

DOI: 10.5281/zenodo.11425269

A MULTIMODAL COGNITIVE STYLISTIC ANALYSIS OF NARRATIVE TECHNIQUES IN A GAME OF THRONES TEXT

Ina'am Abdul-Jabbar Abdul-Kadhim¹, Dunya Muhammed Miqdad Ijam²

¹English Department, College of Education for Human Sciences, University of Babylon, Iraq, Email:
hum464.anaam.abad@student.uobabylon.edu.iq

²English Department, College of Education for Human Sciences, University of Babylon, Iraq, Email:
dunya.ijam@uobabylon.edu.iq

Received: 11/11/2025

Accepted: 18/12/2025

ABSTRACT

This study examines George R.R. Martin's A Game of Thrones narrative techniques using a multimodal cognitive stylistic framework. It is an analysis of how these techniques function across linguistic, visual, and material modes. Drawing on models from Ganguli & Aggarwal (2022), Gibbons (2012), Nørgaard (2019), Semino (2002), and Stockwell (2020), the analysis combines qualitative and quantitative methods to explore how meaning is created through multimodal features. Qualitatively, the identified narrative techniques serve as tools for conveying various meanings throughout the narration, while the quantitative analysis employs LWIC tools to identify linguistic and cognitive patterns in the text, creating a cognitive stylistic profile of A Game of Thrones. The findings reveal that Martin's multimodal design—encompassing typography, imagery, layout, and material form—cognitively influences readers' perception, empathy, and immersion. His narrative style demonstrates a notable level of analytical thinking, confidence, and emotional restraint, aligning with the narrative's ambiguity and psychological depth. As a case study, the analysis of A Game of Thrones shows that multimodality enhances narrative understanding, with cognitive stylistic tools decoding the interplay among language, perception, and structure in fantasy literature.

KEYWORDS: Narrative Techniques, Game Of Thrones, Multimodality, Cognitive Stylistics, Fantasy Literature.

1. INTRODUCTION

One of the most interesting interdisciplinary applied fields in literature and narratology is the field of multimodal stylistics. It is a comparatively recent development in stylistics. Advocates of this stylistic approach focus on constructing meaning achieved not solely via language but also through many semiotic modalities present in literary and other textual forms. This approach addresses the various semiotic modes, such as typography, layout, colour, and visual images, and their interactions as methodically as more traditional stylistic branches have handled wording in the past. Multimodal stylistics facilitates more thorough stylistic studies of play and film by emphasizing meaning-making as a multi-semiotic process (Nørgaard et al., 2010). In analyzing a literary fictional text like *A Game of Thrones*, different semiotic modes interact to build the flow of narration; these modes, however, are incorporated with the narrative techniques used by the writer/author to deliver a masterpiece of narrative like that of George R.R. Martin. Then, the interplay between visual imagery, dialogues, and characters' developments creates a rich narrative that captivates the readers' imagination and invites them to explore central themes like power and betrayal. The central aim of the current analysis is to apply a multimodal cognitive stylistic approach to study the narrative techniques in the written text of *A Game of Thrones*. The practical investigation explores the role of linguistic, visual, verbal, and other modes in the narrative construction. In addition, the analysis explores the mental processes involved in using multimodal narrative techniques by readers and the author himself and determines which aesthetic aspects in the text help to create its compelling narrative.

2. THE INTERPLAY OF NARRATIVE TECHNIQUES AND MULTIMODALITY IN COGNITIVE STYLISTICS (POETICS)

A keen interest in narrative techniques and cognitive stylistics principles is widely discussed in recent years. Narrative analyses have progressively included several methodological methods, such as philosophy, anthropology, sociology, psychology, and sociolinguistics (Nasheeda et al., 2019). The interdisciplinary character of narrative research has produced a

variety of analytical views, each providing distinct insights into the complex interaction between the structural and cognitive dimensions of storytelling. A well-known school of thought in cognitive story analysis is structuralist narratology, which emphasizes the formal aspects and underlying structures which shape the narrative experience. The approach has been enhanced by breakthroughs in artificial intelligence research, which has augmented comprehension of how individuals process and perceive narratives. In addition, the cognitive linguistic viewpoint has become an important instrument for studying the cognitive stylistic features of narrative approaches, which highlight the centrality of language in story creation, transmission, and interpretation (Herman, 2006). The discursive psychological approach has been essential in revealing the sociocultural aspects of narrative, emphasizing how stories are collaboratively formed and contested across different contexts (Nasheeda et al., 2019). The convergence of narrative techniques and multimodality in cognitive stylistics has attracted considerable interest in recent years. Researchers have investigated the intricate mechanisms regulating the interaction between storytelling modalities and the cognitive processes that influence the comprehension of literary texts. Researchers underscore the importance of including diverse semiotic modes, including visual, auditory, and other sensory components, as essentials in the examination of modern tales. This integration clarifies how meaning is formed through these intermodal connections. Narratives transcend beyond mere words, incorporating a diverse array of multisensory experiences that significantly impact the cognitive involvement with stories. Emerging frameworks like cognitive narratology aim to connect structural narrative analysis with the cognitive processes influencing comprehension, utilizing interdisciplinary perspectives to offer a comprehensive understanding of the interplay between narrative structures and multimodal elements in meaning-making. (Herman, 2006). Speaking from the opposite perspective, Cognitive narratology and multimodality are interconnected, as both disciplines examine the construction, processing, and experience of narratives, albeit from distinct perspectives. The integration of multiple modes connects cognitive narratology with

multimodality. Cognitive narratology analyzes the mental processes behind narrative comprehension, whereas multimodality investigates the creation of meaning through the integration of several modes (e.g., text, images, sound, and movement). Collectively, they offer an extensive framework for comprehending the operation of narratives in intricate, multimodal environments. Cognitive narratology examines the brain's integration of information from several sensory modalities to construct a cohesive narrative experience. Multimodality enhances this by examining the interplay of several modalities (e.g., visual, aural, textual) in conveying meaning. In graphic novels, for example, readers must synthesize visual and linguistic elements to formulate the narrative, necessitating cognitive processes such as mental modelling and schema activation (Cohn, 2013). In summary, cognitive stylistics aims to explain the principles behind literary text interpretations and account for the subjective experience readers have with texts by integrating the theoretical grounding of cognitive processes and structures with the rigorous textual analysis of stylistics. Researchers in the field of storytelling have found this method very useful in their efforts to deconstruct the cognitive processes that influence story comprehension and reception.

3. METHDOLOGY

After a critical guided reading, the researchers conducted both qualitative and quantitative textual analyses to provide a comprehensive statistical overview of their findings. One goal of these analyses is to determine whether the cognitive aspects are recognizable, referencing Martin's narrative techniques for identifying time, even for readers without literary expertise. The data used in this analysis include the software copy and the paperback edition of *A Game of Thrones*

from Harper Voyager publishers, printed in the UK (<https://www.harpercollins.com/collections/harper-voyage>). The book was first published by Voyager in 1996, where Martin asserts the moral right to be recognized as the original author of this masterpiece. Martin's text falls within the high-fantasy genre, known for its epic stories set in fantastical worlds. In *A Game of Thrones* and its sequels, he depicts a world where two continents, Westeros and Essos, are embroiled in political upheaval caused by feuding families. As a model of analysis, this study combines Ganguli & Aggarwal's (2022) detailed narrative techniques with Gibbons's (2012) frameworks for recognizing each technique's cognitive, stylistic, and multimodal functions, the multimodal stylistic toolkit of Nina Nørgaard (2019), with unnecessary repetitions removed, and cognitive stylistic frameworks from Semino (2002) and Stockwell (2020) to examine the cognitive aspects of Martin's and his characters' mind styles.

The Qualitative Analysis Of "A Game Of Thrones Text" (2011)

The first book in the series of *A Song of Ice and Fire, A Game of Thrones*, is taken as a single segment to be examined qualitatively: identifying the narrative techniques by their various types, detecting the function of each technique, whether cognitive, stylistic, or multimodal, while recognizing the multimodal stylistic aspects using Nørgaard's toolkit. For each technique, one text example is selected, along with some that have multiple examples, to analyze as the most observable instance that effectively serves a function within the narrative.

The following is the textual and quantitative analysis of these techniques.

A. *Recognized Narrative Techniques*

Table 1: Narrative Techniques Relevant to Style.

Technique	Text Example	Function
Simile - like and as	a- "Nothing burns like cold". b- "The eyes, a blue that burned like ice". c- "Dread coiled within her like a snake". d- "As blood of my blood riding at my side to keep" (Martin, 1996, pp. 4-747).	The simile within the whole text represents a multimodal scene of animalistic survival in the primitive and medieval times. It animates the inner fear as a living force, where supernatural coldness, deadly inhuman vitality, and burning severity are sensory evoked.

Metaphor	The Game of Thrones and The Iron Throne, Winter is coming (Martin, 1996).	The metaphor here creates a foreboding, yet thematic unity of the hardship and the cyclical nature of danger. It establishes the tension of both winter and the political realm within the narrative.
Hyperbole	"Seven faces of god" (Martin, 1996, p. 20).	A cognitive scene of multiple gods reflecting complex atheist issues. The exaggeration represents the multiplicity of divine aspects of people within Westerosi religion.
Imagery	The wall's massiveness and the coldness of the north, was a blade pressed to the skin.	The imagery of the wall and the northern coldness evokes a sensory experience of danger and discomfort. It combines both tactile and visual imagery, making readers feel physical and psychological threat.
Personification	The heart tree	A cognitive mechanism of thematic resonance, giving intent and menace. The heart tree symbolizes the spiritual presence of old gods.
Alliteration	"Deep-cut eyes red with dried sap and strangely watchful. They were old, those eyes; older than Winterfell itself" (Martin, 1996, p. 20).	The repetition of the letter (s) in the description of the 'heart tree' is a stylistic function. It created a haunting tone reflecting the tree's mystical presence.

Table 2: Narrative Techniques Relevant to Plot.

Technique	Text Example	Function
Backstory	-The backstory is directly observed by listing detailed chronology of key historical events and houses: - Age of Heroes 10,000, The long Night 8,000, Valyrian freehold 4,000, Greyjoy Rebellion - the rise of the Iron Islands -House Stark-House Targaryen -House Lannister -House Baratheon - House Geryjoy -House Martell (Martin, 1996).	- The backstory is done by dialogues and recollection, Era timelines and houses. The stylistic function of this technique is to give the world of Westeros a feeling of real history, as if it were an actual world that existed in the past and is still visible on the actual world map.
Flashback	"Lyanna is in her bed of blood. There is the scent of roses and death. "Promise me, Ned" (Martin, 1996, p. 40).	The flashback is done by internal monologue to function as a cognitive and psychological texture of the character's moral ambiguity.
Flash forward	"You are the blood of the dragon, and the dragon does not fear" (Martin, 1996, p. 572).	Cognitive maps of prophecy that foreshadow the birth of dragons, denoting Bran's transformation into the Three-Eyed Raven- green seer.
Narrative arc a-Exposition(setup) -Rising action and complication b-Climax c-Falling actions d-Resolution- with open ends	a-Introducing setting (Westeros and Essos), Introducing families (the Starks, the Lannisters, the Baratheons and the Targaryens) b- Establishing the world-building structures of the seven kingdoms, the wall and the Night's watch. C-Political intrigue intensifies, and the tension grows between the Starks and Lannisters. d- Ned Stark's downfall and Daenerys's turning point. Ned's execution and the war of the five kingdoms begin with the declaration of Robb Stark as the king of the north. Daenerys' rebirth fulfilling the prophecy of the dragon with three heads. Foreshadowing for the future books of the series (Martin, 1996).	a-The narrative arc is multi-threaded and character-driven. It destabilizes cognitive expectations through moral ambiguity and the death of protagonists. b-c-d- A stylistic layering of personal narratives over political and mythical frameworks.
Narrative Hook	'We should start back'... as the woods began to grow dark around them" (Martin, 1996, p.1).	The starting line of the text draws readers into an atmosphere of looming danger and uncertainty. The tone of the unknown and mortality is set directly through this hook.

(C) Relevant to Point of View

Chapters of *A Game of Thrones* are written with a third-person limited point of view. They are

presented with the thoughts of one particular character. From a cognitive stylistic perspective, this technique allows readers access to that

character’s inner thoughts, perceptions, and emotions. A multi-perspectival structure is created through this technique: readers know more about Martin’s narrative style and his thoughts through his characters, and construct a complex web of mental representations that mirror the polycentric nature of the narrative world.

(D) Relevant to Tense

The entire text is predominantly written in the past simple tense, consistent with the rest of the series, to create a realistic historical chronology. This tense allows for high risk without the stylistic constraints of a present-tense diary format that would end with the characters’ deaths. The functions of the present and future tense used in the text are nearly the same throughout the text.

Table 3: Narrative Techniques with Cognitive Orientation.

Technique	Text Example	Function
Focalization	A battle seen through Tyrion's eyes focuses less on military maneuvers and more on his fear, frustration, and wit. The same event might feel heroic or terrifying through another character’s focalization (Martin, 1996).	A psychological focus on subjective realism, where readers do not get the truth, but only part of it. The focalization is internal because it is effectively related to the readers’ and the character’s emotions.
Cliffhanger	Chapter- ending suspense: Bran’s fall ends the chapter with (the things I do for love Screaming, Bran went backward out the window into empty air).	A cognitive stylistic mechanism to leave readers unsure if Bran will survive, makes them compelled to continue reading and creates long arcs of suspense.
Textual Attractors	The Naming systems inside the text: <ul style="list-style-type: none"> - Northern names: Stark, Snow, Karstark, Umber. - Southern names: Tyrell, Lannister, Redwyne. - Free Cities: Braavos, Pentos, Volantis, Asshai. 	The World-building via a naming system creates cognitive maps constructed by culture, region, and power. A stylistic attractor engages intelligence with the character’s point of view.
Counterparts	The title of the series: Fire and Ice and the title of the first book, Game and Thrones.	The titles are marked counterparts which denote thematic contrasts in the real world. The active opposing cognitive frames: emotions vs. reason, order vs. chaos, and mortality vs. endurance.

Table 4: Narrative Techniques Relevant to Setting and Theme

Technique	Text Example	Function
Setting and Theme	A-The geopolitical landscape of Essos and Westeros, including north and south. B-The wall and Braavos and Essos cities Harrenhal or the Dothraki Sea. C-The tales of Azor Ahai, the Night’s King, Nymeria and prophecies of old gods. D-Winter, cold, dark woods and wild animals, ruined castles, and winter is coming (Martin, 1996).	A-A symbolic geographical places for ideological contrasts and cultural relativism. B-A cognitive sign of the Limits of civilization. C- A cognitive stylistic mechanism denoting the inescapability of history by blending fantasy and memory. D-Environmental and Climatic Setting as Thematic Force of political distraction and survival.

B. Multimodal Cognitive Stylistic Perspectives (Multimodal Stylistic Toolkit)

Table 5: Wording.

The Toolkit	Text Example	Function
-------------	--------------	----------

Polarity	A-"A man who sees nothing has no use for his eyes" (Martin, 1996, p.739). B-"A Lannister always paid his debts" (Martin, 1996, p.319).	A-Evoking psychological alternatives by using negative to create tension between reality and idealism. B-An unspoken negative implied in a proverb expresses the cultural meaning of never being defeated.
Vocative	A-"Your Grace, I am yours to command" (Martin, 2011, p.527). B-My lord ... Lady, Ser. Daenerys Stormborn, khaleesi of the riding men and princess of the Seven Kingdoms. C-"My sweet sister might have a word or two to say about that!" Tyrion, my sweet brother," ... "There are times when you give me cause to wonder whose side you are on. My sweet sister Cersei lusts for power with every waking breath. I, however, am innocent as a little lamb (Martin, 1996).	A-Reinforce power and feudal structures, and absolute monarchy. B-Social hierarchy vocative denoting the role of a liberator. C-Conveying Emotional Nuance and Relational Shifts. (My sweet) It is used to soften paternal authority and create possessive toxicity. The vocative with symbolic words is a thematic anchor to create tension between performed identity and inner self, and the linguistic violence inherent in power struggles.
Cohesion and coherence	A-Ice, fire, cold, dark, rain, woods, wolfs and winter is coming, throne, power, blood, kings, swords, battles, knights. B-"Truth be told, none of my blood was actually shed, although it was a close thing once or twice. Morrec and Jyck were killed" (Martin, 1996, pp. 30-720).	A-Lexical cohesion where repetition is almost from the same semantic fields (fields of cold nature and power). B-Thematic coherence is achieved through unity of power, identity, honour, and survival motifs.

Table 6: Imagery.

Narrative Technique-Imagery	Text Example	Function
Biological	"The seed is strong" (Martin, 1996, p.244).	The genetic traits of northern people expose biological truths underpinning political legitimacy.
Cultural	A-Houses and banners like the wolf of Stark, the lion of lannister. B-Armors, castles, swords. C-Dragons. D-Sansa and Cersei.	A-Semiotic signs of honour, loyalty and lineage. B-Medieval chivalric culture. C-The power as a natural force and dynastic right. D- Gender and power, the power of femininity.
Non-representational	Weirwood trees (groves of a small island in the great lake called God's Eye). The weirwood's bark was white as bone, its leaves dark red, like a thousand bloodstained hands. The weirwoods were beyond the Wall.	A cultural and mythological symbol associated with time, death and memory.
Visual Negation	"Titles are cheap. The Faceless Men are Expensive".	Introducing obscured identity and threatening figures as symbolic ambiguity.

Table 7: Semiotic Principles.

Semiotic Principles	Text Example	Function
Index	Chapter headings and Sigils- Upper case font letters with symbolic animal pictures.	Evoking classical gravitas, aligning with medieval-inspired historicity, and reinforcing primitive hierarchies through letterforms.
Icon	House sigils: Stark\ grey direwolf, Lannister\ golden lion, Targaryen\ three-headed red dragon, Martell\ a sun impaled by a golden spear...	Visual icons representing potential traits of each house, a visual resemblance that implies the identity of each family.
Symbol	A-The Iron Throne as a seat of power: "When you play the game of thrones, you win or you die" (Martin, 1996, p. 492).	An ideological symbol of political fatalism and existential stakes.

Table 8: Levels Of Analysis.

Levels of Analysis	Text- Example	Function
---------------------------	----------------------	-----------------

Macro- Document level	Chapter titles are bold, uppercase letters that correspond to the characters' names in the book. Themes of power, war, gender, class, politics, and religion appear repeatedly within each chapter through the speech of each character (Martin, 1996).	Introducing a society-wide power structure and dominant ideologies.
Meso- Text blocks level	Houses and organizations, rituals and group-speech patterns: the symbols of the houses, the Night's Watch, faceless men and white walkers.	Specific social groups with unique semiotic identities are introduced by group discourse and interaction systems.
Micro- Individual letter level	"Winter is coming", "click click click", "Make way for Lord Beric!", "boom, boom, boom", "Burn, burn, burn!", "you don't want to wake the dragon, don't want to wake the dragon, do you?" (Martin, 1996, pp. 215-727).	Italicized words and phrases are frequently repeated to emphasize the stylistic aspect of the characters' verbal confrontations.
Nano-Stroke level	The titles of characters like <i>Khal Drogo</i> , <i>Rhaesh Andahli</i> , <i>khalasar</i> , <i>khalasar</i> , <i>arakhs</i> , <i>khaleesi</i> (Martin, 1996).	Phono-stylistic deviation to construct a horrific atmosphere by conjuring mythical names.

Table 9: Layout.

Layout units	The units are visible and noticeably divided on the pages of the text. Chapters are titled using characters' names in uppercase letters. They are clearly and narratively marked as layout indicators. The paragraphs in narrative, descriptive, and dialogic content, along with quotation marks and indentation, are used to separate dialogues. Margins are consistently fixed with white space framing the text block on each page. The full name of the author appears on the top left of every page, while the title of the text appears on the right, both written in uppercase letters. An ingenious cognitive stylistic technique is employed by Martin in his book acknowledgements; he wrote, "the devil is in the details, they say. A book this size has a lot of devils, any one of which will bite you if you don't watch out. Fortunately, I know a lot of angles" (Martin, 1996, acknowledgements page). He conceptualized writing the fictional narrative as a cognitive challenge filled with dangerous details, each hidden within a vast complexity. For readers, this acknowledgement serves as a metaphor that fosters a trust in the narrator's mastery of complexity, as his narrative is full of secreted snares and subtle details.
Framing A- Separation B- Segregation	A- The boundaries among the units of the text are created by white space framing. All chapters start on a fresh page with a single blank line separating the paragraph blocks of each chapter. The text block on every page is bordered by a fixed horizontal white space. Due to the enormous scope of the text, a double-size capital letter is used as a visual sign indicating the beginning of each chapter and a shift in tone and topic. A multimodal isolation is seen in placing maps on the first dedicated pages, whereas the appendices are materially separated from the narrative flow. House sigils on each appendix serve to draw attention to their placement at the very end of the text. B- The flow of narration distinguishes the linguistic elements. The typographic variation is done through applying italics to foreign words (e.g. <i>khal</i>) and emphasized phrases (e.g. <i>On the wall, a man gets only what he earns</i>) (Martin, 1996, p. 502). Quotation Marks (" ") enclose spoken dialogue, segregating it typographically from narration and speaker tags. Font shift did not exist inside the paragraph blocks.
Verbal linking	Verbal linking is less common in the text. It appeared as a visual realization of particular images. The word (winter) appeared in Stark chapters to maintain a thematic thread of forthcoming danger. In the rest of the chapters, winter is a visual representation of the brutality of nature, where every living creature is battling for its very existence.

Table 10: Materiality And Physical Form

Paperback Quality	Harper Voyager paperback editions are about (7.88 x 5.2 inches). Thinner paper, smaller typeface, strong adhesive construction and designed to be both widely distributed and inexpensive. Presented on thin pages with thick font, implying narrative density while yet reflecting its commercial accessibility. Because of the higher paper quality and bigger print size, trade editions are more comfortable to read. The texture of the paper is uncoated with cream-colored pages. This quality of paper served as a genre code that reduced the visual fatigue and reinforced the immersive experience of being part of medieval lifetimes.
--------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Colour, design and book cover material	The cover design of the book features an imaginary iconography, a dragon with a mouth of golden swords, setting a visual icon of historical epic. The writer's name is written with inscribed golden typestyle, and the title of the book is written with black uppercase letters on the cover page. A quotation from <i>The Times</i> , "So vivid that you'll be hooked within a few pages" (Martin, 1996, cover page) is written beneath as a sign of priming readers cognitively to expect unexpected binary themes and endings. The actual weight of the book, the feeling of flipping thin papers, and the symbolic weight of the cover and sigils all have helped to mentally frame the text as a historically intense reality. Adding to this, the size of the book is made for daily reading and a pleasant reading experience in bed.
-----------------------------------------------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

C-Cognitive Perspectives

Table 11: Mind Style.

Mind Style	Text Example	Function
Underlexicalization	"For centuries the Targaryens had married brother to sister, since Aegon the Conqueror had taken his sisters to bride" (Martin, 1996, p.29).	An epistemic mind style is shown in this text example, where values are passed down through generations rather than being critically examined by individuals. The 'adultery' is transmitted from the conqueror to his descendants. Instead of using the exact words like 'adulterous or fornication', a schema restructuring is linguistically encoded via normalizing what is abnormal in Targaryens' generations' mental worlds as well as in the mental worlds of readers. The underlexicalization here is the absence of a precise term to normalize the unusual.
Foregrounding	A-"The blood of the First Men still flows in the veins of the Starks, and we hold to the belief that the man who passes the sentence should swing the sword" (Martin, 1996, p. 14).	A lexical and stylistic foregrounding. The lexical contrast between the domains of (passing the sentence and swinging the sword) creates a kind of lexical tension that promotes a schema fusion between law and bloodshed justice. This tension made justice a personal issue, not an administrative one. The stylistic side of this foregrounding encourages reader alignment with Ned's values, highlighting the tragedy of his moral rigidity.

The Quantitative Description of a Game of Thrones Using LIWIC Tools

The quantitative profile of the text encompasses the basic linguistic categories, the values, and the multimodal cognitive stylistic interpretations of these categories. These values

are compared within the linguistic dictionaries found in the LWIC tools, which serve as the reference for the text language. The interpretations, conversely, are based on Tausczik and Pennebaker (2010), who determined the meanings of words in LWIC tools and other computerized text analysis methods.

Table 12: The Quantitative Profile of a Game of Thrones Text.

	Metrics / Values	Interpretation
Basic Statistics	Word Count:297,536 Words/Sentence: 11.71 Big Words: 12.55% Dictionary words: 82.6%	Dense, formal narrative with slightly longer sentence structure and rich vocabulary.
Narrative Style	Analytical thinking: 59.78 Confidence: 87.09 Authenticity: 8.57 Tone: 20.71	Highly confident and structured narration with a restrained and distanced emotional tone.

Pronoun Usage	Pronouns: 15% She/He: 6.76% I: 1.93% They: 1.22% We: 0.41%	Strong third-person limited perspective; higher focus on individual characters' actions.
Cognitive Processes	Cognitive: 18.56% Insight: 1.53% Discrepancy: 1.59% Differentiate: 2.48%	Characters exhibit awareness, analysis, and self-questioning; reflective and strategic thought.
Emotional Tone	Affect: 4.33% Positive Emotion: 2.11% Negative Emotion: 2.07% Anxiety: 0.26%	Balanced emotional language, slightly darker overall, hinting at tension and uncertainty.
Social Content	Social: 17.53% Male: 6.3% Female: 2.97% Power: 2.37% Affiliation: 1.47%	Strong focus on social structure and hierarchy; more male-centric narrative with subtle gender roles.
Sensory & Space	Perception: 12.58% Space: 6.77% Motion: 2.61% Visual: 1.99%	Rich sensory and spatial detail enhances world-building and setting immersion.
Time Orientation	Past: 8.73% Present: 2% Future: 0.98%	Heavy focus on past events and history contributes to the lore-driven and reflective atmosphere.
Drives & Motivation	Allure words: 5.05% Need words: 0.32% Risk words: 0.29% Want words: 0.23%	High allure indicates themes of desire, power, and temptation, with moderate engagement in risk.
Physical Reality	Physical: 3.62% Food: 0.5% Death: 0.44% Health: 0.32%	Realistic treatment of bodily experience and mortality – key features of the gritty fantasy tone.
Cultural Content	Politics: 0.09% Religion: 0.14% Ethnicity: 0% Technology: 0%	Minimal explicit cultural markers; consistent with a self-contained fantasy world.
Punctuation	All Punctuation: 24.14% Period: 8.6% Comma: 7.32% Apostrophe: 1.53%	Well-structured prose with moderate complexity and clear syntactic rhythm.

4. FINDINGS AND DISCUSSION

The qualitative and quantitative analyses reveal that the narrative techniques used by Martin have a range of multimodal cognitive stylistic functions within the narrative. The linguistic stylistic devices (simile, metaphor, personification, and alliteration) create a sensorial and emotional texture which mirrors the psychological backgrounds of characters and settings. The plot-related techniques construct the temporal layering of historical depth and enhance the realism of the Westeros world. The cognitive stylistic devices, like focalization and cliffhangers, uphold readers' engagement through suspense and moral complexity. It is important to reveal that grouping cliffhangers, focalization, underlexicalization,

foregrounding, counterparts, and textual attractors as narrative techniques is based on the cognitive functions, they serve within fantasy literature and the way they shape both the writer's cognitive and stylistic practices and his characters' psychological states in their fictional worlds. The quantitative profile reveals key linguistic characteristics for Martin's narrative style and his text; the high percentages of the basic linguistic patterns reveal a dense and lexically rich writing narrative style for Martin, and the result of this dense style is a cognitively-layered text, balanced in structure, and perceptually vivid. However, these percentages are not merely linguistic; they are also rational indicators of the way narrative structure and cognition interweave to construct meaning, real

perceptual worlds, and interactive emotions. The multimodal perspectives of the text observe that the visual and material cues, such as bold chapter titles, capitalized sigils, italicized foreign words, and typographies, reinforce the thematic meanings that are considered historically grounded. In addition, Martin's multimodal tactics are not merely decorative; they are meaning-making devices that construct an experiential world. The interaction between languages and visual forms generates a cognitive resonance, where characters' thoughts, emotions, and worldviews are mirrored in the narrative's stylistic texture. This sophisticated layering of elements enhances readers' engagement and invites to study the subtexts to present a facilitated and rich interpretation of the characters' journeys inside the narrative world. The blend of the multimodal cognitive elements not only captivates but challenges readers to explore the complexities of identity, culture, and power embedded within the text.

REFERENCES

- Cohen, N. (2013). *The Visual Language of Comics: Introduction to the Structure and Cognition of Sequential Images*. Bloomsbury Academic.
- Ganguli, A. and Aggarwal, K. (2022). *Introduction to English Prose (According to nep-2020)*. SBPD Publications.
- Gibbons, A. (2012). *Multimodality, Cognition, and Experimental Literature*. Routledge.
- Herman, D. (2006). "Narrative: Cognitive Approaches". In Brow, K. (ed.) *Encyclopedia of Language & Linguistics*. 2nd. Voles 1-14. Elsevier.
- Martin, G. (1996). *A Game of Thrones*. Paperback edition 2011. Harper Voyager.
- Nasheeda, A., Abdullah, H. B., Krauss, S. E., & Ahmed, N. B. (2019). "Transforming Transcripts Into Stories: A Multimethod Approach to Narrative Analysis". *International Journal of Qualitative Methods*, 18. <https://doi.org/10.1177/1609406919856797>
- Nørgaard, N. (2019). *Multimodal Stylistics of the Novel: More than Words*. Routledge.
- Nørgaard, N., Montero, R., and Busse, B. (2010). *Key Terms in Stylistics*. Continuum International Group.
- Semino, E. and Culpeper, J. (2002). "Forward". In Semino, E. and Culpeper, J. (Eds.) (2002). *Cognitive Stylistics: Language and cognition in text analysis*. John Benjamins Publishing Company.
- Stockwell, P. (2020). *Cognitive Poetics: An Introduction (2nd edition)*. Routledge.
- Tausczik, Y. and Pennebaker, J. (2010) "The Psychological Meaning of Words: LIWC and Computerized Text Analysis Methods". *Journal of Language and Social Psychology* 29(1) 24 -54, 2010 SAGE Publications. DOI: 10.1177/0261927X09351676. <http://jls.sagepub.com>.
(<https://www.harpercollins.com/collections/harper-voyage>).
(<https://www.liwc.app>)

Ina'am Abdul-Jabbar Abdul-kadhim was born in Thi-Qar, Iraq. She received her Bachelor's Degree in English Language and Linguistics from the University of Thi-Qar, Iraq, in 2013, and her Master's Degree in English Language and Linguistics from the same university in 2020. Currently, she is a Ph.D. candidate in English Language and Linguistics at the University of Babylon, Iraq. Her research interests include cognitive linguistics, corpus linguistics, and multimodal communication. She has published several research papers in different international journals and conferences. She currently works as an English

5. CONCLUSION

The current study shows that *A Game of Thrones*, as a complicated literary text, can be effectively analyzed using a multimodal cognitive stylistic framework. Using this framework, the findings show that the textual elements, including language, layout, typography, imagery, and material qualities, contribute to the process of meaning construction of Martin's narrative. Readers are engaged with the narrative on multiple levels: cognitive, visual, and emotional, thanks to its integration. By fusing artistic accuracy with psychological realism, the novel's multimodal design improves theme continuity, characters' depth, and world-building. By shedding light on the interplay between language perception and material design, the study concludes that multimodality is fundamental to modern literary interpretations.

teacher at the Ministry of Education.

Dunya Mohammed Miqdad Ijam was born in Babylon/ Iraq (1980); married and has two daughters; currently lives in Babylon/Hilla city. She got her Bachelor's Degree in English language and linguistics from the University of Babylon/ Iraq (1999-2000). She got her Master's Degree in English Language and Linguistics from the University of Al-Quadisiya / Iraq (2001-2002). Currently, she has her Ph.D. from the same university (2024). She currently works at the University of Babylon/ College of Education for Human Sciences/ Iraq. She teaches both B.A. and M.A. students. Her research interests are in applied linguistics, stylistics, general linguistics, and pragmatic analysis. Prof. Ijam participated in several international as well as local conferences; participated in and presented several workshops and seminars. She has published over twenty-two academic papers in local and international journals