above. For instance, the narrator has two attributes: ordinary prisoner and number. The fact that the narrator described himself as "an ordinary prisoner" and through numbers 119 and 104, while his identity as a doctor and/or psychiatrist is negated, indeed lead his readers to the world of the concentration camp. The self-references through numbers 119 and 104 can be seen as "deviant," disrupting our background knowledge of calling someone in the discourse world since, generally, people do not call themselves or others by numbers. Using numbers here therefore becomes a textual cue that particularly appeals to the reader's mind and allows them to make sense schematically of a characteristic of the concentration camp and his identity as a prisoner. Furthermore, we catch a glimpse of his comparison of himself with his colleagues, who he considers "lucky" because they still work in the medical profession, as represented by the objects "first-aid" and "bandages," although their locations were poorly heated and they had to rely on "scraps of waste paper,"

The vertical arrows in the diagram show how the narrator's life in the represented text world advances, as seen mainly through several material processes, e.g. "dig and lay tracks," "dig a tunnel" and "receives a gift," while being employed to work in his profession (as a doctor or a psychiatrist) is negated. This contributes to the portrayal of the narrator's prisoner life of hard manual labor in the camp, in contrast with his background career as a psychiatrist. At the same time, by describing his colleagues as "lucky," his own digging work as "feat," which earns him a reward of "premium coupons," amid negative world-building elements of location and

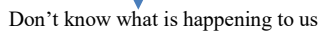
objects (see Figure 2), hints are given at his ironic embittered attitude towards life in the concentration camp in the opening paragraph of the book.

Based on this text world representation, we can say in schematic terms that this text world representation at the very beginning of the book serves to mainly activate the PRISONER schema in the reader's mind. The references to "psychiatrist," "doctor," and "colleagues," "first-aid" and "bandages" also activate our DOCTOR schema. The two schemata related to the narrator are linked from the very beginning of the book. This in turn leads us to construct meanings about how his life has significantly changed when entering the camp, being put in physical and emotional hardship, whether compared with his past or with his colleagues.

### ***Extract 2***

*We stumbled on in the darkness, over big stones and through large puddles, along the one road leading from the camp. The accompanying guards kept shouting at us and driving us with the butts of their rifles. Anyone with very sore feet supported himself on his neighbor's arm. Hardly a word was spoken; the icy wind did not encourage talk. Hiding his mouth behind his upturned collar, the man marching next to me whispered suddenly: "If our wives could see us now! I do hope they are better off in their camps and don't know what is happening to us" (Frankl, 2006, p. 36-37).*

*Text-World Diagram of Extract 2*



The text-word diagram in Figure 3 portrays a miserable physical circumstance where the narrator and other prisoners are, as can be realized textually through such world-building elements as *darkness, big stones, large puddles, guards shouting and driving us with the butts of their rifles, sore feet, unspoken words, icy wind*, etc. It must be noted that the time and place world-building elements in the extract are represented as a series of adverbial phrases: “in the darkness, over big stones and through large puddles, along the one road” that modifies the prisoners’ material process “stumbled on” given in the first sentence of the excerpt. This sentence structure highlights the length and difficulty in their travelling in the place. Their hardship is further enhanced with the material process of a man “support himself on neighbor’s arm,”

In terms of function-advancing elements in the extract, two major processes are involved in the representation of this text world: material and verbal. The former is found in the phrases: “we stumbled,” “the guards driving us,” “supported himself,” “hiding his mouth,” and “the man marching,” and the verbal processes are encoded through “the guards kept shouting,” “hardly, a word was spoken,” and “whispered suddenly.”

These two processes play an important role in portraying the misery of the prisoners’ lives at the camp, specifically through the contrast between the guards’ actions and the prisoners’. While the guards’ material process has the prisoners as the object in “the guards driving us,” the prisoners’ processes are intransitive: “stumbled” and “marching.” The verbal processes further enhance this power relation. While the guards’ verbal process displays a powerful verbal act and a loud noise through “kept shouting,” the prisoners were not verbally active, almost totally muted, as the verbal processes are put in negated forms, namely “Hardly a word was spoken; the icy wind did not encourage talk,” and as a material process was performed to prevent words to come out: “Hiding his mouth behind his upturned collar.” The only verbal process successfully performed by a prisoner in this excerpt is “whispered,” which indicates a quiet verbal action. Moreover,

it must be noted that the clauses in which these powerless verbal processes embedded are put in juxtaposition, emphasizing the impossibility for the prisoners to speak: "Hardly a word was spoken; the icy wind did not encourage talk. Hiding his mouth behind his upturned collar, the man marching next to me whispered suddenly."

Furthermore, the prisoner's "whisper" is followed by direct speech represented in quotation marks: "*If our wives could see us now! I do hope they are better off in their camps and don't know what is happening to us.*" It is conspicuous that while the prisoners' verbal processes have been presented as being hindered towards the end of the paragraph, readers are presented with the direct quote of the marching man's whisper. This is a crucial stylistic feature that hints at the importance of this speech and makes it interact with the reader's mind. The quoted speech highlights the reference to the man's sub-world, his wishful thinking about "wives." This encourages the narrator's positive thoughts about his wife and his philosophical thinking that will be presented subsequently, to be analyzed in extract 3.

Schematically speaking, this excerpt reinforces the reader's PRISONER schema activated at the beginning discussed in Excerpt 1 and also adds more information about the men's activities at the camp. This is achieved through the list of objects, location and function-advancing propositions mentioned above. More importantly, the WIFE schema is triggered here together with the PRISONER schema, preparing the reader for an important projection of Frankl's thinking to be presented later.

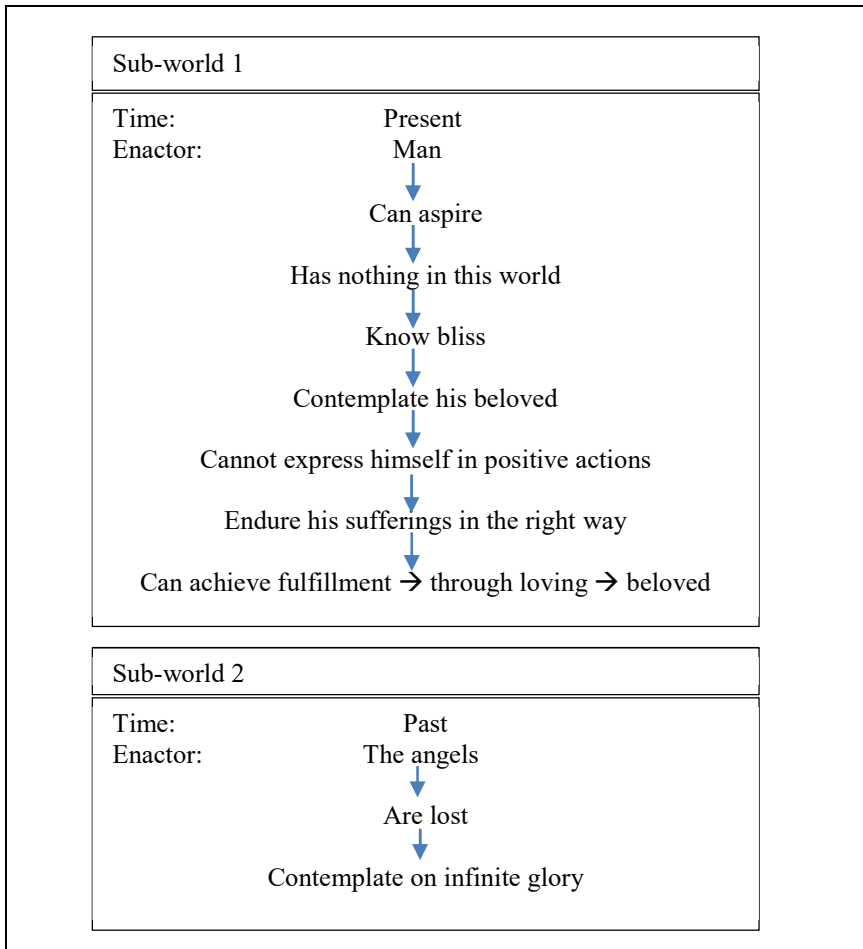
### **Extract 3**

*A thought transfixed me: for the first time in my life I saw the truth as it is set into song by so many poets, proclaimed as the final wisdom by so many thinkers. The truth - that love is the ultimate and the highest goal to which man can aspire. Then I grasped the meaning of the greatest secret that human poetry and human thought and belief have to impart: the salvation of man is through love and in love. I understood how a man who has nothing left in this world still may know bliss, be it only for*

*a brief moment, in the contemplation of his beloved. In a position of utter desolation, when man cannot express himself in positive action, when his only achievement may consist in enduring his sufferings in the right way – an honorable way – in such a position man can, through loving contemplation of the image he carries of his beloved, achieve fulfillment. For the first time in my life I was able to understand the meaning of the words, “The angels are lost in perpetual contemplation of an infinite glory (Frankl, 2006, p. 37).*

**Figure 4**  
*Text-World Diagram of Extract 3*

TEXT-WORLD
<p><u>World-building elements</u></p> <p>Time:           past Location: Objects: Enactors:     a thought, the narrator, man, the angels</p>
<p><u>Function-advancing propositions</u></p> <p><b>A thought</b> ↓ Transfixed me</p> <p><b>The narrator</b> ↓ Sees the truth → love → the ultimate + highest goal ↓ Grasp the meaning → salvation → through love and in love ↓ Understands a man ↓ Understand the meaning of the words</p>



From the diagram in Figure 4, it can be seen that function-advancing elements in this excerpt are mainly mental processes, represented by such cognitive verbs as *grasp*, *understand*, *aspire*, *know* and *contemplate*. This suggests a world shift from the external to the inner world. Importantly, the opening sentence of the paragraph starts with “a thought” as an enactor that performs the material process of transfixing upon the narrator, projecting a thought as a powerful

agent. This suggests the central importance of the narrator's internal world (which is a major reason why we chose this text for analysis of Frankl's mind style). His sub-world about "man" is filled with abstract nouns related to love and spirituality, e.g. *love, beloved, truth, salvation and fulfillment*, which are used again and again in connection with one another, as signaled by the horizontal arrows in the text-world diagram in Figure 4. Love is thus presented as the philosophy of life, the truth, the salvation, the contemplation and the fulfillment. This is in contrast with his outer text world, which is constituted by such words as *darkness, stones, and rifles*, representing his physical hardship (See Extract 2). The language used by Frankl in this extract can be seen as a reflection of his mind style, characterized by the conceptual frames stored in his long-term memory as a psychiatrist, constituted by the lexicon related to emotional and spiritual aspects discussed above.

Applying the schema theory, it can be said that this text world activates new schemata in the reader's mind, including LOVE, TRUTH, SALVATION schemata, especially the LOVE schema, which is repeated often. The activation of these schemata can be argued to perform schema refreshment in the mind of the reader. This is because while the PRISONER schema has been triggered, reinforced and established as illustrated in Extract 1 and Extract 2, this particular excerpt activates the schemata that deviate from the existing dominant schema of PRISONER and "connect[s] normally separate schemata in unusual ways" (Cook, 1994; Semino, 1997).

Our argument here can be supported through corpus data from the Corpus of Contemporary American English (COCA), in which the lemma PRISONER significantly collocate with such words as *war, camp, held, released, captured, abuse, mistreatment and executed*. These collocations show common association patterns of PRISONER, which can be seen as a reflection of concepts that are typically in connection with PRISONER. The description of Frankl's life in Extracts 1 and 2 even contain some of the above collocations. When it comes to Extract 3, Frankl's inner world contains words related to

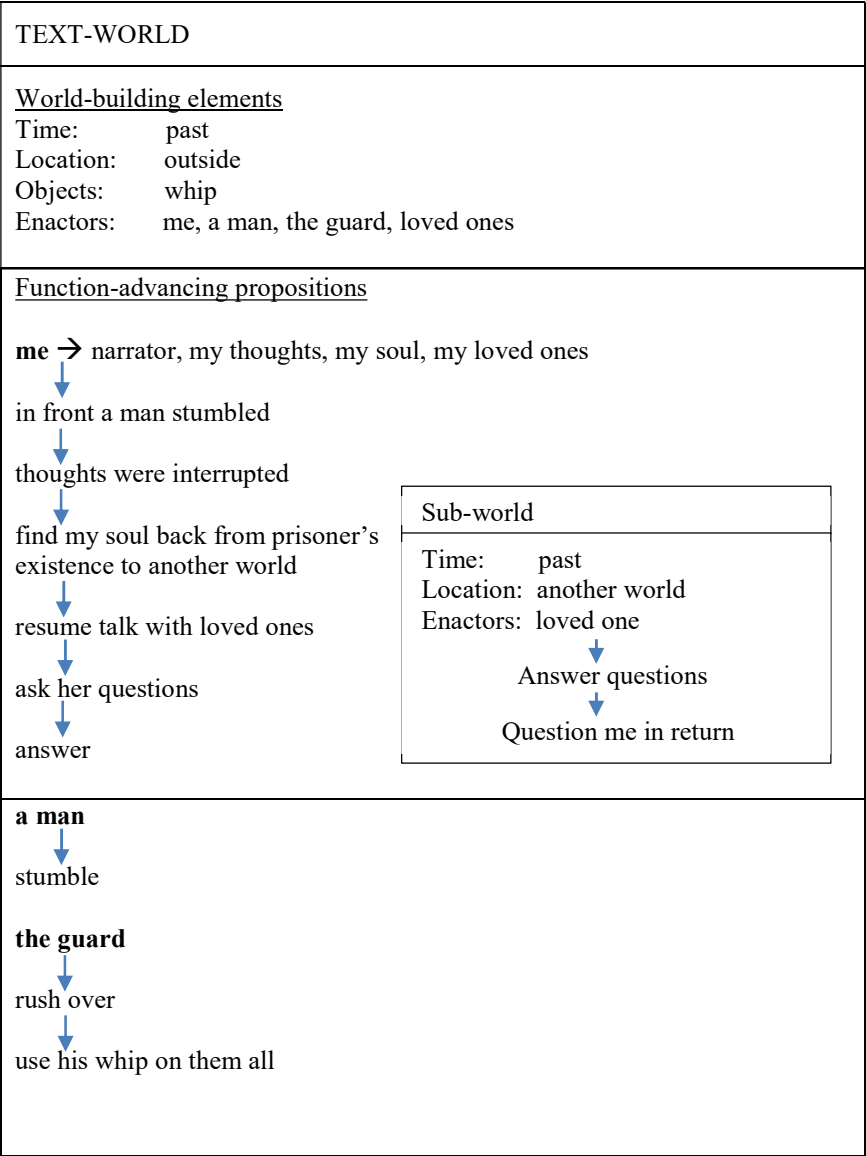


love and spirituality, which more or less deviate from a common association of the PRISONER schema. Therefore, his inner world becomes foregrounding in this context and encourages the reader to make a coherent connection between a negative schema of PRISONER and positive schemata of LOVE, TRUTH, SALVATION and FULFILLMENT, thereby refreshing the reader's schemata of these concepts. This brings readers new perspectives on life and partly explains why the book is so successful and powerful.

#### ***Extract 4***

*In front of me a man stumbled and those following him fell on top of him. The guard rushed over and used his whip on them all. Thus my thoughts were interrupted for a few minutes. But soon my soul found its way back from the prisoner's existence to another world, and I resumed talk with my loved one: I asked her questions, and she answered; she questioned me in return, and I answered (Frankl, 2006, p.38).*

**Figure 5**  
*Text-World Diagram of Extract 4*



The fourth extract, which immediately follows Extract 3, gives a clearer picture of how the narrator is able to switch from the immediate outer world to the inner world, which he referred to as “another world.” This sharp abrupt world switch helps readers experience his extraordinary mind style more clearly. Amidst all the chaos, represented through the material processes, with a man stumbling and falling over and the guard whipping the men as depicted in the diagram in Figure 5, the narrator was able to switch from the external world to his sub-world, represented through his mental processes: “thoughts were interrupted for a few minutes but soon my soul found its way back.” It must be noted that the phrase “my soul,” which is more connected to his self than “my thoughts,” is used when he switches from the outer to his inner world, making the presentation of his mind sound powerful. More importantly, unlike Extract 3, which is filled with mental processes, his mind style represented in this extract is also characterized by verbal processes, i.e. *asked*, *answered* and *questioned*, pointing to his communicative/ interactive “acts” with those he loves in his sub-world. This in turn points to the fact that, following his philosophical thinking, he now can even communicate with “her” (presumably his wife, based on the context in the memoir) in his sub-world as we can see from the use of the verbal processes “resume talk,” “ask questions” and “answer.”

In schema-theory terms, the text world in this excerpt not only reinforces the reader’s schema on the connection between love and spiritual enlightenment and the narrator’s painful captured life as a prisoner, but also makes the reader’s schema on Frankl’s mind style even more vivid through the verbal processes used in this extract. This schema reinforcement thereby illuminates the special quality of Frankl’s mind style.

## Conclusion

Focusing on “mind style” as an important stylistic feature in *Man’s Search for Meaning*, the present study had shed light on how language plays an important role in the meaning-making capacity

of the book. The analysis has shown how language is used to *project* the text world in which the narrator was able to attain spiritual freedom through his inner thoughts or inner world, despite all the inflicted physical hardship in the concentration camp, his terrible outer world. In other words, amidst great difficulty in life, his mind style is still concerned with love, the truth, the salvation, the fulfillment of a man, as reflected by his lexical choices. Love is conceptualized in the context where he was imprisoned, highlighting that the meaning of life is “love” and that “love” is intertwined with life in a philosophical way. What readers are faced with in these extracts can be the impression of knowledge of this narrator which we lack, and which we must *construct* in order to comprehend the text. Through the textual *projection* and reader’s *construction* of Frankl’s mind style, the analysis of these sample passages from the book sheds light on the depth of the conception of Frankl’s experiences and his extraordinary mind.

The study makes an important contribution not only to the value of the book but also to cognitive stylistics. It expands the scope of mind style, applications of cognitive stylistic theories and concepts by looking at the mind style of a real person as portrayed in his memoir, instead of that of fictional characters with peculiar minds or mental illness, and by combining the Text World and Schema theories, which allows for an approach to Frankl’s mind style both on the constructive and interpretative sides. Additionally, we have slightly made use of corpus data to support our schematic analysis, which is reader-oriented and generally subject to cultural/individual differences. We have found that corpus data are useful in helping us explain with empirical evidence *deviation*, *foregrounding* and *schema refreshment*, all being key concepts in approaching Frankl’s mind style in this study. Hence, we propose that future cognitive stylistic research consider combining a corpus linguistic perspective with a cognitive stylistic approach to mind style. Despite all these, this study draws upon only two important theories when there are quite a number of cognitive stylistic/linguistic theories, e.g. mind-

modelling and cognitive grammar, so future studies on mind style can draw on those other theories.

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