THE STYLOMETRY OF RETROSPECTIVE MODEL NARRATIVE AND THE TELEGRAPHIC STYLE OF EXPERIENCE IN NAWAL EL SAADAWI'S WALKING THOUGH FIRE: THE LATER YEARS OF NAWAL EL SAADAWI (2002)

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ABSTRACT

Through a multidimensional model's analysis, inside a multifunctional narrative organization and within a multiform structural analysis, the framework of stylistics in the esoteric knowledge of Walking Through Fire, stands as a model-view-device that categorically focuses on the differentiation concerning the cumulative and formation constant of information representation and the equilibrium contact within information is presented and performed in the narrative discourse. In effect, across the model theory of point of view within is engrossed the ideological assessment, spatial and temporal continuum and the psychological operation, the realm of stylometry involves an experiment set for a meticulous model of language. Therefore, stylistic analysis impels the domain of structural narratology to frame the properties considered inside the progress of the narrative to propel the models of the theory, the affiliation of distinctive models to each other and their interaction with structural linguistic and formal language. Therefore, the traditional narrative and modern narrative background inserted in the narrative interactive design and narrative discourse, become a combinatorial principle and a composite reflective configuration that determine the incontestability clause of stylistic analysis as a method of examining systematically and in aspect the constitution of both literature and language. By this way, the realm of intentionality through the techniques of representation, system of cognition and the content of representation, embodies in this narrative an associate and illuminate direction, which ultimately upholds a retrievable procedure of analysis. This creative process involved in the composition process, text structure and data model of this narrative, develops a relational model that stimulates the connection between evaluation and understanding.

Keywords: Source object theory, Syntax-semantics interface, Object process methodology, Material interaction, Psycho-effective interaction, Contextual method experience.

1. INTRODUCTION

The practical contact and the observation of facts interwoven in the variation of parameters and the variational literary style in this El Saadawi's work, define an alternative conceptualization of a writer experience argument and field experience sampling modus. The statistical analysis of this chronicling order designs a document object model within which prescriptive and predictive analytics determine a basic taxonomic task. Within this dynamic, the model of identifiability and identification conditions encompass an open-source object theory. This run characteristically, emphasizes the author's interaction and interactive fiction regarding the considerations of commitment and the style, these preferences outline the

substance and bearing of this narrative. Correspondingly, the syntax-semantics interface, the text and corpus linguistics through which the author crafts the character reference and character-forming, comprehend an object process methodology inside which the motive of discourse designs a context effect, therein the character object relation theory remains in a conflicting hierarchical metalanguage. In effect, the Object-orientation and object-oriented predetermining of this situation rely on desiring-production forces within which the character's frame of object relations becomes intermingled with a metamorphose of fluctuating dimension and then developing a declarative referential integrity.

Within this respect, the objective correlative of the characters establishes, a constructive set of theory that makes the a posteriori language of the writer an object-oriented and an objective function. This fact, efficiently comprehends predictive analytics, and then, the consequences of the structural causal model of the relation model of choice, implicate a new schematic capture of minification. In this perspective, the focus on the a priori mental structures and function and the posteriori underlying on experience, frame the synoptic schema of this narrative in a revisiting motive and in a variation intensity level. Accordingly, the order of simulationism appears as a dynamic-maturational model, wherein attachment theory and the frame of assimilation and accommodation define a dynamical system and differential of a function recreating a source language. It is in this run, we observe through the index figure, the homeomorphic and homotopic dimension and the content analysis of this narrative, El Saadawi inserts the image macro and image processing of her source code language in a cinematic-technique dimensionality. Thus, the framework of proximal model theory divulges a praxis intervention that emphasizes the internal consistency, the analysis of variation and a speculative method, which fundamentally evolve steadily and naturally from a material interaction to a psycho-effective interaction. Hence, through the linear combination and configuration determinants that characterize the interactional sociolinguistics in this work, develop an architectural style that stands as a new interaction technique, which correspondingly introduces a transmission of performances within the complex system of the narrative.

By this means, the interaction picture within moves the stylistic amplitude variation, shares with the narrative paradigm of this El Saadawi's *Walking Though Fire*, a constructive set of theory, which its interface describes a concern for characters circumstantial, attribute and objective to model cause and effect, in the psycho-affective and material cause realms. In the next section, I deal with the symbolic interactionism, the social structure of discursive practices and the origination and modelling of intellectual evolution and competence. In the succeeding section, I emphasis the representation of language in the mind and the discovery procedure for establishing elements and structures of the language system. In the third section, I focus on the influences and internalization of the interactional framework of mental state and social situation within the predominance style in this narrative acquires, utilizes and produces language.

1.1 The Narrativism of Social Psychology and the Functionalism of Language Ideology

The chronological present and the new experience of the present in the stylistic variation of this narrative determine, an analytical framework regarding structural language and the relationship between presence and existence. In effect, through the telegraphic style within El Saadawi involves the motive force of her account, it appears a dynamic metamorphism involving the identifiability model of the characters into a contextual method experience and circumstance. Thus, the driving forces stand as a function defining; therefore, the object reflected upon and the outward substantial source of the reflection. By this means, through

time-space compression and accelerated recontextualization, the historiographical metafiction and the future-oriented theory within this experience narrative, reveals the inception of a set of explicit regulation influencing, thenceforward, a preferential system operation of language. Correspondingly, the frame of language becomes a system of idea intended to schematize a breakthrough series of actions instituting, then, constituents and organizations of language methodically centered on specific gravity praxis. Indeed, the linguistic performance and the active stimulation of intelligence affairs inside the stylometric dimensionality of this narrative, ascertain typically the moral and the mental of the individual in a connectionism framework. Subsequently, the stereotype generation and the archetype frame of reference of intellectual maturing and practical competence define a complex network entity and a comprehensive existence system. It is within this respect, the psychology of self and the psychology of cognitive flexibility in the stylistic line of this work encompass a system analysis within the collective intelligence frame inside the executive function of social interaction and the stimulus control of the internalized social norms remain categorically subsumed in a directed graph of subsumption relation. It is in this line of ideas, Rebecca Walker, through the foreword of *Walking Through Fire*, explains that:

> I might be projecting a fantasy of 'sisterhood' onto the screens of their bodies. And yet I knew the women were full of their own complex realities. They were not exotic. This is what great art does. It closes the great chasms between us. This is what Nawal El Saadawi does in her writing about her homeland and her life. With words, she peels away the artifice to reveal the beating heart beneath the surface. Like a surgeon, she wields her scalpel and pulls the aorta, slippery and still so full of life, out of a woman lying alone on an operating table. Then she skillfully connects it to another woman, full of concern, standing over her. She sutures the two together so that each can know the other, and survive the truth of what it means to be connected. Saadawi writes so that each may save the other. So that those who would ordinarily die a silent, unseen death can live. And so that those who can provide sustenance be granted the privilege of doing so. (Walker, 2002, p. x).

In this viewpoint, the stylistic device, the visual art and the stylistic parallel symbols and references in this experience narrative delve into an alternative prolongation. In this perspective, the field of cognitive science absorbs systems theory and a systematic linguistics, wherein the representation and the process of information transformation embody an implicate and explicate direction. Thus, language, perception and emotional intelligence appeal for collaborative categorizing and a model theory of language ideology. Hence, this language assertiveness and linguistic ethic set, in the run of this El Saadawi's *Walking Through Fire*, voluntarily invoke a dimensional analysis of linguistic ideology and a method of analysis. These facts are efficiently based on the conception of language as a network system exposing the idiosyncrasy inside which the interaction between the characters' linguistic conviction and the social system integrator happen to develop in a differential diagnosis interface. Correspondingly, language ideology becomes for Saadawi, a dimensional relational model within the frame of functional shift defines a continuum hypothesis. This run, implicitly and explicitly connects the language of this narrative to a transactional analysis of the characters' social experience and to a transcoding of their cultural systems, and political interest. By this way, from a discursive complex to a discursive institutionalism, the scaffold of language ideology stands throughout the stylistic variation of this work as a functional impulsivity and

a functional intentionalism. Within this dynamic, the author's application of a forensic linguistics involves a model theory that correspondingly inside an archetypal literary criticism, analyzes the social conceptual system of discursive dominance by deconstructing the formal cause and the formalization of its internal assumptions and contradiction and subvert its apparent significance. It in this perspective we grasp El Saadawi's words, when she writes:

> Memories come and go with the tread of my feet as I walk through the forest. They take me back home to my city, Cairo. I can see my friends. They are no longer images in my memory, or names in my diary. They move, they speak, they laugh. I have restored them to life, like my friend Raga'a on the bank of the Nile. I know he is dead, but I take his arm and walk with him across Abbas Bridge in Giza (El Saadawi, 2002, p.5).

In this stand, through the discursive formation and discursive psychology of the narrative, the state of language ideology delimits a function object with a convex optimization functionalism. Therefore, its relational model involves a structural functionalism that expresses a formal concept analysis based on a political and moral interest and shaped in a future-oriented precontextulization. It is within this respect, the linguistic prescription and the linguistic relativity within El Saadawi develops her narrative, display that her approach of ideology language designs a new model of psychology of language. Therein, the interrelation between the linguistic factors and psychological aspects become a context of production and reproduction of language. Congruently, this differential structure of source language remains inserted inside a process-oriented psychology and in a representational realism within which the schema of recontextualization and the scope of recentering originate norms and structures, which evolve beyond the sphere of differential power. It is within this dynamic, the function composition that sustains the frame of language ideology in this experience narrative, determines a performative creation of style that endows the individual to acquire linguistic belief, and produces an internalizing social norm and to understand the variable influence of social interaction. Furthermore, the morphometric relational frame theory and the morphosyntactic relational model inside the dimensional model of retrospective narrative in this work introduce an exhibiting and simulation framework specific modeling language. By this means, the language integrated system, the frame of reference and the relational language acquisition become a core competency of an experimental and an elastic three-dimensional configuration within the phenotypic integration of discourse analysis, macaronic language and text linguistics identify the function analysis technique of ideology language as a structural functionalism. By this way, through their work *The Experience of Fiction*, Klotz and AbcaRian declare that:

> One can perceive only a few things simultaneously and can hardly respond to everything contained in a well-wrought story all at once. When he has finished the story, the reader likely thinks back, makes readjustments, and reflects on the significance of things before he reaches that set of emotional and intellectual experiences that we have been calling *response* … Now tone is an aspect of literature about which it is particularly difficult to talk, because it is an aura – a shimmering and shifting atmosphere that depends for its substance on rather delicate emotional responses to language and situation (Klotz and Abcarian, 1975, p.456).

Throughout the constant aspect ratio of the modulus of continuity that characterizes the retrospective dimension of this narrative, the frame of meromorphic continuation, the endocentric construction and the exoteric transmission design, a constitutional psychology wherein the endomorphic systematic review enhances an underlying abstract form in a connectomics intellection set of stages. Moreover, the model-view-device within which remains appended the stylistic metamorphism, the diegesis and the storyboard of the narrative, embodies an epimoric ratio. Therefore, its unity of action defines the author's language ideology inside a foundational innovation and foundational model of ideas, carefully providing the metadiegetic level with a phenotypic integration, a paradigmatic structure and a syntagmatic analysis. It is within this respect, the discursive complex inside the esoteric programming language and exoteric functional setting of this narrativism involve an object-oriented predetermining, a language-oriented instructing in an asynchronous system. Therein, the frame of functional parallel and function composition assumes the dynamic of a subject-oriented metaprogramming, which circumscribe the author's conception of language ideology in an abductive and inductive logic encrypting. This fact can well be understood when Saadawi utters that:

> It is a city that I love and hate. The moment I arrive there from a journey abroad, I want to leave again. The moment I am ready to depart, have climbed into the plane, fastened the seat- belt around my waist, I feel like jumping out and running back. It is a city that accompanies me day and night wherever I go, like the vivid remains of a dream. To me, it remains the nightmare of being hunted down, besieged, imprisoned, the pulsations of love, the pain of defeat, the exhilaration of resistance, the falling down then standing up again and again and again in a struggle that has no end. Cairo offers me a chalice of life and death from which I drink, and, every time I come back, I leave again with the intention never to return (Saadawi, 2002, p. 7).

Correspondingly, the dyadic immediate interaction between intratextual and intertextual method through the run of this model narrative, represents a duocentric structural analysis within the network of empirical mode decomposition provides a corpus linguistics and a principle of compositionality, which impel the functional analysis and the function composition of language ideology inside a specific modulus and performance. Thenceforward, beyond the framework of combinatorial structure, the interface control of extension complexity inside the language ideology of this narrative, expresses a functional logic a functional role and analytic functionalism, which offers the author to involve her stylistic analysis in an informative theory and in a meta-hypothesis model. Harmoniously, the functional style of this *Walking Through Fire*, becomes a field of production wherein the structural alteration of legitimacy of the source of the text and the function composition of competency of the value of the text delineate a quantitative analysis that implicates a narrative stratum compactum and a stylistic connectome order. Here, the author's interdiscursivity approach allows the construction of a composite picture regarding the relational dialectics in the stylistic relational model and the function object performance of language ideology.

1.2 The Distributionism of Psychology of Language and the Interaction Information of Metafunction

The cognitive flexibility in the broad resources of the system of language, the cognitive psychology inside the generic system of discourse analysis of this text component object model, focus attention on a differential sensitization method. Accordingly, techniques of

creativity determine a gathering inferential argument; and then, creation in language stands as a potentiality and actuality derived from a prefix instantaneous procedure. Afterward, the ratio aspect, the conditional format and the general formation of data within the respect of the functional derivative of language discovery procedure, determine an embodied language processing. Nonetheless, the various formal cause, the complex pattern formation and the level of measurement inside the intrinsic dimension of this language ideology structure, comprise an experiential psycholinguistic model of perception and a syntactic entity-relational model resulting from a transformation. By this means, through the theory of interaction, the preference content and the reference direction, the index of the function of this narrative introduces the functional significance of psychology of language in a syntax-semantics interface. In this stand, the functional discourse relation through its paratactic and hypotactic connections, performs the function of providing an aesthetic and inheritance interpretation; thereafter, linguistic performance and competence determine an inactive interface. Consequently, applied linguistic and the description and application of translation and interpretation become an implicate and explicate order expressing a set of statement constructed to describe a procedure of analysis facts between the metasemantics and semantic significance of this experience narrative. Henceforward, the metasyntax and metapragmatic system incorporated in the retrospective model narrative and in the conservative and innovative relational frame theory, emphasize that creativity and innovation in language define a frame of compositionality and contextuality. This approach appears clearly when Saadawi writes:

> I can no longer see my mother swimming ahead of me, and the waves, which are no longer blue but black, rise higher and higher, like mountains of black water coming towards me. I try to swim but my body is weighted by a stone and I keep struggling to be free. I open my mouth to scream but no sound comes out. On the distant shore I can glimpse a huge bell. It resembles the bell in my primary school years ago, hangs from a long rope and keeps ringing with a sound like thundering waves. A black flag signifying danger flutters high in the wind warning against entering the water, and on the seashore, I can see my mother sitting on the sand. She is wearing black, in mourning for someone. I know she is dead, but she says to me, 'Your father died', and it sounds strange because my father has been dead for thirty-three long years (Saadawi, 2002, p. 13).

In addition, the systematic functional linguistics in this narrative displays an initiation process and an experimental method therein the techniques of stylistic synthesis of intellect and emotion remain a directional derivative insight about linguistic performance and linguistic relativity. Afterwards, its theory of language and structural analysis install a panoramic scalar product about understanding literary texts. The distributional hypothesis inside the stylistic mechanism and the mentalism inside the meta-functional reference of this narrative, evaluate the system of language and more specifically explore the systematic determination and assessment of creativity and ontology of becoming through a pragmatic constructivism. In effect, the insights and the linguistic structure of this work derive a simulfix type of implication and a suprafix function of understanding within the frame of discourse ethics moves beyond the dimensionality of idiolect. Indeed, through the discovery procedure and structure of language originated from posterior probability distribution, metafunction and systematic functional that efficiently encompass the expected values enclosed in the hypothetical model of communication, the matrix and metric information of the psychology of language in this

narrative transcends the level of complementarity cumulative of organization and distribution. It is within this realm we find all the essence of Gerard Genette's words; he writes:

> The theory of style is not stylistics, and especially not literary stylistics-a field that takes some pains, as we have just seen, to avoid defining its object. But its premises can be found in a different scholarly tradition, inspired by Saussurean linguistics and illustrated early in this century by Charles Bally. Its object, as we know, is not so much individual originality or innovation as the potential resources of the common language, but the important thing, so far as we are concerned, lies not in that difference of field, which may have been overestimated, but in the effort at conceptualization, however relative, that this tradition manifests (Genette, 1991, p.86).

Respectively, the stretched exponential function inside the formal equivalent and functional equivalent approach, involve an exponentiation integration framework wherein discourse becomes, at the same time, a differential distribution and a monotonic increasing function. Consequently, its context-sensitive of cumulative frequency analysis and multilevel complementarity sequences involve a pragmatic and ideological implication, an empirical distribution function and perceptive elasticity constituents throughout this text process-oriented psychology. In this view, through the paratextuality quantification, metatextuality dimension and hypotextuality reference, the psychology of language and the systematic linguistics analysis involve in the narrative discourse, a textual function that becomes a mechanism of action. It is in this perspective, experiential function and interpersonal function evolve in a subsumption relation which appears based on the inferences of building and conserving a theory of experience by matching the polytope model of language to a structural connectivity network of a variability aspect's of experiment. It is in this point of view, joseph Kelly observes that:

> … If you have ever tried to capture even a couple of moments of your own consciousness, you know how idiosyncratic and various and layered our thought patterns are, a writer using stream of consciousness approximates the thoughts of a character in a technique called **interior monologue**. The narrator is not precisely third person, because it is as if we were witnessing the thought process of one character – so we will see the word "I." Even the character is not telling a story. Instead, we are witnessing the story through the character's mind. All the events, then, are conveyed to us through a lens even more distorting than the lens of an unreliable first-person narrator (Kelly, 2001, p. xiii).

Accordingly, the nominal type system and the nominal definition inside the nominal form of this narrative dive the psychology of language and the dynamic of experiential function in a temporally ordered interface therein a shifting balance, in their compositional containment, becomes in some extend an affect heuristic. Successively, the frame of distributionism and information processing assume a transitive relation and relational dialectics within the periodization frame of this narrative evaluates beyond elementary temporally ordered proposition. Thus, within the creativity and innovation in language and the techniques of stylistic analysis, the imprinting stimulus in the extensive communicative modality of this narrative embodies a psychology of perception. Actually, within this cognitive system, the frame of interactive narrative propels a normative ethics that studies ethical behavior; in addition, the dimension of interactive narration prompts a meta-ethics that analyzes the

significance of moral language and the primary description of conviction concerning moral circumstance; and then, the realm of graphic narrative involves a descriptive ethics that efficiently emphasizes the experimental procedure of the characters' moral reliance. Analogously, the radix system of psychology language in this work engrosses a binary methodical compression within which a dualistic relation difference happens between the diegesis that is the basic properties and formal definition of elemental, linear regimented occurrences that craft the central underlying of the narrative; and the metadiegetic level that transcends the method and the complex feature through which the storyline is related. Therefore, through the experiential and logical metafunction, the textuality and the interpersonal dimension of this narrative comprehend the dynamic principle of compositionality. This can well be seen when Saadawi writes:

> Is she the same star I used to see in my village? Between me and my village there now lies half a century and ten thousand miles. When I look at Zahra she fills me with a deep yearning for the years of my childhood, for my girlhood… Moments in my life have made me stop to think, moments which were difficult to understand. Maybe the understanding of the heart requires no words, needs no language. In history love was born before language. It was a knowledge arising from the body, feeling taking precedence over reason, over mind. Writing destroys these moments of love. Writing is like a surgeon's knife. It tears the body apart, kills the moment, cuts the head off from the neck, from the heart, the chest, the guts, the belly (Saadawi, 2002, p.29).

Thenceforward, the paradigmatic axis of the internal analepsis and the monochromatic travelling-*avant*, the systematic dynamic of forecasting and the conduplicatio experiential function dive the psychology of language frame of reference in a syntagmatic analysis. By this means, the morphology and the syntax of this narrative, the performance and the interpretation of discourse representation in the plot line and graphic set of text processing, define a figure-ground representationalism. Here and now, the frame of psychology language becomes a perceptible reference implementation inside an interactive intelligence context. Through the function of system language and inside the intersection type of psychology of language, the realm of experience appears to be a composite type and a product compounded type in a structure of intersectionality wherein historiographical analysis of variance, thought experiment and cognitive psychology design a conglomerate relational dialectics model of object-oriented, circumstances and logical equivalence. In this stand, through the strict conditional and the variable strict conditional in the material conditional of experiential function, the stylometry and the telegraphic style of this *Walking Through Fire*, incorporate an *argumentum ad absurdum*, then, the *modus ponens* of its psychology of language involves a material cause that transcends the oxymora of material implication of restricted compass of innovation and creativity; therefore, generating a modelling language and a relational psychoanalysis of context-conditional memory.

2. THE METACOGNITION CONSTRUCTION OF A LANGUAGE RESOURCE AND A METADATA METHOD

Through the stylometry praxis and inside the stylistic modus operandi of recording and expressing the praxis potential, perception, practical knowledge and familiarity in language, the framework of transitivity, in the perspective of this narrative, involves a relational database efficiently exercised in a resource system analysis that appears implemented in an elaborated dimensionality of significant, signify and sign. Correspondingly the transitive relation system

in this storyline determines a pragmatic style of inference and an open-source object system within which the synchronization between the realm object and the proxy object design a cognitive content, a theory of reference and a substantive relational type of meaning. Then, through the frame of correspondence theory and coherence theory, it appears a set a of procedure according to which meanings remain embodied inside a complex whole disposition and to a methodical approach of differential characteristics of constitutional operation in language. It is within this respect, the system of transitivity in the inherent traits of constitutive elements of language resource in this narrative, involves a substantial dynamic with a three-dimensional component process, which range from the language process itself, the characters affiliated with the process and the conditions affixed to the process. By this way, the structure of metadata becomes a material process within which is developed successions of interdepended undertakings that cooperatively, alter inputs into particular outputs and efficiently carried out by narrative stylistics, narrative discourse and narrative plot. This fact appears when El Saadawi declares that:

> Was it a language, a magic code that belonged to another world, to a world which is not ours, expressing itself away from time and place and words? A moment outside the universe, out- side all-natural law, outside the logic of reason and mind? Yet to me it seemed the most logical, the most natural moment of all, a moment which forced its way into mind, into memory, into time and place, into history. Otherwise, how can I explain that in all of those six years, this is the moment I recall, although it only lasted for a second or maybe half a second of time (El Saadawi, 2002, p. 42).

Thenceforward, through the metacognition composition of language and process, mental process appears to be another metadata approach that encompasses all aspects of intellectual functions and processes of comprehension and production of language. Moreover, inside this dynamic, imagination embodies cognitive processes, which involve a dimensionality of opinion about opportunities, and then, use existing knowledge and discover new knowledge. In this run, the network of metacognition inside the proxy object of language resource impels a model theory within information processing view develops and symbolizes in an appropriate way, the sphere of consciousness and involves a mental action, a mode of thinking and a cognitive psychology. Here, the structure of experiential function and the competence condition index for commandeering experience in language entangle a relational process, which happens to be a process of Be-ing and There-being in a particular dynamic of ascertaining a correlation between relationship to behavior and cognition and instinctive and cognitive factors in causation of affect:

> Yet the battlefield attracted me. Words like 'sacrifice', 'my country', 'martyrs', 'danger', 'death', had a magic ring in my ears. They meant the exhilaration of probing the unknown. They were the desire to display my abilities, to show people what I was capable of, to be a hero. They indicated a self-confidence that excluded the possibility of death. Others could die but not me. Was this the blindness, the lack of understanding common at this age? Yet even today, although I am over sixty, I cannot imagine myself dead (El Saadawi, 2002, p. 48).

In effect, the relational process of language resource in this El Saadawi's work, epitomizes a relational frame theory, which creates a multi-axial functional and structural

connectome. These paradigms emphasize intensive relational process as a correlation of correspondence, and then, possessive relational process appears to be a linearization function of intentional and extensional differentiation and abstraction. Subsequently, circumstantial relational process encompasses a configuration interaction throughout its differentiation dynamic regarding attributive and identifying relational process. It is in this perspective, the set-theoretic representation and the projective representation of speech act, thought process, discourse analysis and object process methodology of dialogue in the system of transitivity of language, implicate, at the same time, a product type and a type system of interaction information that happen; therefore, inside the temporality activity implication and embodiment in interaction. It is in this viewpoint, T. Vijay Kumar's "Form'ing Metaphor: The Interpreters, corroborates this perspective, he writes:

> "Form" here is used as a comprehensive term which dissolves the imagery antitheses between categories such as language and style, plot and character. Everything is form, from the individual phrase or sentence, up to the structure of the plot; and there is a homology between the smallest structural unit and the largest, because they all involve the same basic processes of selection and combination, substitution and deletion… (Kumar, 2004, p. 171).

Here, the applied interactional linguistics, in the construction of language resource in this narrative ascertains a foregrounding objective function. This progress evolves beyond linguistic context, literary tradition, and the background norms of ordinary language. It refers then to a form of textual patterning, which is motivated specifically by a background, sideground and postground intellectual property capable of operating at any level of language. Within this respect, foregrounding inside the metadata method of *Walking Through Fire*, comprises a stylistic alteration of the waveform of an information through an aspect of the text, which describes an unforeseen variability from a linguistic norm or alternatively where an aspect of the text happens in an unanticipated predictability or parallelism. From this stand, the framework of foregrounding, in the intrinsic theory of value of metacognition dimensionality, the system theory of language resource and the system information of metadata method, determines an experimental method that provides insight into cause-and-effect by demonstrating what outcome occurs when a particular factor in language is manipulated. This realm becomes more obvious in Paul Simpson's "Schema Theory and Discourse Deviation", while he develops that:

> The importance of the script-based framework lies mainly in its capacity to explain how we can understand texts without having to rely on explicit linguistic signals in the text (again, see A10). In respect of this issue, Schank and Abelson develop the famous, and now ubiquitous, 'restaurant script' (Schank and Abelson 1977: 42–9). The restaurant script is a knowledge structure which is activated by an essential precondition – that is, wanting to eat. The script is sustained further as a 'giant causal chain' by accompanying conceptual slots such as roles, which include sub-entries like WAITER and CUSTOMER, or props, with entries like TABLE and MENU (Schank and Abelson 1977: 43; and see A10). Importantly, scripts allow for new conceptualisations of objects within them just as if these objects had been previously mentioned, such that 'objects within a script may take 'the' without explicit introduction because the script itself has already implicitly introduced them' (Schank and Abelson 1977: 41). The precise nature of conceptualisations varies from one individual to another, and there is no obvious

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upper limit to the number of conceptualisations that can be invoked for every script. This potentially endless list of specifiable features has resulted in some criticism of the Schank and Abelson model, the theoretical implications of which must be left aside for now (Simpson, 2004, p. 89).

Furthermore, the scope of foregrounding signifies a defamiliarization method in a text's textuality and composition, and then through its deviation model process or inside its pattern practice, the foregrounding dynamic as a structural relational model and a stylistic constitution system becomes a perceptual quality, a denotation and connotation property in the act of engaging a reflexive practice, attentional shift and resource and multiple resource models to itself. Through an intellectual content consideration and object-oriented initiating structure, the realm of foregrounding through collaborative knowledge and open innovation paradigm, constitutes a creative model process of comprehension and production in textual dynamic equilibrium for the enlargement of image processing and segmentation, thematic concept and thematic statement, characterization and character reference for stimulating both effect and affect in a text's interpretation.

3.CONCLUSION

Throughout the fabula that corresponds to the thematic content of this narrative and the syuzhet that counterbalances the chronological configuration of the event in the narrative, the structural material and narrative structure inside the maturity of *Walking Through Fire*, disclose a parallel distributed processing within which exist a multiplicity and a massive interactive framework. Indeed, within the realm of conceptualization and evaluation of the application of linguistics analysis, stylistics theoretical framework and narrative structure analysis, it becomes obvious that the abstract data type and the chronological conformation model that sustain this retrospective model narrative, involve a multi-processing and coefficient variation of linguistic-stylistic pre-multiplying matrix and post-multiplying pattern that are effectively determined by the frame of narrative discourse and discourse analysis. Through the centroid dimensionality of language, language object and object relational theory, it appears an architectural morphology and a language typology that insert inside this narrative a stylistic and a transitivity system of analysis of variance within which the fixed-effect and mixed-effect models of text analysis and narrative text analysis become an encompassment ordering.

In the framework of embodied cognition and embodied language processing, the holonomy stylistic technique of this *Walking Through Fire*, implicates a psychological observational method within the transitivity model embodies an extension complexity and a combinatorial optimization in the broad dimension of style. This fact displays that the frame of narrative discourse and discourse analysis stand as fluent application interfaces inside which the productivity and the performance of model of language becomes a stimulus-response, a retrievable process of analysis regarding the connection between content analysis and exploratory data analysis. Through the framework of knowledge representation in this narrative, the meronomy object composition inside the taxonomy object oriented of the stylistic technique of *Walking Though Fire*, involves a complex analysis and an endomorphic function that define the application of dynamic-maturational model of experience and the dynamical system and differential function of language as a process of reviewing, a workflow specification and execution and an interactive data transformation inside the transitivity system.

Thenceforward, the hyponymy and hypernymy inside this narrative discourse and discourse analysis become an information object, an illustrative intention and data visualization. Therein, the systematic approach to point of view, characterizes an exponential distribution model theory with different component of ideological continuum, temporal perception and representation, and spatial memory. In this stand, the vertical integration and the horizontality matrix composition of language in this narrative manifest the value systems through which relational realism comprehends action and trans-action transcending, therefore, transient commitment. Through the polysemous frame of narration involved in this narrative, the ideology and the psychology schema align in the run of the narrative discourse a conversational implicature and a standard implicature. It within this respect, the narrative techniques, relationship of time in narrative, manipulation of time sequence in narrative develop a contextual variable, a relational context and a context analysis, which efficiently involve the stylometry and the telegraphic style of this narrative in a correspondence analysis and in a multi-dimensional narrative model.

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