

Unraveling the Cognitive Realm: Analyzing Knowledge and Literature through Cognitive Criticism

Samar Sami Hammadi

Al-Nahrain University

dr.samar.sami@ced.nahrainiv.edu.iq

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ABSTRACT

Cognitive criticism seeks to uncover the underlying cognitive mechanisms that shape the literary experience, including perception, memory, knowledge, attention, and language processing. To get insights into how authors employ various sources to construct their narratives, the study aims to conduct a cognitive criticism analysis of a selected story in the story collection of "Antichrist" novel from the perspective of examining different sources of knowledge portrayed in the narrative. With the goal of understanding the author's writing mechanism and determining the most prominently utilized source of knowledge. The analysis findings indicate that the author heavily employs sensory elements, with diverse connotations. However, other types of knowledge play a lesser role in the story, as the narrative is fueled by imagination and veers away from logical reasoning.

1. Introduction

According to Colombo and Knauff (2020), throughout the past 50 years, cognitive research has progressively concentrated on a variety of mental functions, including perception, language, memory, consciousness, emotions, and motivation. Due to this, various aspects of these processes have been identified and studied, including multiple intelligences, distinct memories, multifaceted perceptions, and attentional subcategories. These findings are advancing cognitive science research and forcing other disciplines, such as literary studies, to rethink their long-held presumptions. However, as Cave (2016) notes, despite resistance from proponents of conventional methods and late 20th-century literary theories, cognitive methodology, and explanatory frameworks have not yet been widely incorporated into the lexicon of literary study.

Cognitive criticism is a contemporary approach that goes beyond poetic and aesthetic aspects of literary texts to delve into the deeper worlds of human cognition. By examining the linguistic elements of a text, cognitive criticism seeks to understand how humans think. The goal of cognitive criticism is not solely the analysis of the linguistic composition, but rather a holistic understanding of the text. As a result, cognitive criticism draws from cognitive psychology, linguistics, and the exploration of the workings of the human mind, as elucidated by Hogan (1996), in order to enhance our understanding of literary texts

It is a developing area of literary studies that has attracted more attention lately for its original strategy for comprehending how the mind functions when reading and analyzing literature. Cognitive criticism examines how readers' cognitive processes, including perception, memory, language, emotion, and social cognition, impact their interaction with literary texts using ideas and insights from cognitive psychology, neuroscience, linguistics, and philosophy.

Across centuries, individuals have acknowledged that literature represents a manifestation of human cognition; writers use it as a tool to convey their thoughts, emotions, and encounters while readers utilize their own cognitive processes to understand the text. Currently, an intriguing field known as cognitive criticism has emerged which amalgamates observations from various fields such as psychology, neurology, linguistics, and philosophy to appreciate how our minds engage with literary works. Since then, cognitive criticism has drawn more and more interest in literary studies due to its unique method of analyzing the cognitive aspects of literature.

In this vein, the study argues that since literature is one of the most effective and adaptable resources of human thought, it encourages a cognitive method of criticism that maintains the primacy of specific literary works as distinct products of human cognition. Therefore, the study examines cognitively the main sources of knowledge (sensory knowledge, mental knowledge, and intuitive knowledge) to reveal the way narrative work forms and meaning-making according to these sources through examining the first story in Ahmed Khalid Mustafa's Antichrist novel, titled (*The Prince of Light in the Creation of Light*).

Cognitive Criticism

Cognitive literary criticism applies modern psychology and neuroscience to gain fresh insights into literature and creativity by examining elements such as reading, awareness, imagery, human behavior, compassion, and perspective. It challenges traditional notions of dualism and interiority in literature, as contemporary understandings of cognition, emotion, and behavior have revealed their limitations in explaining human experience and its portrayal in literature and the arts. Through exploring various aspects like metaphor, narrative, compassion, imagery, and reading itself, cognitive criticism aims to uncover the hidden knowledge embedded in literary texts as linguistic expressions of human consciousness as perceived by the author (Richter and Starr, 2021).

Narration is a key focus of cognitive science, which investigates cognition in three domains: the mental activity of characters, the reader's mental activity, and the narrative as a cognitive process (Ryan et al., 2017). As a procedural process, narration reflects how the perceptive mind interprets the fragmented elements of conditions, actions, and atmosphere surrounding the narrator who constructs the narrative discourse. The study of narration unveils the cognitive processes employed by the narrator's voice, making it a complex organizational process shaped by cognitive faculties (ibid).

This study aims to support the hypothesis that authors incorporate philosophical theories of knowledge into their narrative works, examining the nature, origin, value, and means of knowledge as explained by philosophers, including sensory knowledge, mental knowledge, and intuitive knowledge. Philosophers have diverse perspectives on how knowledge and perception are acquired. Empiricists argue that all knowledge is derived from the senses, while rationalists contend that knowledge can only come from the mind, as the sole source of certain knowledge. The critical doctrine seeks to reconcile empiricism and rationalism, proposing that knowledge is obtained through a combination of sensory experience and mental principles. Followers of the intuitive doctrine, such as the proponents of Illuminations, argue that true knowledge is spiritual knowledge that transcends sensory perception and mental processes, arising instead from mystical intuition or inspiration (Chisholm, 1966).

Key concepts in cognitive criticism: At the heart of cognitive criticism is the recognition that the act of reading and interpreting literature involves complex cognitive processes. Cognitive critics investigate how readers' mental processes, such as perception,

memory, language, emotion, and social cognition, shape their understanding and interpretation of literary texts. Some of the key concepts in cognitive criticism include:

Embodied cognition: Cognitive critics argue that the mind is not separate from the body, but rather, our cognition is fundamentally grounded in our embodied experiences. This perspective suggests that our physical sensations, emotions, and movements play a crucial role in our understanding of literature. For example, cognitive critics may examine how readers' bodily sensations, such as the feeling of warmth or tension, while reading a particular text, can influence their emotional response and interpretation of the text.

Mental simulation: Cognitive critics propose that readers mentally simulate the events, actions, and emotions described in a literary text, as if they were experiencing them firsthand. This mental simulation process allows readers to create a rich and immersive mental world that enhances their engagement with the text. Cognitive critics may investigate how mental simulation influences readers' emotional responses, empathy for fictional characters, and understanding of narrative structure and plot.

Schemas and scripts: Cognitive critics argue that readers bring their existing knowledge, beliefs, and cultural schemas to the interpretation of literature. Schemas are mental frameworks that help us organize and make sense of information, and scripts are predefined sequences of actions or events that guide our behavior. Cognitive critics may examine how readers' schemas and scripts influence their interpretation of character motivations, plot developments, and cultural references in literary texts.

Conceptual metaphor: Cognitive critics propose that language and thought are deeply interconnected and that our conceptual understanding of abstract concepts is shaped by metaphorical language. For example, cognitive critics may explore how metaphors of time, space, emotion, and identity in literature shape readers' cognitive understanding of these abstract concepts.

In this vein, the study examines each basic source of knowledge (sensory knowledge, mental knowledge, intuitive knowledge) to reveal the mechanism of narrative writing that reveal which source of knowledge was used by the author Ahmed Khalid Mustafa in his novel *Antichrist* through analyzing the first story in the novel called (*The Prince of Light in the Creation of Light*).

2. Literature Review

This section presents a chronological survey of previously conducted studies:

Kenneth Burke's 1941 work "The Philosophy of Literary Form: Studies in Symbolic Action" Burke's writings examined how literature and language influence human behavior, touching on issues like symbolism, rhetoric, and the function of language in reality construction.

Cleanth Brooks' 1947 work "The Well-Wrought Urn: Studies in the Structure of Poetry" Brooks' seminal writings on subjects like paradox, irony, and the conflict between form and content in literature focused on the formal structure of poetry and how it affects the reader's cognitive experience.

Clifford Geertz's 1973 work "The Interpretation of Cultures: Selected Essays" In his work on cultural anthropology, Geertz put out the theory that culture, which includes literature, is a system of symbols that affects how people think and behave and, consequently, how knowledge is created and transmitted through literature.

Wolfgang Iser's 1978 work, "The Act of Reading: A Theory of Aesthetic Response" Iser's work advocated a cognitive approach to reading literature, addressing issues like the reader's expectations, imagination, and the gaps in the text that they fill with their own cognitive processes, which have an impact on how meaning is constructed in literature.

By Gérard Genette, "Narrative Discourse: An Essay in Method" was published in 1980. Using subjects like focalization, time, and the reader's cognitive involvement with the narrative, Genette's work on narratology presented a cognitive approach to the examination of narrative structure and discourse. This can help us understand how literature generates knowledge through storytelling.

Alan H. Schoenfeld's 1985 work "How We Think: A Theory of Goal-Oriented Decision Making and its Educational Applications": Schoenfeld's contributions to cognitive psychology and education put forth a framework for comprehending how people reason and choose in problem-solving situations, which has ramifications for the investigation of the thought processes and choices made by literary characters.

Robert Pepperell and Michael Proulx's 2010 work "Embodied Minds in Action". This collection of essays examines how the body, perception, and sensory-motor processes shape human thought and action. This exploration of the embodied form of cognition can be helpful in figuring out how literature affects the reader's embodied mind.

After examining the previous studies that analyzed literature in general. It is to the best of the researcher's knowledge that no empirical study had been conducted a study on types of knowledge used in literary work, as we have seen these studies depend on certain theories related to cognition different from the current study. Besides, the focus is on examining the different sources of knowledge portrayed in the narrative, including sensory knowledge, mental knowledge, and intuitive knowledge, in order to understand the mechanism of the author's writing and determine which source of knowledge is most prominently utilized. Therefore, the study is to be the first that tackles types of knowledge in literary work through cognitive criticism.

3. Methodology

Qualitative Content Analysis was employed to analyze the selected extracts from the source material. The following steps were undertaken:

Data: Collect suited extract from the source material; so that, the extract that describes the various categories of knowledge (such as auditory, visual, intuitive) should be used for data collection.

Coding: Read the content that has been gathered and note the various categories of knowledge that are described, such as auditory, visual, mental, intuitive, etc. Create a framework or coding strategy to classify and identify each category of knowledge.

Analysis: Examine the patterns and themes that appear in the coded data through the analysis. Analyze the ways that the various categories of knowledge are presented in the text for similarities and differences. Examine the context, tone, and consequences of each sort of knowledge presented in the narrative.

Interpretation: The findings of the analysis were interpreted in relation to the research objectives or research questions, considering the significance of the different types of knowledge in the story and their contributions to the overall narrative. Multiple interpretations and perspectives were considered to ensure a comprehensive analysis.

Validity and Reliability: Recognized qualitative research practices, such as triangulation (By using various types of knowledge from the source material, the analysis was strengthened by supporting proof from various angles, increasing the credibility of the findings), and inter-coder reliability (To enhance reliability, the coding process was undertaken by the researcher in a systematic and consistent manner, following a coding framework or system that was designed to be inter-coder reliable).

Conclusions: Were made regarding the various categories of knowledge in the story, their importance, and their implications throughout the narrative after summarizing the analysis findings.

The study examines the first story in the Antichrist novel by Ahmed Khalid Mustafa. The study analyzes the first story in his novel called (The Prince of Light in the Creation of Light). It examines cognitively the main sources of knowledge (sensory knowledge, mental knowledge, and intuitive knowledge) to reveal the way narrative work forms and meaning-making according to these sources.

3.1 Sensory Knowledge

Sensory knowledge is the first source that a person uses to form his knowledge of the external world, then mental knowledge complements and explains sensory knowledge. After the senses perceive external stimuli, the mind comes to explain them. Sensory knowledge is the total set of responses to sensory stimuli emanating from different external stimuli, which the individual receives through the sensory organs (Craig, 1976).

Humans have two senses: an external sense and an internal sense known as (the conscience). We use "touch, taste, smell, hearing, and sight" as our primary senses. It can be used for external senses like heat, sunlight, etc. The development of narratives through visual and auditory knowledge is the primary focus of this study.

3.1.1 Visual Knowledge

Visual knowledge is at the top of sensory knowledge in the first story. Due to the author's reliance on narrative formation techniques (description) and (imaging), which are two techniques that address the visual sense of the reader, that transform words into an image embodied in his/her mind, and then visual knowledge becomes an entry point for mental knowledge. Where the author combines description and photography with the dramatic event in each story, as he transforms virtual world visuals into discourse world objects of speech.

At the beginning of the novel, the narrator begins by addressing the reader, when he says "I will put six cards in front of you upside down: the first card has a picture of a demon with two horns, and he appears in his most angry state and the rocks around him. The third card is the air magic card and it has a man sorcerer casting a spell in the air. The fourth card is the ultimate power card, with a picture first of a strong man wearing a golden ring. The fifth card has pictures of idols, which looks like someone broke them. The sixth and most important card is the hammer card with the image of a strong blacksmith holding a great hammer and waving it at a machete" (p.7)

The text describes six cards, each card with pictures that have been described accurately so that the visual image appears for the reader to reach an integrated picture of playing cards. The visual imagery described in the statement presents a variety of cognitive triggers that could influence the reader's interpretation of the cards. These triggers may involve processes such as threat perception, imagination, power dynamics, mortality, vulnerability, craftsmanship, and labor, shaping the viewer's understanding of the images and their associated meanings.

In another extract, the author describes how the character Ishma has abilities by saying “Ishma can look at the pond he was walking next to and see all its fish and shells as if he was looking at the birds in the sky” (p. 10).

The visual knowledge of the pond image is formed by combining the techniques of description and photography, where he can see the living creatures in the pond with the same accuracy and clarity as one can look at the bird in the sky. The eye is the first key to knowledge, because it transmits the image to the mind, which plays its role in its interpretation. The author in the previous scene calls for the visual sensory image, so it appears moving and embodied in its true dimensions as if it occurs in the immediate moment in front of the reader. The given statement portrays Ishma's perception of the pond as a rich and imaginative experience, involving cognitive processes such as visual perception, analogy, aesthetics, environmental perception, and subjective interpretation. It highlights the complexity and subjectivity of human perception and the ways in which cognitive processes shape our understanding of the visual world.

In the same extract, the author refers to the character by saying “Ishma was bathing and looking at his belongings, and suddenly a flock of beautiful-looking pigeons came and landed on his food. The pigeons started to take small pecks from his cheese and filled their beaks with milk in a strange scene, then they flew and landed in another place, and then they flew back to his food. Ishma took his clothes in anger” (p. 11).

The description of the pigeons flying and landing in another place, and then flying back to Ishma's food, may create a sense of movement and spatial perception in the reader's mind. The sequence of events involving the pigeons' flight may be visually imagined by the reader, adding to the sensory richness of the scene. Ishma's reaction of taking his clothes in anger may elicit an emotional response from the reader, as the reader may empathize with Ishma's frustration or irritation at the pigeons' behavior. The reader may also interpret Ishma's action as a reflection of his personal experience and cultural background, adding a layer of subjective interpretation to the scene. As a reader, the extract presents a visually engaging scene that triggers cognitive processes related to perception, curiosity, wonder, spatial perception, memory, emotion, and interpretation. The vivid imagery and sensory details in the extract allow the reader to form a mental picture of the scene and interpret it based on their own understanding, experiences, and emotions.

In another extract, the author starts to give the reader a terrifying image; “Two black horrible snakes came out, wrapping around him and crawling on his shoulders, snakes with no tails, as if they came out suddenly from his shoulders, making a predatory hissing and opening their fangs” (p. 30).

Through the visual and auditory description, the author drew a picture of a frightening icon through the dimensions of the lonely view of the snakes, and their terrifying description of their hissing sound and their fangs. The reader may visually imagine the appearance of the snakes as horrible and black, and feel a sense of discomfort or fear as they wrap around the person and crawl on their shoulders. The absence of tails on the snakes, and their sudden emergence from the person's shoulders, may create a sense of surprise or shock in the reader's perception of the scene. Overall, the visual imagery described in the extract triggers cognitive processes related to perception, emotion, and interpretation in the reader's mind, allowing them to form a mental picture of the scene and interpret its meaning based on their own understanding and experiences.

By employing these visual techniques, the author creates a vivid and memorable scene that allows the reader to form a mental picture of the events described and interpret their meaning based on their own understanding and experiences. The author has relied on the techniques of description and photography to form the visual sensory icons in the story, whose subject is represented by the similarity between the signifier and the signified (Hammadi, 2018), such as photographs, and personal representational images as appear in the extracts.

3.1.2 Auditory knowledge

Audio knowledge occupies a prominent space in the narrative story, as the author relied on it as a means of external communication, and has many connotations in which sound may carry special semiotics (Hammadi, 2018), so the auditory knowledge becomes a symbol of fear for instance.

“He sang an old Babylonian song in an old voice and in Babylonian language and moved his head for joy. His voice was melodious and beautiful, but the background music was not compatible with the beauty of his voice. He was singing to the sound of sheep roaming in the pasture” (p.10).

The given excerpt describes a scene where someone is singing an old Babylonian song in a melodious and beautiful voice. However, the background music, represented by the sound of sheep roaming in the pasture, does not match the beauty of the singer's voice. The use of auditory knowledge in this extract engages the reader's sense of hearing, creating a multi-sensory experience and adding depth to the scene.

The use of auditory knowledge in this extract adds richness to the scene, allowing the reader to form a more immersive and multi-sensory experience. It engages the reader's sense of hearing and enhances their understanding and interpretation of the scene, creating a more vivid and memorable reading experience.

In a conversation between Satan and a character, the author represents the auditory knowledge the fear and horror; “Zahak said in a low voice, "You chose me for what?". Satan answered angrily, and with a rumbling voice indicating his wrath, “to possess humans...” Zahak did not understand the conversation, but Satan said in a roaring voice in a frightening tone of anger “to see me and not to tremble....” (p. 22).

The given excerpt utilizes auditory knowledge to convey the tone and emotions of the characters through their voices. Zahak speaks in a low voice, while Satan's voice is described as angry, rumbling, and roaring, indicating his wrath and frightening tone of anger.

The use of auditory knowledge in this extract allows the reader to imagine the tone and volume of the characters' voices, which adds depth to their characterization and the overall atmosphere of the scene. Zahak's low voice may suggest hesitance or confusion, while Satan's angry and roaring voice creates a sense of intimidation and menace.

The adjectives used to describe the characters' voices, such as "low," "angrily," "rumbling," and "roaring," evoke the reader's sense of hearing and help to convey the emotions and attitudes of the characters. Zahak's lack of understanding is implied through his low voice, while Satan's wrath and anger are conveyed through his rumbling and roaring voice.

The contrasting tones of Zahak's low voice and Satan's angry, roaring voice create tension in the conversation and add depth to the characterization and dynamics between the characters. It also helps to create a vivid and immersive reading experience, engaging the reader's sense of hearing and allowing them to imagine the voices of the characters in the scene. In his description

of Nimrod's sad end, the author uses auditory knowledge as he describes his scream for help and the crowd's silence in response. Their silence is a representation of their happiness of being free from an unjust ruler.

“Nimrod's screams were high while raising his head to the sky as if he was calling for something or talking to someone... Nimrod was left alone screaming and there was a crowd looking at him in majestic silence” (p. 35).

The extract uses auditory knowledge to describe Nimrod's screams and the silence of the crowd. Nimrod's screams are described as "high," suggesting a piercing and intense quality to his vocalizations. The reader may imagine the sound of Nimrod's cries, which adds to the emotional intensity of the scene.

The use of auditory knowledge also extends to the description of the silence of the crowd. The silence is described as "majestic," implying a sense of awe or reverence in the onlookers. The silence may be imagined as a palpable absence of sound, creating a powerful contrast to Nimrod's screams and adding to the overall atmosphere of the scene.

The contrast between Nimrod's high screams and the majestic silence of the crowd creates a sense of tension and dramatic impact. It conveys Nimrod's emotional state and the impact of his actions on those around him, engaging the reader's sense of hearing and allowing them to imagine the auditory aspects of the scene.

Overall, the use of auditory knowledge in this extract adds depth and richness to the description of Nimrod's screams and the silence of the crowd, creating a more immersive and sensory reading experience for the reader.

3.2 Mental Knowledge

In the first story, the author did not use mental knowledge much because many of the events mentioned are weaved in the imagination and far from the logic of the mind. Throughout the story, the author relies on the narrative sequence to integrate much information about a particular point raised by the narration (Satan). The author used mental knowledge when the character tries to find out what is the creature in front of him; “The entity sitting in front of it was not a human being... even if it had the anatomical form of a human being... these are not human hands, and there are not human fingers or human fingernails, and these shoulders are on human shoulders, so what exactly is this thing? With his old mentality, he could not conclude that the creature standing a few steps from him is Satan.” (p. 21)

The extract employs mental knowledge to describe the protagonist's thought process and perception of the entity in front of them. The protagonist recognizes that the entity has the anatomical form of a human being, but their mental knowledge allows them to discern that it is not a human being. The protagonist observes the hands, fingers, fingernails, and shoulders of the entity, and realizes that they do not conform to human anatomy.

The main character's mental faculties are put to use as he attempts to understand the nature of the monster. He determines that the creature in front of him is not a human by using his own knowledge of and familiarity with human anatomy. The main character's cerebral expertise enables him to recognize that the monster is something else than a human despite its physical look.

The main character's observation and understanding of the thing are given depth by the passage's usage of mental knowledge, which also reveals his thought process as he attempts to make sense of the circumstances. As the main character's outdated mentality fails to recognize the monster, which is later identified as Satan, it also adds a feeling of suspense and mystery.

In general, the incorporation of mental knowledge in this extract enhances the protagonist's perception and cognition, providing insights into their thought process and understanding of the entity, and contributing to the overall characterization and atmosphere of the scene.

3.3 Intuitive Knowledge

Intuitive knowledge is the knowledge obtained from the inner revelation and it is superior to mental knowledge (Najib, 2000). Intuitive knowledge is manifested in some stories as a means of knowing by which some characters perceive the world around them.

At the beginning of the story, the old man was singing an old song and saying “And when the great Savior comes, you will surely be free” (p. 14). The phrase "And when the great Savior comes, you will surely be free" suggests the use of intuitive knowledge. Intuitive knowledge refers to insights, perceptions, or understanding that goes beyond rational or logical reasoning and are based on a sense of inner knowing or intuition.

In this extract, the statement implies a belief or conviction that a great Savior will arrive and bring about freedom. It may not be based on concrete evidence or logical deduction, but rather on a deep-seated sense of intuition or inner knowing that such an event will occur. The use of intuitive knowledge adds a subjective and personal element to the statement, reflecting a strong sense of faith or trust in something beyond the tangible or rational.

Because it appeals to the reader's emotions and beliefs and creates a sense of mystery, wonder, or spiritual significance, intuitive knowing can be an effective storytelling strategy. It can give the narrative a greater breadth, capturing the reader's intuition and imagination and fostering a sense of hope or expectation for the future. The use of intuitive knowledge in this phrase adds a sense of faith, hope, and anticipation, invoking a deeper, more subjective understanding that goes beyond rational or logical reasoning, and contributing to the overall tone and atmosphere of the narrative.

In another extract, Nimrod had a strange dream and asked his wife to find someone to explain it: "I brought the most knowledgeable people of Babylon to explain his dream and they were afraid to tell him the explanation of his dream, then they finally decided to tell him that there is a child who will be born on this earth soon and his death will be at his hands” (p. 26).

Interpreters have interpreted the dream and the end of the dreamer. Thus, the dream became an intuitive cognitive means that paves the way for the occurrence of the event after several years and the death of the ruler at the hands of a person yet to be born. As was noted in the previous extract, the author used intuitive knowledge to let the reader anticipates the ending.

4. Results and Discussion

This study analyzes the first story (The Prince of Light in the Creation of Light) by Ahmed Khaled Mustafa in his novel Antichrist from the sources of philosophical knowledge: sensory knowledge, mental knowledge, and intuitive knowledge.

Visual sensor knowledge recorded the highest deficiency in sensor knowledge; in which the author relied on description and photography to form many visual and sensory icons that carry different connotations. The auditory knowledge appeared in many parts of the story to be complementary to the visual knowledge so that a complete and obvious image would reach the reader, as in the part of the voice of the snakes and the voice of Satan. Since the story is based on imagination and not logic, the author uses mainly visual and auditory sensor knowledge to let the reader uses his/her imagination to imagine the character and the events.

Mental knowledge did not play a large role in the story due to the fact that the first story focuses on imagination and not sciences that were developed after the time of the story.

In intuitive knowledge, as the reader progresses through the story, intuition plays an increasingly important role, since the intuition of some characters shows the end of the ruler and redemption from injustice, thus paving the way for the reader.

In addition to the analysis of sensory, mental, and intuitive knowledge in Ahmed Khaled Mustafa's novel *Antichrist*, the study also highlights the use of descriptive language and photography to create visual and sensory icons that convey multiple connotations. The reliance on auditory knowledge to complement the visual knowledge in the story, such as the depiction of the voices of snakes and Satan, is noted. The emphasis on imagination over logic in the story is reflected in the limited role of mental knowledge, as the narrative focuses on imagination rather than contemporary sciences. As the story progresses, intuitive knowledge becomes increasingly significant, particularly through the intuition of certain characters that foreshadows the resolution of conflict and the possibility of redemption from injustice, creating a sense of anticipation and engagement for the reader. The study suggests that the author skillfully employs various sources of philosophical knowledge to engage the reader and shape their understanding of the story's themes and events.

5. Conclusion

Cognitive criticism offers a contemporary monetary movement that delves into the deeper realms of literary texts by going beyond their poetic and aesthetic aspects. Exploring the linguistics of literary texts within the framework of cognitive criticism, it provides a study of how human cognition works. This analysis involves examining the main sources of knowledge, including sensory, mental, and intuitive knowledge, to uncover how narrative structures and meaning-making processes are influenced by these sources.

Through the analysis of the first story in Ahmed Khalid Mustafa's *Antichrist* novel, titled "The Prince of Light in the Creation of Light," it becomes apparent that the author uses different forms of knowledge in the analyzed excerpts, including visual, auditory, mental, intuitive knowledge, adds depth, richness, and complexity to the narrative. These various forms of knowledge are employed by the author to create vivid imagery, evoke emotions, provide insights into characters' thoughts and perspectives, and enhance the overall atmosphere and tone of the story. The author's skillful use of these different types of knowledge contributes to the reader's engagement, imagination, and understanding of the story. Further discussions and analysis can be conducted to explore the impact and effectiveness of these different forms of knowledge in shaping the narrative and conveying the intended themes and messages.

Overall, cognitive criticism provides a unique lens for understanding the interplay between cognition and literature, shedding light on how different forms of knowledge contribute to the construction of narratives and meaning in literary texts. The analysis of Mustafa's *Antichrist* novel demonstrates how the author employs various sources of knowledge to shape the narrative and invites readers to explore the intricate workings of human cognition in the context of literature.

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