DEPARTAMENTO DE FILOLOGÍA INGLESA

A COGNITIVE STYLISTIC ANALYSIS OF A SELECTION OF CONTEMPORARY EGYPTIAN NOVELS

TESIS DOCTORAL

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Tesis doctoral dirigida por

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DEPARTAMENTO DE FILOLOGÍA INGLESA

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Abstract

This thesis offers a comprehensive cognitive stylistic analysis of three contemporary novels by Egyptian writers: Karim Alrawi's (2015) *Book of Sands*; Khalid Al Khamissi's (2006) *Taxi* and Naguib Mahfouz's (1985) *The Day the Leader Was Killed*. It employs two prominent theoretical frameworks which are Text World Theory (Werth, 1999; Gavins, 2007) and Blending Theory (Fauconnier and Turner, 2002). This thesis has three central aims: it shows the way in which Text World Theory helps readers to understand the narrative as a conceptual structure consisting of three conceptual interconnected layers, namely, the discourse-world, text-worlds and sub-worlds. It reveals the important role Blending Theory plays in correctly interpreting sentence-level metaphors and how irony and humor resulting from the clash of incongruous elements inside the metaphoric blends are used to implicitly criticize some dominant political and socio-cultural issues in Egypt. Finally, it illustrates how the combination of Text World Theory and Blending Theory develops a method that enables readers to completely understand the novels on both macro and micro levels.

To do this, Text World Theory is selected as a discourse framework for the macro analysis of *Book of Sands*. Then, Blending Theory is used for a detailed analysis of sentence-level metaphors in *Taxi*. These analyses reveal that each of the theories tackles particular aspects of the literary text and their combination can lead to a fruitful strategy that introduces a holistic investigation of the selected Egyptian novels and exposes their complexities and intricacies. Therefore, both approaches are integrated in the analysis of *The Day the Leader Was Killed*. This integration proves to be useful in developing an effective analytical tool that

enables readers to fully understand the narrative and uncover the hidden messages and concealed realities of the Egyptian society to both national and international readerships.

Resumen

Esta tesis doctoral ofrece un comprensivo análisis cognitivo de tres novelas egipcias de autores contemporáneos: *Book of Sands* (2015) de Karim Alrawi; *Taxi* (2016) de Khalid Al Khamissi y *The Day the Leader Was Killed* (1985) de Naguib Mahfouz. Mediante la implementación de los marcos teóricos de *Text World Theory* (Werth, 1999; Gavins, 2007) y Blending Theory (también conocida en español como la teoría de integración conceptual) (Fauconnier and Turner, 2002), esta tesis persigue tres objetivos principales. En primer lugar, demostrar cómo la Text World Theory ayuda al lector a entender la narración como una estructura conceptual constituida por tres capas conceptuales interrelacionadas: *the discourse-world*, *text-worlds* y *sub-worlds*. En segundo lugar, evidenciar el papel fundamental que desempeña la Blending Theory en la correcta interpretación de metáforas a nivel de oración, además de exponer cómo la ironía y el humor que surge de la colisión de elementos incongruentes en estos constructos metafóricos se utilizan para criticar aspectos políticos y socio-culturales presentes en Egipto. Por ultimo, esta tesis busca ilustrar cómo la combinación de la Text World Theory y Blending Theory representa un método efectivo que permite entender las novelas desde niveles micro y macro textuales.

Para este fin, se ha seleccionado la *Text World Theory* como marco discursivo para el macro-análisis de *Book of Sands*, mientras que la Blending Theory se ha utilizado para el análisis detallado de metáforas a nivel oracional en *Taxi*. Estos análisis revelan que cada una de las teorías aborda aspectos específicos del texto literario, poniendo en valor su combinación como una estrategia efectiva que comporta una investigación holística de las novelas egipcias seleccionadas, exponiendo así sus complejidades e intersecciones. Por este motivo, ambas aproximaciones se han integrado en el análisis de *The Day the Leader Was Killed*. Esta

integración ha demostrado ser una herramienta de análisis útil al permitir, tanto al lector nacional como internacional, la comprensión completa de la narración y la revelación de mensajes ocultos y realidades encubiertas de la sociedad egipcia.

Palabras clave: Text World Theory; Blending Theory; novela egipcia, humor, ironía, metáfora, discurso narrativo

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CHAPTER I

Introduction

I.1. Context and Rationale of the Study

This thesis aims at providing a cognitive stylistic analysis of three Egyptian novels, namely, Karim Alrawi's (2015) *Book of Sands*, Khalid Al Khamissi's (2006) *Taxi* and Naguib Mahfouz's (1985) *The Day the Leader Was Killed*. It pursues this aim through applying Text World Theory and Blending Theory to the selected texts. There are very few studies that use Text World Theory and Blending Theory to analyze Egyptian literature. Gibbons (2019a) undertakes "a cognitive stylistic investigation of the trial of Egyptian writer Ahmed Naji, who was prosecuted – and subsequently imprisoned – for "disturbing public morals" by depicting sexual content in his novel Istikhdam al-Haya [Using Life] (2014)" (p. 4). Gibbons uses Text World Theory as "a *situated* stylistic analysis [to examine] each textual artefact as a distinct discursive event as well as reading across and between texts in order to situate each within a larger network of textual and sociocultural exchanges" (p. 7). Through situated analysis, Gibbons uncovers the ideological forces involved in Ahmed Naji's trial and the discriminatory practices therein. Another relevant study is Zaghlol's (2019), which analyzes metaphors and the narrative form of the Quranic story by applying image schema to the Quranic verses, specifically in Surat Joseph.

Although the above-mentioned studies have focused on Text World Theory to examine individual Arabic literary works or single stories of Quran, my thesis has two major remarkable additions. Firstly, it is the first full-length study to give a detailed and systematic analysis of the selected Egyptian literary works. Secondly, it is also the first cognitive-stylistic reading of the selected parts of Arabic novels in relation to Text World Theory and Blending

Theory. There are some studies that combine Text World Theory and Conceptual Blending Theory, but they mainly study western and English literature. For example, Edward De Vooght's (2018) *Explaining and Understanding Literary Fiction* applies three theories, namely, Schema Theory, Text World Theory and Conceptual Blending Theory to examine *A Pursuit Race* by Ernest Hemingway. De Vooght concludes that Schema Theory, Text World Theory and Conceptual Blending, when applied properly and with nuance can grant us insight in the process of literary interpretation. De Vooght continues that the field of cognitive literary studies can obtain much scientific credibility and social relevance if scholars start comparing and examining the theories at hand, instead of simply adding to the mass. Another study is Antonia Harbus' (2012) *Cognitive Approaches to Old English Poetry*. Harbus (2012) employs a variety of cognitive and linguistic theories including Text World Theory and Conceptual Blending Theory to the analysis of old English poems. She shows how this integration can produce new approaches of meaning-creation that provide readers with novel methods of thinking about old English poetry. These approaches allow formal means of exploring and interpreting the cognitive structures underlying the Anglo-Saxon poetry. They also provide a whole examination, at the layer of cognitive processing, of the products of literary language in context. Both De Vooght and Harbus encourage innovative and new combination of different critical and cognitive theories while approaching literature.

In my study, I attempt to add to the previously mentioned studies and will examine Arabic novels. I have chosen to examine the novels of the Egyptian novelists Karim Alrawi, Khaled Al Khamissi and Naguib Mahfouz for a number of reasons. Firstly, I think the selected texts are particularly appropriate to be analyzed through the lens of Text World Theory and Blending Theory. Semino (2009) states that "an important aspect of literary interpretation (and of text comprehension generally) is the construction of the "world" projected by a text, i.e. the sets of scenarios and type of reality that the text is about" (p. 33).

Text World Theory, originally created by Werth (1999) and further developed by Gavins (2007), is used to show how the text-worlds or mental representations constructed by readers on the different levels of a discourse help them to achieve a great degree of understanding and comprehension of the underlying political and social ideas and messages employed by the authors.

Taking a cue from Semino and Werth, this thesis aims to ponder whether the nationality and cultural identity of the selected writers inform their writings and so should occupy central stage in the critical reading of their books. Methodologically, this thesis highlights the political and social problems of the Egyptian society from the perspectives of the three Egyptian novelists Karim Alrawi, Khaled Al Khamissi and Naguib Mahfouz. The thesis highlights the different stylistic and cognitive means and styles employed by the authors to trace, represent and relate cultural, political and social changes and conflicts in modern and contemporary Egypt. Moreover, having selected three novels that are set in successive periods in the history of contemporary Egypt, this dissertation specifically investigates diverse visions of conflict and reform from Moḥamed Anwar al Sadat's rule in 1970 to the wake of the Egyptian revolution of 2011 which was part of the Arab Spring.

Secondly, this dissertation focuses on the use of metaphor as a crucial trope used by the selected three authors to deliver their political ideas and reflect the social visions of their societies. Turner (2001) assumes that "the problem of meaning is the riddle of how meaning can come into existence, develop and descend" (p. 9). From the perspective of the reader's reception, this study also investigates how readers comprehend metaphorical expressions through the application of Fauconnier and Turner's (2002) Blending Theory or Conceptual Integration Theory. Moreover, it looks at how the irony and / or humor resulting from such metaphors are used to critique some of the problems in Egypt. Fauconnier (1997) defines metaphor as "a salient and pervasive cognitive process that links conceptualization and

language" (p. 168). It relies essentially on cross-space correspondence between two domains (the source and the target). This feature makes metaphor a primary source for the creation of blends.

Accordingly, I choose to study the selected texts in an attempt to reveal the diversity of socio-cultural and political experiences in Egypt under Sadat, Mubarak, and after the 2011 revolution. The chosen texts cover a variety of experiences embedded in existing social conflicts and the underlying patriarchal system. These experiences range from the traditional and deeply reactionary to the iconoclastic and nontraditional struggles in public arenas and in personal relationships alike. I argue that the three novelists use metaphors extensively to reflect their points of view towards the various kinds of problems the Egyptian society has been suffering from at these successive periods in the history of contemporary Egypt. Thus, looking at these novels through the lens of Text World Theory and Blending Theory enables a fruitful and productive explanation of the ways in which the three authors reveal their literary visions.

In addition to this, this thesis highlights the contribution of the three selected authors in unpacking and interpreting socio-cultural and economic problems and changes in modern Egypt under Sadat, Mubarak and in the post-2011 revolution period. The approach of my thesis, that combines Text World Theory and Blending Theory, gives me the chance to decipher hidden and implied cultural and social images and metaphoric expressions which are specifically linked to the Egyptian society and which could be overlooked or interpreted differently by non-Egyptian readers and researchers.

I.2. Outline of the Study

This thesis consists of five chapters. The introductory chapter outlines the context and rationale of the study, its objectives and research questions. It also provides the analytical framework and research procedure.

The Introduction offers a summary of the novels under study and explains the reasons for choosing these specific novels. I indicate that the selected three novels reveal the diversity and intersection of socio-cultural, economic and political experiences in Egypt throughout the 20th-century to the present. This is followed by a survey of the two theories I use in my analysis, i.e., Text World Theory and Blending Theory, and an explanation about why integrating Text World Theory and Blending theory constitutes a distinctive and fruitful methodology. I explain further that Blending Theory and Text World Theory are complementary analytical frameworks that provide comprehensive understandings of narrative texts on both macro and micro levels. Chapter Two is devoted to the application of Text World Theory to Karim Alrawi's *Book of Sands*. It provides the underpinnings of the text-world framework before applying it to Alrawi's novel. Chapter Three gives an overview of blending theory, followed by its application to some selected metaphors from Al Khamissi's *Taxi*. In Chapter Four, I amalgamate text-world and blending theories to the analysis of Mahfouz's *The Day the Leader Was Killed*. It shows how the combination of both frameworks can provide a comprehensive understanding of the text on both discourse and clause levels. Finally, Chapter Five provides a concluding summary of the study's findings together with some reflections on the thesis' limitations and some avenues for future research.

I.3. Objectives of the Study

The main objective of this thesis is to attempt a cognitive stylistic analysis of some central political, cultural and social contexts in three Egyptian literary works by drawing upon two different but complementary theoretical frameworks, which are Text World Theory (Werth, 1999; Gavins, 2007) and Fauconnier and Turner's (2002) Blending Theory. It aims further to show how the integration of both theories develops an analytical framework that can help readers to understand the narrative text on both macro and micro levels.

I.4. Research Questions

This study attempts to answer the following questions:

1. How does Text World Theory help readers of Alrawi's *Book of Sands* process and comprehend the novel as a conceptual structure consisting of different layers?

2. How can Blending Theory play a crucial role in the correct interpretation of metaphors in Al Khamissi's *Taxi*? How do the humor and / or irony resulting from such metaphors through a clash of incongruous elements within the blend, serve the purpose of critiquing some socio-political and cultural problems afflicting the Egyptian society at Mubarak's era?

3. Can the combination of Text World Theory and Blending Theory constitute a better methodology for a comprehensive understanding of the narrative text on both macro and micro levels than the application of either theory to a specific text? This combined approach will be tested in the analysis of Mahfouz's *The Day the Leader Was Killed*.

So far, I have outlined the context and rationale of this study, its objectives and research questions. In the following section, I present the methodology adopted in the thesis together with its theoretical framework.

I.5. Methodology and Theoretical Background

I.5.1. Data: Choice of Novels

The data of the present study comprise extracts from three Egyptian novels, namely, Karim Alrawi's (2015) *Book of Sands*, Khaled Al Khamissi's (2006) *Taxi* and Naguib Mahfouz's (1985) *The Day the Leader Was Killed*. The innovative nature of the proposed approach relies, on the one hand, on the combination of Text World Theory and Blending Theory to analyze the Egyptian novels, and on the other hand, on detecting the lack of a thorough stylistic-linguistic analysis that relates different Egyptian novelists' perspectives on socio-economic and cultural changes in contemporary and modern Egypt and aiming to cover this research gap by tracing significant interconnections in the three selected novels.

I.5.1.1. *Book of Sands*

Book of Sands (2015) is a novel written by the Egyptian-Canadian playwright and novelist Karim Alrawi. Alrawi was born in Alexandria, Egypt, in 1954, to an Egyptian father and a British mother. He began his writing career as a playwright when he was a PhD student of Engineering at the University of London. However, wishing to have more time to write his plays, he abandoned his PhD studies. After the BBC approved his first play *Cold Tea* in 1979, he became a full-time playwright. *Migrations*, which was produced in 1982 and published in 1986, is his first full-length play. This play tackled the theme of immigration in Britain and won the Arts Council's John Whiting award in 1983. Among Alrawi's other plays are *Fire in the Lake* (1986); *A Colder Climate* (1986) and *A Gift of Glory* (1998) (El Lozy, 2000).

Alrawi travelled to Canada where he was a visiting scholar at the University of Victoria and, later, a writing member at the University of Iowa's International Writing Program. Alrawi also moved to the U.S. as an International Fulbright Student. He continues writing

plays and managing writing workshops. He also became the Editor-in-Chief of a recognized

Arab-American magazine called *Arabica* (El Lozy, 2000; see also Rose, 2015). In addition,

he was the international supervisor of some aid and development programs in South Africa,

the Middle-East and Northern Africa. These programs were funded by the United States and

Canada (Rose, 2015). As a novelist, he won the HarperCollins / UBC Award for Best New

Fiction with his debut novel *Book of Sands*. The novel mainly documents the predicament of

ordinary people under oppressive and totalitarian regimes during and after the so-called the

Arab Spring of 2011.

The Arab uprisings that started in Tunisia in late 2010 and extended to Egypt at the

beginning of 2011 attempted to get rid of deep-rooted corrupt regimes, and appeared to be

paving the way for constituting democratic systems. However, these revolutions did not

produce the expected outcomes because of their chaotic nature and other social factors,

which most often led to reproducing authoritarian regimes. Therefore, in the aftermath of the

Spring Revolution, a general state of frustration and disappointment dominated some Arab

Spring countries, including Egypt. The unique vitality and speed of the Arab Spring became

a strong political trigger for a new generation of Arab writers who have transformed the

nature of Anglo-Arabic narratives (Younas, 2018).

Alrawi's *Book of Sands* is a case in point. Centering in Cairo, Egypt, *Book of Sands*

represents a harsh assessment of the Arab uprisings. According to Younas (2018), the novel

deconstructs the rebellious rhetoric which ushers the beginning of a new epoch for the Arab

world, resulting in a counter-narrative rather than adopting the traditional narrative methods

and styles. Remarkably, this is a socio-political novel that employs magic realism to uncover

the tough realities of the Arab countries in which babies refuse to be born and birds are flying

and pecking anywhere. Although the imaginative universe of the narrative captures a lot of

magical events, such events do not deform the novel's authentic universe or construct a world

of fantasy but rather they support the novel's realistic world. As *Book of Sands* represents the Arab uprisings and the events that followed them, Alrawi's creativity appears in his capacity to portray the daily tough realities of Arab citizens in magical terms. For instance, the revolution is represented in a very natural way by the reference to the swarms of birds which "rise and settle, flutter between buildings, perch on balconies and windowsills" (Alrawi, 2015, p. 13). Nothing is represented as salient or odd for people to notice. Besides, even though the government in the novel blocks the square and the "feathered emissaries" (Alrawi, 2015, p. 19) begin to remonstrate against them, people did not show any astonishment in this unbelievable incident and viewed the soaring birds as something normal. The only thing that disturbed and bothered people is the delay in their daily work caused by the group of birds. The singularity of Alrawi's protest emerges from the fact that it springs from nature. By displaying nature as a protesting agent, Alrawi mirrors the deeply rooted distaste of Arabs for authoritarian regimes. As the incidents of the novel advance, all its components integrate to convey the feeling that something bad is going to happen. However, nobody thinks of it as unusual. Thus, combining the real with the magical, Alrawi succeeds not only in showing the cruel political reality but also some religious and superstitious beliefs in the Arab countries (Younas, 2018).

Book of Sands tells the story of Tarek, a puppeteer and formal political prisoner, and his nine-year-old daughter Neda. Both have to escape to a safe place during the protests and state repression, leaving Tarek's pregnant wife Mona alone. The novel opens in a normal workday in which Tarek takes his daughter Neda to school. The incidents take place in an unnamed Arab city. However, Alrawi's description of the city's square makes it clear for readers that this city is Cairo, Egypt: "The city's central square – to one side the museum and the river – congested with crowds and traffic" (Alrawi, 2015, p. 14) is an accurate depiction of Tahrir Square (Square of Liberty), where Egyptians gathered on January 25th, 2011, and

called for the stepping down of President Hosni Mubarak. In Neda's way to school, an unexplained flock of birds "scatter from the sidewalk, take flights to gather on balconies and rooftops" (Alrawi, 2015, p. 1).

After Neda reaches the school, Tarek meets one of his friends who tells him that his son went to the square to take part in protests against the political regime and has not returned yet. During Tarek's visit to the square to search for his friend's son, the State Security discovers him. Remembering the suffering and torture he had to endure when he was young because of his participation in a student demonstration against the corrupt political system at the moment, Tarek flees to the desert with Neda, waiting for the situation to calm down.

In their escape journey, Tarek and Neda go through mountains and villages where they encounter some of Tarek's past friends from the time when he was a political prisoner. The second half of the story mainly centers around Tarek and Neda's long and tiring journey to the desert. The revolution is still in the background and Tarek learns about the protestors, and the political and security situations through the eyes of Mona and Yara. The latter is a volunteer doctor in the square and Mona's cousin. During his journey, Tarek has to confront his past and reveal some secrets to Neda. He was blamed for Reham's death (Neda's biological mother, whom he knew when he was in prison camp). This revelation complicates the love relationship between Neda and her father. Ultimately, Tarek and Neda arrive at the sanctuary of Sidi Adi. They take shelter there while Tarek tries to decide whether to return home or not.

Tarek and Neda's journey from the city to the mountains is interspersed with many stories, which range from Fadia's female genital mutilation leading to her death, to the superstitions that caused the departure of Yaqzan and his wife Leila to Sidi Adi to help Leila give birth: "Sidi Adi was one of God's chosen on earth", says Yaqzan. "For the sake of his

saints God works miracles" (Alrawi, 2015, p. 128). In addition to this, in Tarek and Neda's adventure, readers discover that the three sisters of the mythical tale of the "Wishing Rose" (Alrawi, 2015, p. 27) told by Tarek to Neda at the beginning of the novel turn to be real characters or sisters from Tarek's past. One of them, Reham, is Neda's mother. The fairy tale tells the story of three sisters who, under the threat of mother-ghoul, have to escape. They "ran and ran as fast as their legs could carry, from hearth to door to town and city" (Alrawi, 2015, p. 26). A bird on a golden branch of a Whispering tree allows them three ways of escape: (1) the road of stoning; (2) the road of drowning and (3) the road of no return. Each of the three sisters chooses one of these ways and takes the risk of its outcomes in their search for the Wishing Rose which can protect them and terminate their sufferings. As the novel advances, it becomes clear to readers that the three sisters of the mythical tale refer to the three sisters (Reham, Salma and Leila) whom Tarek met in the great stone plateau when he was in prison and whose destinies differ from one sister to the other. For example, Reham dies immediately after giving birth to Neda. Then, a great sandstorm strikes the valley. While Salma turns back to the apiary and takes shelter in an escarpment, Leila and the newborn baby Neda, take shelter in a cave whose walls protect them from the flying sands and the hyenas. With the increase of the waves of sands that poured from everywhere, the whole valley disappears: "Great tidal waves of sand rose over the barriers of trees, dropped into the valley, buried what remained of houses and orchards" (Alrawi, 2015, p. 263).

The final part of the narrative depicts Omar's kidnapping of his sister Mona from the hospital in Cairo when she is about to give birth. When Tarek departs, he leaves Mona under the watchful eye of her fanatical and religiously disturbed brother Omar, who is responsible for his sister's misery throughout her life. In her childhood, Omar allows the local barber to "cut" or mutilate his sister's female genitals, terminating the possibility of her sexual pleasure. Now, in the present of the narration, Omar kidnaps Mona from the maternity ward

and takes her to the moulid "to get the Saint's blessings for the baby" (Alrawi, 2015, p. 308) and then to the graveyard where Mona "cannot deny the power of the Lord to grant life and death. Where the meaning of eternal damnation will all be too apparent" (Alrawi, 2015, p. 310). Omar's embrace of the supremacist patriarchal ideology leads him to believe that he has the right to enforce his power over his sister. Nevertheless, Omar himself is oppressed by the corrupt hierarchal order of patriarchy. Mona and her baby stand for aborted and oppressed forces of change and justice in Egypt. Alrawi closes the novel with a touching and unforgettable scene, with Mona among tombs and on the verge of labor as the night comes. It is left to readers to imagine the destiny of Mona and her unborn baby who, like other fetuses, have "decide[d] not to be born" (Alrawi, 2015, p. 1).

I.5.1.2. *Taxi*

Like Alrawi's *Book of Sands*, *Taxi* (2006) is Khalid Al Khamissi's debut novel. Al Khamissi, who was born in Cairo in 1962, is a novelist, TV producer, former publisher and journalist. He received his BA in political science from Cairo University and his master's degree from the Sorbonne. His most prominent two works are *Taxi* (2006) and *Noah's Ark* (2009). *Taxi* presents a realistic picture of the Egyptian society at the days of former president Hosni Mubarak. *Noah's Ark* (2009) tackles the migration of Egyptians to search for a better life outside their country (Jaquette, 2013; see also Jacquemond, 2013). Block (2011) describes Al Khamissi as "the new literary star of the Arab world" and refers to *Taxi* as "an homage to the wit, wisdom and poetry of the cab drivers of Cairo" (Bloch, 2011, p.1).

While Alrawi's *Book of Sands* documents the events during and after the 2011 Egyptian revolution, Al Khamissi's *Taxi*, subtitled, "The novel that predicted the uprising" illustrates the endemic ailments at Mubarak's era that fueled the revolution. Gordon (2011) elucidates that "Egypt's revolutionary spring of 2011 was the outbreak of bent-up frustration,

humiliation, and anger shared by many Egyptians against widespread corruption in the last years of Husni Mubarak's rule" (p. 84). Al Khamissi could uncover such corruption in all aspects of life in the Egyptian society at that time in a somehow ironic and humorous way through the perspective of taxi drivers, who give voice to the lower class in the Egyptian society.

Taxi consists of fifty-eight fictional episodes recounting the author's experiences with taxi drivers going across Cairo. The tales that taxi drivers narrate to the author are various and heterogeneous. These stories mainly reflect the daily problems or misfortunes that have a negative influence on ordinary people and uncover the degree of demeaned conditions they have to bent to and endure. Those taxi drivers speak about their long working hours and the various side jobs they are obliged to take to make ends meet. They reveal their grievance against the football federation, describe a society full of villains who attempt to deceive and abuse naïve young girls, recall the hard times when they were victims to tricksters who deceived them, taking all they had earned during the day, and express their sharp criticism of the Al Salam ferry incident, a shipwreck in the Red Sea that caused many casualties. They also expect another battle with Israel (Gordon, 2011).

Besides, taxi drivers reflect on the misuse of the Emergency Law which grants the police total powers to arrest people, thus curtailing people's freedom. They complain about the way the government treats Egyptians at the time of crises and how they regard citizens as naïve or ignorant persons, who do not know what is going on in their country. Moreover, they criticize the idea of censorship which restricts their freedom of expression and their ability to criticize the political regime. They also show their anger towards bureaucracy, which wastes their time and money, and complain about the deterioration of the public education system, focusing on the problem of private lessons that burden students and their families on both financial and psychological levels. Furthermore, they talk about the negative

effects of advertisements and how they contribute to the destruction of society. The author discusses many other issues during his trips in Cairo taxis. Consequently, Jacquemond (2013) argues that in *Taxi* Al Khamissi attempts to draw "an all-encompassing picture of Egyptian society" that traces "ordinary Cairenes' struggle for survival against all odds" (p. 154).

Taxi received critical attention and evaluation from relevant thinkers and critics. For example, Galal Amin, who is an Egyptian critic and professor at the American University in Cairo, comments:

> This book [*Taxi*] is marvelous. It portrays a very honest and true picture of the conditions of the Egyptian society today as reflected by an important and intelligent social group, namely the drivers of taxis in Egypt. The consequence of this is a literary work of great beauty, giving an accurate depiction of the conditions of society and of Egyptian public opinion simultaneously.
>
> The book, with its honesty, sensitivity, and wit, comes as a refreshing breeze on a hot day, full of lying, affectation and boredom.
>
> It is one of the most beautiful books I have ever read in the description of the Egyptian society. It is difficult for me to imagine a reader of the book not sharing with me the same deep admiration (My translation; cited in Al Khamissi, 2006, p. 222).

Besides, Abdel-Latif (2008) counts *Taxi* as the most interesting of the books that record the socio-political diversions in the Egyptian society in the last fifty years. Moreover, Al-Farsi (2011) describes it as "a brilliant novel I enjoyed reading every line of" (p. 1). While Al Khamissi's *Taxi* portrays the socio-political and economic conditions in the Egyptian society at Mubarak's era, Naguib Mahfouz's (1985) novel *The Day the Leader Was Killed* traces the social, political and economical transformations during the days of Infitah under Sadat's rule.

I.5.1.3. *The Day the Leader Was Killed*

The Day the Leader Was Killed (1985) is a novel by Naguib Mahfouz (1911-2006), an Egyptian novelist and thinker who is considered the most important Arab writer in the 20th century. He was also the first Arab writer to win the Nobel Prize for literature in 1988. His novels are a rich representation of the sorrowful tensions accompanying his country's search for freedom and modernity (El-Enany, 1993).

Mahfouz was born in al-Jamaliyya, Cairo, where he was raised in a lower-middle-class family. His birthplace and social class shaped Mahfouz's fictional universe. The backdrop of his narratives is permanently urban. His novels are set in Cairo and sometimes in Alexandria. The village does not have any role to play in his fictive world. His novels are mainly populated by individuals from the (lower) middle-class seeking to progress in society, and focus on what they love and abhor, together with their aspirations and disillusions. Aristocrats, upper middle-class working members, as well as peasants, do not constitute a part of his usual scene. When they accidently play a role in his narratives, they are either depicted from outside or from the perspective of middle-class protagonists. The significance of their appearance is driven from their relationship with the middle-class heroes (El-Enany, 1993). El-Enany highlights Mahfouz's concern with the causes of middle classes in Egypt.

Mahfouz himself believes that middle classes are "the vanguard of the [Egyptian] nation" and that "the small bourgeoisie, that rejects the shortcomings of the upper bourgeoisie such as exploitation and love of power and is also aware of the vices of the proletariat forced upon them by poverty, produced Socialist Democracy which combines the best in Liberalism and Communism" (El-Enany, 1993, p. 28). Consequently, Mahfouz is worried to see the gradual disappearance of the majority of the small bourgeoisie under economic pressure in Egypt. This is clearly evident in *The Day the Leader Was Killed*. The novel adopts the point of view of the (lower) middle-class protagonists, epitomized by

Muhtashimi, Elwan and Randa, who struggle to maintain their social class and are sincerely concerned with the national causes of their country, such as poverty and corruption. Meanwhile, the upper-class members represented by Anwar Allam and his wealthy widow sister Gulstan are only bystanders and exploiters who seek power and money. However, Anwar Allam and Gulstan are only important because of their relationships with Elwan and Randa.

Mahfouz started his writing career as an essayist while he was a student in high school. He concentrated on philosophy and literary themes, in addition to writing short stories. At the beginning, he preferred philosophy to literature. However, he chose to focus on literary writing when his first short story was accepted for publication (Moosa, 1995). He continued writing essays from 1930 to 1945, and published his first collection of short stories, *The Whisper of Madness*, in 1938 (Moosa, 1995). This was followed by his first novel, *The Game of Fates*, in 1939. However, Mahfouz's prominence and esteem start with the publication of his *Cairo Trilogy* (*Palace Walk*, *Palace of Desire* and *Sugar Street*) in 1956-57, which won him a reputation as the unparalleled master of narrative in the Arab world (El-Enany, 1993). Among Mahfouz's other novels are *Rhodopis* (1943), *The Struggle of Thebes* (1944), *New Cairo* (1948), *The Beginning and the End* (1950), and *The Thief and the Dogs* (1961).

The Day the Leader Was Killed is about the struggle of the lower middle-class families to survive under Sadat's Egypt. It tells the story of the two lovers Elwan and Randa who cannot fulfill their dream in marriage because of the inflation and soaring prices resulting from Sadat's economic open-door policy. Elwan's salary, together with his parents' and his grandfather's pension are hardly sufficient to cover their essential needs. Randa's family is as poor as Elwan's. Both families dwell in the same old building, which is depicted as "lost amidst towering buildings – an intruder among the rich" (p. 7). Randa shares a bedroom with her divorced sister, who returns to live in their parent's house.

Elwan and Randa got engaged at the end of Nasser's regime and their engagement continues till Sadat's rule, when they have to meet the negative consequences of Sadat's Infitah policy. Elwan and Randa's routine of meeting to talk about love has turned into permanent debates about what the narrator calls the "Economics Group: the flat, the furniture" and "the burdens of a life together" (p. 10). This situation sets the conflict in the story. Elwan and Randa are employees at the same government company, where they work in the Public Relations and Translation Department, respectively. However, they are unable to secure the apartment and furniture, which are the pre-requisites to get married, and their wedding is perpetually deferred. So, Randa's mother visits Elwan's grandfather, Muhtashimi Zayed, and asks him to convince Elwan to break off the engagement. Muhtashimi is an old person. He is dreamy and unable to provide any practical help to Elwan. Throughout his long lifetime, he experienced the political regimes of Egypt from Saad Zagloul to Sadat. According to El-Enany (1993), Muhtashimi "probably stands for the atemporal, all-encompassing character of Egypt, having survived many leaders and conflicting policies without ever being engulfed by any one current" (p. 93). As a result of Randa's mother's visit, Elwan breaks off his engagement with Randa: "I now free you from my bondage" (p. 35), Elwan said.

Elwan and Randa's corrupt boss at work, Anwar Allam, takes advantage of their separation and seeks to achieve his concealed plans for Randa and Elwan. Firstly, Anwar plans to marry off Elwan to his rich old sister Gulstan. Anwar tells his sister about the problem of Elwan and Randa showing that Elwan's principles are the obstacle in their way to marriage: "What makes matters worse is that Elwan is a man of principles" (p. 25), said Anwar. Gulstan admires the personality of Elwan and attempts to develop her relationship with him. Secondly, Anwar intends to marry Randa himself: "Randa is a wonderful girl and time is getting the better of her" (p. 26), Anwar said. Consequently, Anwar proposes to

Randa and under pressure of her family and her desire to keep her dignity and assert herself, Randa agrees. However, after marriage, Randa discovers Anwar's deceit. Anwar's "flirtatious fashion that spells out admiration and sympathy" (p. 51) towards Randa stops after marriage, and Randa realizes that she is simply a tool for Anwar to increase his influence and power: "I am simply no more than a means to an end, quite worthless other than my function as such. My job here is to be courteous, to entertain and offer drinks" (p. 64). Randa feels that she is objectified. The word "nothing" in "I had sold myself for nothing" (p. 63) negates the paradise that Anwar promised her earlier in their relationship. Anwar turns to be a businessman. Randa is a mere commodity, and there was a transaction, but it was not a clean one based on fair play, it was one typical of Infitah where deceit is the common denominator in all transactions.

Randa's dignity prevents her from continuing in this slavery-like relationship and seeks a quick divorce, which occurs in their honeymoon. Meanwhile Elwan develops a relationship with Anwar's rich widow sister Gulstan and intends to marry her. However, Elwan, still being obsessed with the idea of not selling himself, ultimately refuses to marry this rich old woman. In addition, as Elwan learns of Randa's divorce and becomes aware of the genuine intention of Anwar's marriage to Randa, Sadat is assassinated. The country's political confusion is thus added to Elwan's private turmoil. This scene marks the climax of the novel. Against the backdrop of general chaos and horror, Elwan goes to Gulstan's villa and finds Anwar there. In a state of rage, Elwan kills Anwar in revenge for what he did to them. This "simplistic parallelism" of Anwar Sadat's assassination and Anwar Allam's death "serves to show the fall of the supreme head of a corrupt regime" (El-Enany, 1993, p. 94). Gulstan attempts to hide the crime by alluding to Anwar's previous history of chronic heart conditions, but she cannot. As a result, Elwan is imprisoned. The novel ends with a touching scene in which Elwan's grandfather Muhtashimi regrets what has happened to his dear grandson. He also reflects his

hope that Elwan can ultimately marry his beloved Randa once his time in prison is over. By then Elwan may have inherited Muhtashimi's place, which will make it possible for Elwan to finally get married to his sweetheart.

I.5.2. Tools of Analysis and Procedure

This thesis starts its investigation of the discourse from top (represented by the discourse-world) to bottom (represented by text-worlds and sub-worlds). In accordance with this hierarchical order, I begin my analysis of the selected novels in a reverse chronological order of publication, starting with the most recent, i.e. *Book of Sands* (2015), continuing with *Taxi* (2006), and ending with *The Day the Leader Was Killed* (1985). I choose to study these three novels because each one of them is written against the background of a specific period in Egypt's contemporary history. More specifically, *Book of Sands* is set in the Egyptian 2011 Revolution and its aftermath, while *Taxi* and *The Day the Leader Was Killed* deal with Mubarak's and Sadat's periods respectively.

Chapter Two starts with the application of Text World Theory to Karim Alrawi's *Book of Sands*. Text World Theory is a multi-layered, hierarchical model of discourse analysis. I choose Text World Theory to examine *Book of Sands* for two main reasons. Firstly, Text World Theory is perfectly suitable for a deeper analysis of the main thematic features in *Book of Sands*. *Book of Sands* directly discusses serious religious, socio-political and cultural changes in Mubarak's and post-Mubarak's Egypt. However, many themes in *Book of Sands* are deeply related to Egyptian local culture. Thus, the researcher's Egyptian background is essential in deciphering the implied meanings and messages of the text. Secondly, Text World Theory generates three interconnected analysis levels which are the discourse-world, text-worlds and sub-worlds. These three levels of analysis help in relating the different linguistic and thematic characteristics of *Book of Sands* while bringing to the fore the novel's

connection of past and present around the axes of significant cultural, gender, social and political changes in contemporary Egypt.

In Chapter III, I have chosen to apply Blending Theory to *Taxi* for two main reasons. Firstly, *Taxi* is better attuned to the blending approach, which focuses on sentence-level metaphors as instigation for deeper understanding of the hidden meanings of the narrative text, because *Taxi* uses more metaphors than the other two novels. Secondly, unlike *Book of Sands* and *The Day the Leader Was Killed*, *Taxi* is narrated in a somehow humorous and ironic tone and this helps address the second research question, which aims to show how humor and / or irony are created in such metaphoric expressions.

Finally, Chapter IV focuses on the study of *The Day the Leader Was Killed* and combines Text World Theory and Blending Theory to examine the novel's aesthetic and thematic qualities. This analytical framework allows for the development of a comprehensive understanding of *The Day the Leader Was Killed* at both the macro and micro levels, underscoring text's rich content and language. Secondly, the detailed analysis of *The Day the Leader Was Killed* at the macro and micro levels shows forms and conditions of socio-economic, cultural and political issues that find new expressions in the later novels *Taxi* and *Book of Sands*. Thus, *The Day the Leader Was Killed* foresees deep-seated problems in Egypt.

Consequently, the analysis of the novels is arranged in inverse chronological order for aesthetic and thematic reasons. To begin with, I argue that while Text World Theory is the best theory to examine the different thematic and linguistic qualities of *Book of Sands* and Blending Theory is the best theory to study ideas and metaphors in *Taxi*, *The Day the Leader Was Killed* is better studied through the combined lens of Text World Theory and Blending Theory. Moreover, the inverse chronological order better shows the interconnections between the successive historical and political regimes and changes in Egypt from our present

historical perspective. It also highlights the survival of certain cultural and social problems in Egypt, particularly in relation to gender relations and the relationship between the authorities and common people.

I.5.2.1. Text World Theory and *Book of Sands*

To begin with, Text World Theory is a cognitive approach of discourse processing. It focuses on the examination of either stretches of discourse or the entire text, rather than focusing on the sentence-level (Harbus, 2012). This theory thus highlights the macro level analysis of the texts in order to reveal the way in which readers comprehend the novel as an entire structure consisting of three conceptual interconnected levels, namely, discourse-world, text-worlds and sub-worlds. The text-world framework was firstly devised by Werth (1999) and further augmented by Gavins (2007). This framework assumes that people partaking in a discourse construct mental representations or text-worlds of that discourse (Lugea, 2016b; Gavins, 2007, 2016a). This enables them to conceptualize and understand the ideas motivated by the discourse at hand (Harbus, 2012, Gavins, 2007). In order to do this, Text World Theory analysis begins by dividing discourse into three conceptual interconnected layers: (1) the discourse world, (2) text-worlds and (3) sub-worlds (Werth, 1999).

Firstly, I focus on elucidating the discourse-world of *Book of Sands*. This is the first step in data analysis (see Chapter Two). Gavins (2007) points out that Text World Theory begins its examination of communication and the mind at the instantaneous layer of discourse creation; i.e., when there exists somebody to initiate it and someone else to perceive it. This interaction, alongside its context, constitutes the first level of the text-world model, namely, the discourse-world. Gavins (2016a) defines it as "the immediate situation surrounding the production and perception of language" (p. 446). In other words, the

discourse-world is the real-world which participants in a language event share. This world is not only furnished with participants and their surroundings, but also with the perceptual, experiential, linguistic and cultural information those participants bring with them to the language situation (Lugea, 2016b).

Gavins (2007) differentiates between various kinds of discourse-worlds. Among them are shared and split discourse-worlds. In shared discourse-worlds, participants of discourse communicate at the same time and space, like in face-to-face conversations, whereas in split discourse-worlds, participants are separated spatially and temporally, like in the case of written texts (Lugea, 2016a). I suggest that the discourse-world of *Book of Sands* is split since participants (the novelist Karim Alrawi and myself as the reader and analyst) occupy different spatial and temporal confines. Therefore, the novelist's environment surrounding the production of *Book of Sands* becomes of subordinate importance to me and his text becomes the mere source of information through which I could increment knowledge and built my text-worlds (Gavins, 2007, 2016a).

The second conceptual layer identified is the text-world. Text-worlds are the mental representations readers build while reading (Gavins, 2016a). In Harbus' (2012) terms, a text-world of narrative fiction is the "conceptual space, or mental construct, created specifically from accumulated textual information, and build up from knowledge that the reader assumes is held in common with the writer" (p. 71). The structure and content of such mental representations are provided by the linguistic markers provided by the text, as well as by inference driven from the reader's background and individual experiences (Gavins, 2003). Besides, the two types of textual information (world-building elements and function-advancing propositions) that constitute a text-world are pinpointed. Werth (1995b) argues that "deictic information, frame knowledge and inferencing combine …to give the reader a very rich mental representation of the setting" (p. 185) of a literary work. These are described

as the world-building elements of the text-world and give a sense of its time, place, characters and objects. However, the world-builders indicate only the background of the text. What constitutes the foreground is what Werth (1995b) terms function-advancing propositions. These indicate states, actions or events that advance the text-world (see also Gavins 2016a; Gavins and Lahey, 2016).

The final layer examined is sub-worlds. Once the originating text-world is established, many other worlds are created as a departure from the parameters which set up the initial text-world. Such departures constitute the final level of the text-world model and are named sub-worlds in Werth's (1999) original version of Text World Theory. Sub-worlds are classified into two distinct categories in Gavins' augmentation of the framework: (1) world-switches and (2) modal-worlds. It is Gavins' terminology that is employed in the analysis.

The first classification, world-switches, is created as a result of a change in the spatial or temporal confines of the originating text-world. Instances of such worlds include flashbacks and flashforwards. In addition, examples of direct speech and direct thought are included also in this category since they change the time frame of the text-world when incorporating present-tense propositions into past-tense fiction (Gavins, 2003).

The second classification, i.e., modal-worlds, is constructed by the use of modal expressions in discourse. Gavins (2003, 2007) further divides this category into three different types of world, namely, deontic, boulomaic and epistemic modal-worlds. Deontic modal-worlds result in the use of deontic modality which reveals the degree of obligation connected to a particular behavior. Modal auxiliaries such as "may", "should", "must", etc. usually instigate the construction of such kinds of world, portraying future states of affairs not actualized at the moment of their creation. Likewise, boulomaic modal-worlds are established by boulomaic modalisation (e.g., lexical verbs such as "hope", "wish", "want")

which reflects the desires of participants engaged in a particular discourse. These worlds also depict unrealized situations, according to their creators.

The final type is called epistemic modal-worlds. These are created by epistemic modality marked by modal auxiliaries such as "could", "might", etc. and the modal lexical verbs "think", "suppose" and "believe". Epistemic modal-worlds also describe conditions positioned in an epistemic distance from the participants or characters of a discourse. Additionally, epistemic modal-worlds are also revealed through a sub-category of perception modality (e.g., "clearly", "apparently", "obviously", and so on) reflecting the degree of commitment to the truth of a particular proposition by means of visual human senses (Gavins, 2003).

I.5.2.2. Blending Theory and *Taxi*

The macro Text World Theory analysis is followed in Chapter Three by the application of Fauconnier and Turner's Blending Theory—or Conceptual Integration Theory— resulting in a micro analysis of selected metaphors in Al Khamissi's *Taxi*. I delve deep into the text and show how metaphors are conceptualized in the reader's mind using the mechanisms of blending theory. This micro analysis also shows how humor and / or irony are generated in such metaphorical blends through the clash of incongruous or contradictory elements inside the blended space and how the resultant humor or irony are exploited by the author to criticize some dominant political and social issues in the Egyptian society before the 25th of January 2011 Revolution.

The first step in the micro analysis is the identification of metaphors that blending theory can be applied to. These metaphors are selected for their consistent contextual and stylistic significance in the development of the plot and the conflicts in the novel. They reflect major struggles, changes and implied messages in the text. For instance, Harbus

(2012) notes that "The creation and processing of metaphor is one instance of what has become known as conceptual blending. This theory explains how the brain integrates information, and accounts for how the combination of ideas can be more than the sum of its parts" (p. 52). Blending theory was originally developed by Fauconnier and Turner in 1980s to account for the way in which new meanings are created. Liu and Gao (2010) refer to it as a novel framework concerned with human beings' mental operations or activities in the construction of meaning. The main tenet of this theory, according to Fauconnier and Turner (1998a, 2002), is that the construction of meaning involves the activation of a conceptual integration network consisting at least of two input mental spaces, a generic space and a blended space. Fauconnier (1997) defines mental spaces as small cognitive patterns or buildings that propagate and develop while people are thinking and speaking. Each mental space often deploys or contains a partial representation of a particular aspect or scenario. Across these input spaces, there occur cross-space mappings or counterpart connections between their components. The generic space represents the information shared by the input spaces. Additionally, the fourth input space, the blend, receives selective projections from the inputs and develops a unique inference. This novel inference is named "emergent structure" by Fauconnier and Turner.

The emergent structure is the new meaning that is originated within the blend and is not found in the separate inputs. Fauconnier and Turner (2002) argue that this novel inference is created in three stages, namely, composition, completion and elaboration. Composition refers to the contiguity of knowledge from distinct inputs. This contiguity constructs new relations in the blend (Coulson, 2006). However, composition only is unable to show the conceptual richness of blends since this richness mainly arises in the stage of completion in which certain structures from the conceptualizer's background knowledge are integrated to the blend (Gomola, 2018). Turner (2007) argues that "we rarely realize the

extent of background knowledge and structure that we bring into the blend unconsciously. Blends recruit great ranges of such background meanings" (p. 479). Ultimately, elaboration is seen as a process in which readers or conceptualizers simulate the scenarios in the blend using their imaginative capacities (Turner, 2007). Through these processes, blended spaces "develop their own logic and structural organization, and enable unique inferences which are not available in the input spaces" (Mandelblit and Zachar, 1998, p. 247).

In the analysis, the input spaces of the conceptual blending network for each metaphor are illustrated and visualized through constructing a figure for each network. Each input space reveals a new or different domain of the metaphor. The generic space which maintains structure common to the input spaces is shown together with the blended space which elucidates the new meaning for every metaphoric blend. Besides, this analysis illustrates the three steps –composition, completion and elaboration—from which the new meaning emerges. Furthermore, a background space is added to each network to assist or facilitate the reader's conceptualization and understanding of these metaphoric blends through activating the background information related to each metaphor (see also Vengaliene, 2011). The analysis in this chapter ends in demonstrating how humor and / or irony are created in these metaphoric blends through the collision of incongruous elements which are projected into the blended space.

I.5.2.3. Text World Theory and Blending Theory in *The Day the Leader Was Killed*

Chapter Four combines Text World Theory and Blending Theory in the analysis of Mahfouz's *The Day the Leader Was Killed*. This chapter begins by applying the text-world model to selected extracts from the novel that set the conflict in the story and trace the development of the characters and the negative effects of Sadat's open-door economic policy on their social lives. Then, the salient metaphors in the same extracts are analyzed using

blending theory. Thus, this integrational research method aims to provide a comprehensive analysis of the text on both macro and micro levels that may enrich stylistic and contextual analyses of non-western works and encourage further explorations and combinations of different literary, linguistic and stylistic theories.

CHAPTER II

A TEXT WORLD THEORY ANALYSIS OF KARIM ALRAWI'S

BOOK OF SANDS

The aim of this chapter is twofold: it provides a theoretical overview of Text World Theory before applying it to the analysis of Karim Alrawi's (2015) *Book of Sands* in order to address research question (1), previously formulated as "How does Text World Theory help readers of Alrawi's *Book of Sands* process and comprehend the novel as a conceptual structure consisting of different layers?" Therefore, this chapter is divided into two halves. The first part provides a theoretical outline of Text World Theory and its components, namely, the discourse-world, text-worlds and sub-worlds in sections II.1, II.1.1, II.1.2 and II.1.3 respectively. Then Gavins' augmentation of Werth's sub-worlds comes in section II.1.3.2. Besides, two further aspects of Text World Theory, i.e. negation and world-repair, are represented in sections II.1.3.3 and II.1.4. Further applications of Text World Theory to Literature and other languages are also introduced in section II.2. In the second part (see section II.3), I apply Gavins' augmented version of Text World Theory to some extracts selected from Alrawi's *Book of Sands*. The extracts tackle some political, social and religious issues in an unspecified Arab Capital. However, the geographical setting of the events reduce the possibilities of that city to that of Cairo, Egypt during and after the 25th of January 2011 Revolution.

II.1. Introduction to Text World Theory

Text World Theory is a cognitive discourse theory. The theory was originally founded by Professor Paul Werth in the late 1980s. Werth's thoughts and ideas concerning the text-world framework were published in a series of articles (Werth, 1994, 1995a, 1995b, 1997a, 1997b) and finally were represented in his manuscript which is entitled *Text Worlds: Representing Conceptual Space in Discourse.* This manuscript was edited by Mick Short and published in 1999 after Werth's death (Gavins, 2007; see also Lugea, 2016a). Gavins (2007) remarks that the text-world approach "has aroused and sustained the interest of the academic community far beyond Werth's own lifetime" (p. 7).

Werth (1999) bases his approach on the assumption that all of semantics and pragmatics work according to a group of accumulated cognitive domains, i.e. "mental worlds". He assumes that "reality" is an idea which we agree upon but do not have direct access to. For him, the usage of language is bound up with the notion of context since any usage of language must take place in a context of situation. This also assumes the existence of a conceptual level of comprehension which will be created as a result of the interaction between a speaker and hearer(s). Werth (1999) refers to the former , i.e. the context in which the discourse is taking place, as the "immediate situation" and calls it the discourse world, while the latter, which is the conceptual level of comprehension or mental representations that participants of this discourse create, is called the text world. Although the discourse world and the text world are both constructs, the first depends on perception, while the second relies on memory and imagination.

Gavins (2007) also takes the notion of context into consideration when reflecting on the way in which text-worlds are constructed. Her definition of Text World Theory as "a discourse framework" (Gavins, 2007, p. 8) reflects the point that Text World Theory does not concentrate solely on how a particular text is created, but highlights also the importance

of contextual elements accompanying the text in its construction and comprehension. A discourse is then a combination of text and context. It represents an event of language or an interaction between different human beings with shared goals, interacting within a certain space and at a certain time (Werth, 1994). A similar reference is also given by Stockwell (2002): "A world is a language event involving at least two participants, and is the rich and densely textured real-life representation of the combination of text and context" (p. 136).

Werth (1999) shows that a discourse is not only a set of sentences created randomly, but it is an intentional and mutual attempt in which a speaker and hearers interact in order to construct a coherent and meaningful mental representation. A discourse is willful because it has a purpose. All discourses are created to achieve a certain task or purpose ruled by the principle of communicativeness. Besides, participants should consciously take part in a discourse. Therefore, cases like "automatic writing" and "talking in one's sleep" are neglected. It is a mutual endeavor since the recipient's participation is very important. This, then, contradicts the notion that the utterer has the main role in a discourse while the recipient has no role to play except perceiving language passively.

Language, according to Werth (1999) is "a phenomenon bound up with human experience" (p. 20). He claims that endowing linguistics a human feature will ensure its existence in the future. This is the main pillar of Cognitive Linguistics and of the model he calls for. Although it takes the Chomskyan program as its ancestor, it adopts a distinct methodology. It considers discourse rather than sentences as its main data. It also aims at illustrating mental not abstract paradigms (Werth, 1999).

Werth (1999) states that a text or discourse is an interaction between a producer and recipient(s) to set up a "world" in which its elements are composed appropriately to be understood. This contradicts the generative viewpoint that a text is analyzed as a mere series of sentences considered separately of context and user and then semantically. Werth (1999),

on the contrary, refers to the importance of introducing the idea of a "conceptual background". He names the conceptual background the "text world", borrowing it from the work of Teun Van Dijk (1977). A text world is "a deictic space, defined initially by the discourse itself, and specifically by the deictic and referential elements in it" (Werth, 1999, p. 20). It is similar to Fauconnier's (1985) idea of "mental space". The deictic and referential components are introduced by the discourse. The referential component stimulates some areas of memory called frames. Frames are an organized set of experiences and situations exist in memory as individual elements (see Minsky, 1975, Fillmore, 1982 and 1985). This is why every single person will constitute a different text world from the same discourse. However, every individual will need to follow the rules of the text-world approach in order to build his own text world (Werth, 1999) (see sections II.1.2 and II.1.3 below).

Gavins (2007) argues that our previous knowledge and experiences play a vital role in determining the mental representations we create for people. As for Gavins (2007), language is the stimulus that prompts us to create such mental representations. Gavins calls these mental representations "text-worlds" and claims that they "enable us to conceptualize and understand every piece of language we encounter" (Gavins, 2007, p. 2). Therefore, the primary base of Text World Theory is structured by cognitive and experiential notions:

> Text World Theory is a model of human language processing which is based on the notions of mental representation found in Cognitive Psychology and which shares the experientialist principles of Cognitive Linguistics (Gavins, 2007, p. 8).

The way in which these text worlds are constructed, their conceptual design, and the way in which human beings utilize them are the main concentration of Text World Theory (Gavins, 2007).

Werth (1999) differentiates between three distinct types of worlds, all of them constituting an element of an event of language: discourse worlds, text worlds and sub-worlds. Although these types of world occupy distinct functions, they look alike. All these worlds contain deictic and referential components to specify a discourse level. Besides, the participants in a current discourse are able to understand the main skeleton of the world they are engaged in by setting up a common ground for the topic under discussion. This topic will definitely be about some "state of affairs", which can be seen as the information and details composing it. The first identified level of discourse is, then, the discourse world.

II.1.1. The Discourse World

The discourse world, according to Werth (1999), is "the situational context surrounding the speech event itself" (p. 83). The discourse world not only includes the participants and what they can view by their sense organs, but it must include also what they perceive from the surrounding context. This is a crucial element because the discourse world cannot merely be viewed as a "sense input". What this indicates is that the participants should have the ability to identify both existing and non-existing qualities and to infer connections between objects (Werth, 1999).

The existence of the participants in situations should be taken seriously since situations cannot occur without the presence of sentient human beings. Werth (1999) suggests that situations should not be considered only as a combination of entities existing in a spatio-temporal environment, but should be seen as some "states-of-affairs conceived of by participants" (p. 84). "Conceived of" contains perception, remembering and imagination. Situations do not take place in an empty domain or for no reason, they are initiated by the existence of the human will. A theory of situations, then, should be viewed as experiential, otherwise, it will be confusing.

According to Gavins (2007), the discourse-world highlights a present situation of communication occurring between human beings. The existence of human beings is therefore a prerequisite for a discourse-world to continue. Moreover, the discourse-world not only includes living participants with things and elements surrounding them, but also the personal and cultural information those participants provide to the language of the current situation. The discourse-world level, thus, provides ways of investigating how a set of contextual elements combine to affect both the creation and apprehension of a particular discourse. This does not mean that tackling context is an easy matter. The inclusive examination of discourse requires that we realize its complexity from the very beginning in order to introduce an analytical model that can solve this complexity and makes it easier to deal with. Text World Theory attempts to do this by dividing each discourse into a set of conceptual layers (Gavins, 2007) as the analysis of Alrawi's *Book of Sands* will show.

The discourse-world, as illustrated by Gavins (2007), is governed by two rules. The first is that the discourse world is created by the human will. Taking in this voluntary side of communication is necessary to comprehend the entire discourse process. The second is that the discourse process is purposeful. Human beings involved in a discourse world situation, whether written or spoken, always have a purpose. Whatever type of this purpose, it is governed by the human will. This will not only shape our conduct and affect our conceptualization of a discourse, but it is what should be revealed from the recipients as well.

Therefore, the creation of all discourse-worlds is based on the idea that all participants are voluntarily engaging in an act of communication. When we perform any action such as speaking, listening, reading or writing, it is performed on the basis that all participants are involved in a joint communicative effort. When participants in this communicative act feel that there is misunderstanding or confusion, they can ask for clarification, repeat and organize ideas in order to achieve the goal of communication. In this way, the discourse-

world is "an act of negotiation in process" (Gavins, 2007, p. 20). The subject of negotiation between participants in the discourse-world is the text worlds that they cognitively create to comprehend the language of this communicative event. Text World Theory, then, views communication as a highly dynamic process. Meaning and understanding are not static processes. They can be developed and changed by people inhabiting the discourse-world.

The purpose of this act of negotiation is to reach what Werth (1999) calls the common ground between participants. For Werth (1999), discourse is "a joint venture for building up a common ground" (p. 85). The series of propositions referred to in the discourse has a subset of deictic terms defining place, time, relationships with the speaker, entities and information concerning all of them. This deictic subset relates to what Werth (1999) calls the text world, and it indicates the conceptual space of its discourse. The propositions highlighted in the discourse, their entailed propositions and the propositions emerging from participants' knowledge all construct the Common Ground (CG) of the discourse. The CG is defined by Werth (1999) as follows:

(i)   at any given point in the current discourse, all those propositions which have been expressed and tacitly accepted, together with:

(ii)   any propositions evoked by (i) from general to mutual knowledge, though not necessarily expressed (p. 49).

Considering discourses as joint trials to negotiate a CG, Werth (1999) postulates the existence of some principles to govern discourses. The principles are: (i) communicativeness, (ii) coherence and (iii) co-operativeness.

The principle of communicativeness, also known as informativeness, states that any type of discourse should have a goal and participants should proceed to achieve this goal,

unless a proof is found to do otherwise (Werth, 1999). The second principle of discourse introduced by Werth (1999) is coherence. Coherence is classified under the category of relevance. The principle states that "entities, events and propositions are not introduced into the Common Ground superfluously" (Werth, 1999, p. 50). However, "it is possible to introduce inconsistent propositions, providing (i) they cohere (are relevant), and (ii) they are also marked by one of the large number of disjunctive elements (however, moreover, on the other hand, etc.)" (Werth, 1999, p. 50).

The third principle is co-operativeness. This principle entails responsibility, authoritativeness and reliability. According to the principle, participants of a discourse agree to negotiate a CG as efficiently as it occurs with the other principles. A fraction of this efficiency emerges from a mutual comprehension of the part each entity plays in the CG. This combines showing responsibility as in agenthood, and authoritativeness as in modality, propositional attitude and truth-assessment. These may be integrated together to assess propositional reliability of each participant (Werth, 1999).

The entities populating the discourse are classified by Werth (1999) into participants and non-participants. The participants are the persons who form the discourse and direct it. Non-participants, on the other hand, play no role in the discourse process. Non-participants, according to Werth (1999), are of two types; the "third person" type and the "voyeur" type. The "third person" kind of non-participants may function as entities in the text world level, whereas the "voyeur" type has no role to play either at the discourse world level or the text world level.

Gavins (2007) goes on to emphasize the importance of the existence of human beings for a scene of linguistic communication to happen. She indicates that the engagement or participation of those human entities in the discourse-world is deliberate and willful. Human

beings who start the discourse-world are referred to as the "participants" in Text World Theory terms.

Gavins (2007) also refers to the discourse-world of written texts as split because the participants are in different places and different time. She enumerates some reasons which lead to split discourse-worlds. For instance, in telephone conversations, the participants are interacting in the same time but have different locations. In recorded discourse, the participants differ in their temporal as well as physical circumstances. In written texts, therefore, the current surrounding of the discourse-world becomes of subordinate significance to the textual components which act as the principal vehicle of communication between participants. This notion of split discourse-world is also applicable to *Book of Sands* since the participants, the author and readers have distinct time and places.

In Text World Theory, each element present in the text activates a specific area of our information. Werth (1999) and Gavins (2007) argue that the principle governing this activity is called the principle of text-drivenness. This principle paves the way to investigate context systematically through controlling the enormous amount of personal information which each participant brings with him to each discourse-world, and which has the ability to affect our production and reception of language in a variety of ways. The principle of text-drivenness "specifies that, from the vast store of knowledge and experience available to the participants, it is the text produced in the discourse-world that determines which areas are needed in order to process and understand the discourse at hand" (Gavins, 2007, p. 29). The principle of text-drivenness is realized in the second conceptual level of the text-world model, i.e. the text world.

II.1.2. Text Worlds

The second conceptual layer of Text World Theory is the text-world. Werth (1999) describes text worlds as mental buildings and refers to them as "conceptual scenarios containing just enough information to make sense of the particular utterance they correspond to" (p. 7). Many, if not all, discourses, represent situations which are different from the immediate situation of the language event introduced by the discourse itself. These situations are referred to as text worlds. A text world, therefore, differs from the discourse world in which the linguistic communicative act occurs in a significant point, namely, the text world is the situation described in this linguistic interaction (Werth, 1999). The text world is text-driven and further supported:

- either by the experiences remembered by the participants, i.e. the contents of memory;
- or by speculations created by the participants, i.e. produced by the imagination (Werth, 1999, p. 87).

Semino (2009) refers to the mental representations of narratives and literary works as cognitive and cultural structures created by utterers or authors at the stage in which the text is innovated and perceived by recipients or readers at the stage of text understanding. Eco (1990) described the text worlds of fiction and literature as "rich, dynamic and furnished worlds" (cited in Semino, 2009, p. 40). They are peopled by sentient human beings having particular features, performing particular actions occurring in particular places (Semino, 2009).

Whilst a text world is being constructed, a theme of negotiation is found. This theme includes a situation or a set of situations existing in the text world. These situations, in turn,

are composed of a set of propositions which constitute a body of information. This body of information emerges from: (1) textual information and (2) background knowledge. Werth (1999) describes the information which sets up the text world as background information or "world-building" information in Text World Theory terminology. The information emerges from the contribution of discourse is described as "foreground" and is referred to as "function-advancing" information in Text World Theory terms.

Both background and foreground knowledge form the common ground which is defined as "the totality of information which the speaker(s) and hearer(s) have agreed to accept as relevant for their discourse" (Werth, 1999, p. 119). It is important to notice that the common ground is subject to modification as the discourse continues. Novel information may be introduced and old information may disappear.

The world-defining elements constitute the background of the text and contain the deictic and referential knowledge of the text world. This can be illustrated as follows:

(i)   deictic information defines spatial and temporal relationships as clustering around a notional zero-point (which may represent the speaker's viewpoint or that of other entity);

(ii)   referential information specifies the entities present in the text world together with the properties and interrelationships (Werth, 1999, p. 52).

Gavins (2007) claims that the inevitable connection between the mind and the body is the main notion upon which all cognitive approaches to discourse research is based. This connection can be indicated partly by the language we use to show our place in the world and our relationships with what surrounds us. The linguistic expressions we use to reveal these things are related to an area of language known as deixis. Gavins (2007) argues that the

deictic expressions we use in our everyday communication are the basis upon which we create our mental representations of discourse. These deictic terms are referred to as world-building elements in Text World Theory terminology.

The world-building elements function first to constitute the spatial surroundings of the text world. They define or specify the location of the discourse. This location can be real or fancied, new or common. Examples of deictic expressions which set the location of the text world include: locatives (in Sheffield, downstairs, abroad), spatial adverbs (here, there, far away), demonstratives (these, those, that) and verbs of motion (come, go, run away). These expressions are conceptualized according to their relationship with the origo that is "the zero reference point of subjectivity (I, here, now)" (Gavins, 2007, p. 36). The world-building elements specify the time of the text world as well. Examples of the deictic expressions which constitute the temporal boundaries of the text world combine: locatives (in ancient times, three months ago, in future years), temporal adverbs (today, yesterday, tomorrow), and transformation in tense and aspect (Gavins, 2007).

Time and space are not the only world-builders constituting a text world. World-building elements can also name objects and entities, or provide much information about the social and personal relationships between participants. For example, personal pronouns, definite articles and definite reference can be utilized to show who and what exists in a text world. This referential information is connected to experiential and cultural knowledge frames which have a specific function especially when there is no direct relationship between the discourse and the discourse-world.

Once the world-building elements of a text world are established, function-advancing propositions push a discourse forward (Gavins, 2007). The function-advancing propositions constitute the foreground of the text, i.e. what the text is about. A function-advancing or plot-advancing proposition is a "non-deictic expression which functions, for the most part, as part

of the motivation for setting up a text world in the first place: it tells the story, it prosecutes the argument- in short, it helps to satisfy the speech act upon which the discourse at that point is founded" (Werth, 1999, p. 190). Function-advancing propositions include some novel information to the discourse and hence help to furniture discourse-world participants' knowledge (Werth, 1994).

Gavins (2007) resorts to Systemic Functional Linguistics (Halliday 1994) in order to expand her explanation of the notion of function-advancing propositions. She provides an explanation of the linguistic forms adopted from Systemic Functional Linguistics that can be used as function-advancers. Among the six types of processes proposed by Halliday and Matthiessen (2004, pp. 170 & 171), which are Material, Behavioral, Mental, Verbal, Relational and Existential processes, Gavins (2007) selects only four processes, namely Material, Mental, Relational and Existential, that can be used as means of discourse advancement. Material processes describe some kind of action or event in a discourse and contain an animate or inanimate actor. Mental processes include the process of perception, cognition and reaction in a discourse. Existential processes stipulate the presence of an item in a text-world. They can also "function as world-builders in the text-world" because "they simply nominate certain items as present" (Gavins, 2007, p. 62). Finally, relational processes indicate that there is a type of relationship between elements in the text-world. By doing this, Gavins has made "the function" of those function-advancing propositions clearer. The contribution of the text-world framework, then, lies in its ability to "describe the experiential significance of those functions in the discourse as a whole" (Gavins, 2007, p. 64).

According to Werth (1999), then, two broad types of language situations exist alongside in a given discourse. The first is the immediate situation, i.e. the discourse world and the second is the textual situation, i.e. the text world. There are some commonalities between both of them that can be illustrated as follows:

(i)   Protagonists

Protagonists include participants, characters and sub-characters. They are living human beings at any level of a discourse. Their role is to examine truth, probability and co-operativeness at the level they inhabit. At the discourse world level there are participants.

(ii)   Participants

Participants consist of a speaker, hearer(s) and overhearer(s). "The speaker and the hearer occupy privileged positions in any discourse, shown by the referentially and anaphorically special features of terms of them" (Werth, 1999, p. 82). The term "overhearer" which is adopted from H.H.Clark (1992) is used to indicate the existence of an entity that has no role to play in the discourse world but may be indirectly spoken to. The living entities inhabiting the text world are characters.

(iii)   Characters

Characters that are classified as enactors and bystanders must be rational sentient human beings as participants. The difference between enactors and bystanders is that enactors play an active role at the text world level, while bystanders are passive inhabitants. However, they must be calculated as characters in the text world. Werth (1999) adopts the terms "enactor" and "bystander" from Emmott's (1992) and (1994) works respectively. The sub-world level is peopled by sub-characters.

(iv)   Sub-characters

Sub-characters include sub-enactors and sub-bystanders and have function at their level as participants and characters.

In addition, a distinction is made between simple text worlds and complex text worlds. Simple text worlds are worlds in which the deictic features and function-advancing information are completely in agreement with each other. Simple text worlds follow the classical Greek Units of Person, Place, Time and Action. All incidents occur within one place, one time phase and with only one present entity. A simple text world may be turned into a complex text world in some cases: by the attachment, for instance, of the character's inner thought activities, or by the reflection of hypothetical conditions.

Unlike simple text worlds, complex text worlds are not restricted by the previous Greek classical rules. The straightforward narration of simple text worlds is accompanied by shifts or "detours" in place and time, in addition to the introduction of new characters. These shifts may contain imaginative events occurring outside the spatial and temporal boundaries of the original text world. The distinguishing feature of complex text worlds, then, is that they contain sub-worlds. Complex text-worlds are more recurrent in narratives as the analysis of the data of the study will illustrate.

II.1.3. Sub-worlds

As soon as the text-world is created, an infinite number of worlds can emerge as a result of a change in the parameters of the first text-world. Such worlds constitute the final level of Text World Theory and are named as "sub-worlds" in Werth's (1999) original version of Text World Theory. Sub-worlds "represent a variation in the texture of the world in focus, without the sense of leaving the current text world" (Stockwell, 2002, p. 140). They may introduce ideas and conceptions of characters (Werth, 1994). However, such kinds of worlds can also be constructed by participants in the discourse-world. In Gavins' (2001, 2003 and 2007) development of Text World Theory, she divides sub-worlds into two categories, namely world-switches and modal worlds. Sub-worlds as revealed by Werth (1999) are

discussed in this section, while Gavins' (2007) development of the notion of sub-worlds comes in the section that follows.

II.1.3.1. Werth's (1999) notion of sub-worlds

Sub-worlds, according to Werth (1999), are fictitious and imaginative constructs created by characters inhabiting the text world. They therefore work under the probability level of modality and utilize a distinct series of world-builders suitable to their functions: modal / epistemic elements, and provide situations which cannot be verified at the present time.

Werth (1999) differentiates between participant-accessible sub-worlds and character-accessible sub-worlds. Participant-accessible sub-worlds are such mental representations which are created as a departure from the prerequisite parameters of the text world they emerge from. However, they are still linked to their originating text world. Because participants are the persons who do this departure, it is governed by the principles of discourse. Character-accessible sub-worlds, on the other hand, are cognitive constructs which are created as a result of a change in the main world-building information of their own text-world since they are created by characters. Therefore, these worlds will contain their own world-building elements. Hence, a participant has the opportunity to access another participant, a character in the text world he or she has made and a sub-character in a participant-accessible sub-world, but not to a sub-character in a character-accessible sub-world. A character, on the other hand, has the opportunity to access another character and a sub-character whether in a participant-accessible or a character-accessible sub-world.

Werth (1999) classifies sub-worlds into three broad kinds namely, deictic sub-worlds, attitudinal sub-worlds and epistemic sub-worlds:

(a) deictic: departures from the basic deictic "signature" of the conceptual world, e.g. "flashbacks", "direct speech", "windows" on to other scenes;

(b) attitudinal: notions entertained by the protagonists, as opposed to actions undertaken by the protagonists in the discourse;

(c) epistemic: modalised propositions expressed either by participants or by characters (Werth, 1999, p. 216).

The first kind, which is deictic sub-worlds, is directly reachable from the discourse world. Deictic sub-worlds "include flashbacks, as well as flashforwards, and any other departures from the current situation, such as the world within direct speech, or any view onto another scene" (Stockwell, 2002, p. 140). Such kinds of world are created when one of the deictic elements of the initial or mother text world is changed resulting in a world of the same type as its mother world. It still can be accessible to and checked by participants of the discourse world. Instances of these world-builders are time and place. These world–builders remain linked to the mother text world. However, it is important to show here that not all deictic shifts are linked to the participants. When a flashback, for instance, is created by a character and not by the author, it cannot be reachable from its text world because it remains in the character's memory. In this case, the flashback sets up a character-accessible sub-world.

The second type, attitudinal sub-worlds, is not directly reachable from the discourse-world. In an attitudinal sub-world, we are cognitively engaging in a mental representation like that of a character. Hence, this type of world cannot be measured under the same criteria of its mother world and can be reachable only from the text world. Therefore, they are referred to as character-accessible sub-worlds (Werth, 1999). Attitudinal sub-worlds contain

departures caused by characters' and participants' wishes, beliefs and goals and hence desire, belief and purpose worlds can be constituted (Stockwell, 2002).

Want or desire worlds are set upon dreams. The world-building component for such worlds includes "wish", "want", "hope" and "dream". They construct a sub-world which has not been yet actualized in its creator's here and now. It only expresses his inclination to perform or do something in the future (Werth, 1999). Belief worlds are initiated by predicates such as "believe", "know" and "think" when they are connected to belief. Purpose worlds are linked to the intensions of the participants or characters, whether these intensions are achieved or not. Instances of purpose worlds combine "promises", "threats", "commands", "offers" and "requests" (Stockwell, 2002).

The third kind of sub-worlds is termed by Werth (1999) as epistemic sub-worlds. This type "corresponds to an expression type conventionally rated as highly important in logic" namely "the probability system" (Werth, 1999, p. 238). Probability contains the idea of hypotheticality and the level of certainty-impossibility.

II.1.3.2. Gavins' (2007) development of sub-worlds

Gavins (2001, 2003, and 2007) has detected some incompatibilities in Werth's (1999) notion of sub-worlds. In order to tackle these issues, Gavins has introduced a new taxonomy of sub-worlds. She divides sub-worlds into two kinds: world-switches and modal-worlds. It is Gavin's new terminology of Text World Theory that is adopted in this thesis.

II.1.3.2.1. World-Switches

Gavins (2007) claims that communication is a dynamic series of events and any discourse can be modified throughout the course of events: novel information can be announced, topic and location can be changed at any moment. Similarly, the text-world

created from the discourse can be altered at any moment. When a change occurs in the parameters of the text-world, the result is what Gavins calls "world-switches".

Gavins derives the term "world-switch" from Emmott's (1997) idea of "frame-switch" and uses the term in her works in 2001 and 2005. The term "world-switch" is a modification of Werth's (1994, 1995a, 1995b, 1997a, 1997b, 1999) idea of "sub-world". Werth claimed that sub-worlds are created as a result of the variation in the spatial and temporal parameters which firstly construct the text-world. Gavins regards the prefix "sub" as confusing and has the insinuation that new text-worlds are "subordinate" to the text-worlds from which they are constructed. Gavins (2005) suggests that the term "sub-world" be replaced with "world-switch" (Gavins, 2007).

The introduction of the notion of "world-switches" is important in two ways. Firstly, Gavins' idea of "world-switches" encompasses instances of direct thought. Such instances of direct thought were completely neglected in Werth's (1999) category of "deictic sub-worlds" which include only flashbacks, flashforwards and examples of direct speech. Secondly, Gavins' new terminology does not contain the hint that world-switches are subordinate to both discourse-worlds and text-worlds.

Nevertheless, world-switches are not the mere method in which a text-world can alter or advance. Text-worlds can change and evolve, even though spatial and temporal parameters stay fixed (Gavins, 2007).

II.1.3.2.2. Modal Worlds

Like world-switches, modal-world is a development of Werth's (1999) "attitudinal sub-worlds". Gavins (2007) gives the name modal-worlds to text-worlds constructed by deontic and boulomaic modalisation. These worlds were referred to as attitudinal sub-worlds in the original version of Werth's Text World Theory. Gavins (2007) posits three types of modal

worlds, namely boulomaic modal-worlds, deontic modal-worlds and epistemic modal-worlds. It is important to notice here that the purport of these modal-worlds and the incidents they highlight are often not realized at the time of their construction.

II.1.3.2.2.1. Boulomaic modal-worlds

Using boulomaic expressions, participants and enactors construct modal text-worlds in which a specific distant situation is portrayed. The hearer or reader conceptualizes this situation and regards it as being located in a faraway area from its constructor's real world. This space can be spatial, temporal, epistemic or an amalgamation of some of them. Simultaneously, participants or enactors of the discourse-world reveal their attitudes towards the constructed modal-world (Gavins, 2007). Gavins (2007) illustrates that "this Text World Theory category includes all kinds of fantasy-and-wish worlds, which often take on complex world-building and function-advancing structures of their own in discourse" (p. 95).

Boulomaic modal-worlds can be created by using many items include: modal lexical verbs (for example, want, wish, hope, and desire), modal adverbs (for example, hopefully, regrettably); adjectival and participial terms which take the form "BE…THAT" or "BE…TO" (for example, it's regrettable that, it was good to, it is hoped that).

II.1.3.2.2.2. Deontic modal-worlds

Gavins (2007) refers to the deontic modal system as one "which we use to express our notions of duty through language. These notions range from permission, through to obligation, and most strongly, to requirement" (pp. 98 & 99). Gavins provides several linguistic items which can be used to reveal deontic obligation. Among these items are: certain modal auxiliaries which come before a verb (for example, you must do as I say, you may have another cake); participial and adjectival expressions taking the form "BE…THAT"

or "BE…TO" (for example, it was required that, only authorized personnel are permitted to, it is forbidden to). It is clear that many of these instances express authority or officialism. This reflects the point that deontic modality is often linked to and utilized in discourses of control. Like boulomaic worlds, deontic text-worlds are also depicted as located in a "conceptual distance" from its constructor.

II.1.3.2.2.3. Epistemic modal-worlds

Like boulomaic and deontic modal-worlds, an epistemic modal-world is created by the use of epistemic modality. The epistemic modality is utilized "to express varying degrees of confidence in the truth of a particular subject". It "covers a wide spectrum of belief, from absolute certainty at one end of the scale to complete lack of confidence at the other" (Gavins, 2007, p. 110). Gavins (2007) also provides a range of modal items that reveal epistemic engagement. They include "modal lexical verbs" such as "suppose, believe, know, think, and doubt"; epistemic modal adverbs such as "doubtfully, supposedly, perhaps, maybe, possibly, certainly" and others. Besides, adjectival forms are also added. Epistemic modal-worlds resemble boulomaic and deontic modal-worlds in the way that they contain a situation which is distantly oriented spatially and temporally from its creator.

However, remote worlds can be created even with the absence of epistemic modal auxiliaries or lexical verbs. Conditional structures can build up epistemic modal-worlds if they introduce an unrealized situation: e.g. "if Doncaster Rovers get promoted to the third division this season, I'll lay an egg". Hypotheticals set up epistemic-modal worlds as well (Gavins, 2003).

The text worlds constructed by epistemic modalisation are different from deontic and boulomaic modal-worlds in one important aspect. Whereas all modal worlds portray or depict situations which are distant from their matrix text world, epistemic modal worlds

provide a level of unreality added to them. Whilst deontic modal-worlds reveal "obligation" and boulomaic modal-worlds reveal "desire", epistemic modalisation maintains the layer of speaker-or writer-knowledge about the truth of a specific notion. This level of knowledge may range from complete certainty to complete lack of confidence and suspicion. Hence, by measuring the truthfulness of the epistemic modal-world in question at different levels of the scale, it appears to cause problems to the other discourse-world participant.

Besides, a subsystem of "perception" is added to the epistemic modal system. This subsystem combines epistemic items related to human beings' perception, particularly the visual side. Linguistic expressions used to convey epistemic modality of perception include: "apparently", "obviously", "it seems", etc. The use of perception modals indicates that "human beings understand the abstract concepts of knowledge and certainty in terms of their physical bodily experiences" (Gavins, 2007, p. 115).

In Werth's (1999) version of Text World Theory, text-worlds constructed by epistemic modalisation are named as "epistemic sub-worlds". However, Gavins (2001, 2005 and 2007) provides new terms for worlds constructed by the use of modality in general. For example, Gavins (2007) renames "epistemic sub-worlds" as "epistemic modal-worlds" (Gavins, 2007). This new term is the one used in the study.

II.1.3.3. Negation

According to Werth (1999), negation constitutes a sub-world. Negation is not only "the affirmation of a negative state of affairs (or indeed the negation of an affirmative state of affairs) (Werth, 1999, p. 250), but it has a foregrounding function (see Givon, 1979) through which some background suggestions (asserted, assumed, expected, claimed, presupposed) are highlighted and defied. Negation, which is usually expressed by a negated lexical expression, reflects an unrealistic domain with a content that contradicts the scenario represented in the

text world (Hidalgo-Downing, 2000). Werth (1999) indicates that the function of sub-worlds is to convert or alter the parameters which are responsible for constructing the mother text world. Negation also has this function together with altering the world-defining elements by deleting the parameters. In this way, negation has a significant part to play in upgrading knowledge in the text world (Hidalgo-Downing, 2000).

Werth (1999) also distinguishes between participant-accessible negation and character-accessible negation. In Participant-accessible negation, it is probable that the propositions included in the common ground of the discourse be altered (Werth, 1999). The common ground propositions may constitute a portion of the world-building information of the accompanying text world, or they may have emerged from function-advancing elements. Character-accessible negation, on the contrary, never includes a change in such propositions. This type of negation is self-contained, i.e. it contains the propositions which in turn invalidate it (Werth, 1999). Negation, thus, "may form part of the contradictory structures, which being self-contained units, do not contribute to the updating discourse function but rather seem to block the flow of information" (Hidalgo-Downing, 2000, p. 215).

II.1.4. World-repair

Gavins (2007) also introduces the notions of world-repair and world-replacement to Text World Theory terminology. Gavins (2007) indicates that some literary works may include deliberate trickery. The reader may find out that the information he has previously known is deceptive. He can realize this trickery at the middle of the literary work. Therefore, he has to repair his mental representation. This is referred to as world-repair in Text World Theory terms. This repair can occur in all discourse-worlds not only in split ones.

However, in some cases, the destruction that affects the reader's mental representations may be so enormous that he has to replace the previous mental representations with new ones

in order to process and continue the discourse at hand. This is known as world-replacement in Text World Theory terminology. Therefore, he not only repairs the existing mental pictures but completely replace them in order to pave the way for a new reading and new worlds. The terms world-repair and world-replacement are taken from Emmott's (1997) notions of "frame-repair" and "frame-replacement". Gavins (2007) argues that world-repair and world–replacement have a great role to play in entertaining readers.

Text World Theory, thus, divides each discourse into three conceptual levels, namely the discourse-world, the text-world, and the sub-world (Werth, 1999; Gavins, 2007). Discourse, in this way, "is a communicative event which can be represented linguistically as a complex hierarchical structure consisting of different layers" (Hidalgo-Downing, 2000, p. 222). This structure is constituted around the idea of world which is referred to by Werth (1995a) as "a conceptual domain representing a state of affairs" (p. 78). In section II.3, this will be illustrated through the application of the Text World Theory framework to Karim Alrawi's novel *Book of Sands*.

II.2. Applications of Text World Theory

Despite the fact that Gavins' (2001, 2003, 2005 and 2007) development of Text World Theory is the most important to date, other scholars attempt to extend the framework to literature and other languages. This leads in some cases to the proposal of new additions to the text-world framework (Lahey, 2006). In what follows, I introduce some representative examples.

Whiteley (2010) extends the application of Text World Theory to emotions in literary discourse. She aims to show how the text-world framework helps readers to establish a deeper understanding of the emotional aspects in three novels by Kazou Ishiguro which are *The Remains of the Day* (1989), *The Unconsoled* (1995) and *Never Let Me Go* (2005).

Whiteley's study focuses on analyzing and examining readers' emotional responses towards the three novels from a text-world perspective. Whiteley (2010) collects her data of readers' responses from book group discussions and the Internet. After a detailed examination of readers' emotional responses, Whiteley introduces a number of improvements to the discourse-world level of Text Word Theory. In particular, the author calls for a more detailed and nuanced account of deictic projection and identification. She also suggests ways of incorporating readers' hopes and preferences in the text-world analysis and considers readers' emotional experiences as the essential factor that activates readers' background knowledge.

Nuttall (2017), on the other hand, examines readers' ethical responses to Lionel Shriver's (2003) epistolary novel *We Need to Talk About Kevin* from a text-world theory perspective. Nuttall's analysis is based on a sample chosen from a corpus of 150 online reader responses collected from *Goodreads*. These responses show readers' controversial attitudes toward the character of the fifteen-years old Kevin, who murders seven of his classmates and two staff members. The novel is narrated in a form of letters written by Kevin's mother to his father in an attempt to understand the son's behavior and the incidents that lead up to these crimes. The ethical debate the novel rises was one of the dominant elements that led to the novel's commercial success. The investigation of online responses to the novel represents diverse and frequently conflicting opinions concerning the novel's ethical question: who is to be blamed for the heinous crimes committed by Kevin? In addition, Nuttall's text-world analysis of such responses supports the cognitive stylistic accounts of ethics proposed in previous text-world research (e.g., Phelan 2007; Stockwell 2009 and Whiteley 2014), while arguing for the necessity of a further exploration of specific types of "social reading" associated with readers' ethical responses. In other words, she proposes expanding the theoretical scope of Text World Theory to new forms of social reading contexts.

Text World Theory has been extended to the genre of drama as well. Cruickshank and Lahey (2010) apply the text-world framework to Tom Stoppard's *Rosencrantz and Guildernstern are Dead* (1968). Their main goal is to introduce an expanded version of Text World Theory capable of accounting for dramatic play-texts. Since the stylistic approaches to drama to date have concentrated on examining the interplay between characters on the micro-level, Cruickshank and Lahey focus their analysis on the macro-level situational context between playwright and reader/audience through which the play's text-worlds are discussed. Through their analysis of the above-mentioned play, Cruickshank and Lahey claim that readers of drama understand dramatic texts as a sequence of theatrical and fictional cues. Therefore, they introduce two types of world to the text-world model that are required in order to explain and interpret dramatic texts in a better way. They call the first type of world as "staged worlds" and the second as "fictional worlds". Fictional worlds result from readers' processing of the dramatic text as a kind of narrative or tale, whereas staged worlds are constructed through information participants activate due to their engagement with the performative characteristic or nature of drama. The two types of world co-exist and readers must negotiate them.

Text World Theory is used to analyze poetry as well. Gavins (2016b) tests the boundaries of the theory to poetry through her analysis of Michael McCarthy's poem *Saxton Churchyard*. Gavins reveals the way in which Text World Theory allows for a systematic exploration of the interrelationship between the poem's text and context. Her analysis shows that McCarthy's poem works across multiple conceptual discourse layers and hence can be seen as a perfect example that proves the analytical capacity of the text-world framework within the domain of poetic interpretation. In addition, Harbus (2016) applies the framework to old English poetry. Through her text-world analysis of *Beowulf*, Harbus could uncover the

way in which "present-day readers are able to build worlds from such a remote text, and have an emotional reaction to it" (p. 241).

Van de Bom (2015) expands the scope of Text World Theory to the unexplored area of spoken discourse. In her study, Van der Bom uses the text-world model to investigate linguistic identity in discursive interaction. She attempts to show the way in which Chinese immigrants and their family members in Sheffield create or represent their identities linguistically and how they speak about their life experiences. Her analysis reveals that the text-world framework can expound the complicated and multi-dimensional nature of identity through its capacity to follow or trace linguistic self-representation across various worlds. By providing further insights into the tales told by Chines immigrants and their family members, she also can present a vivid picture of those immigrants' lives or a better comprehension of their life-narratives and experiences.

Lugea (2016a) and Mahmoud (2018) attempt to use the text-world approach to analyze languages other than English. Lugea show that despite Werth's (1999) argument that Text World Theory is a comprehensive framework that can be employed to any discourse type, all of Werth's applications of the theory are confined to the English language. Therefore, Lugea expands the theory's scope to the Spanish language, arguing that Text World Theory cannot be considered as a monolingual framework since it is grounded on properties which are visible in every language. While Lugea uses the theory to analyze Spanish and English spoken discourse, Mahmoud extends it to the Arabic language.

The purpose of Lugea's study has been to reveal the multiple means available to speakers of Spanish and English in adopting spatial, temporal, personal and modal stance when approaching spoken narratives. Lugea, in particular, examines the ways in which those speakers use deixis and modality to construct narrative text-worlds to distinguish between the two languages' narrative styles. In other words, she "aims to compare the linguistic apparatus

available to and used by Spanish and English speakers when they are asked to create a narrative world" (p. 1). In order to deal with the obstacle of finding a common ground that enables a comparison between the narrative styles of Spanish and English, Lugea adopts the "frog story" method. This method consists in employing a picture book which does not contain any written texts as a motivator for a group of native speakers of Spanish and English who are asked to recount the tale through the pictures. In this way, the narrative remains the same and users of both languages are allowed a complete freedom in choosing the different deictic and modal markers available in their language to narrate the story. By regulating the variable of what is in the story, this ensures a complete comparison of how the story is being recounted.

Throughout her study, Lugea contributes to the development of Text World Theory in two ways: through expanding the framework to the unexplored domain of spoken narratives and through her use of corpus methods. By adopting "the frog story" methodology, Lugea uses corpus tools to produce quantitative and statistical data and then analyze these data qualitatively from a text-world perspective. In this way, she not only focuses on the linguistic tools produced by the participants but also the cognitive means those participants employ to construct their narrative text-worlds. Her text-world theory application to Spanish and English spoken narratives thus can not only be seen as an original contribution to cognitive stylistics but also to multilingual, interlingual and cross-linguistic stylistics (Gibbons, 2019b).

Mahmoud (2018) applies the text-world approach to the Holy Quran. In his paper, he questions Gavins' (2007) notion of split discourse-world when applying it to divine manuscripts and presents a new type of world to the text-world framework, namely, a "confirmed-unrealized text-world" in order to enable text-world theorists to account for a miraculous phenomenon in the Holy Quran, that is, God's usage of past-tense verbs to depict

certain future scenes at the Judgment Day. Firstly, although the Holy Quran is a written text, Mahmoud argues that readers should deal with it as a shared discourse situation between readers and God. The ubiquity of God implies that He exists in all places and time. Besides, readers of certain Quranic verses feel that they communicate directly with God, although they cannot see Him. Also, God interacts with readers directly when He uses "We" to talk to people and the prophet (Abdel Haleem, 2004) and indirectly when readers shed tears or feel humility and reverence in God's presence when they give recitation to the Hoy Quran. Therefore, Mahmoud claims that the discourse-world of the Holy Quran should be tackled as the one of live conversations between two present participants. Secondly, based on the text-world analysis of a number of Quranic verses that are represented in Arabic past-tense verbs, but in fact, describe certain future scenes that will occur at the Day of Judgment, Mahmoud introduces the notion of a "confirmed-unrealized text-world" to the text-world model to enable the theory's extension to the study of the Holy Quran as a sacred text.

II.3. Application of Text World Theory to *Book of Sands*

II.3.1. Discourse-world

The discourse-world of *Book of Sands* is split in Gavins' (2007) terms, meaning that the participants, Karim Alrawi as the author, and the readers, occupy different spatio-temporal positions, and the text itself becomes the sole source of information through which readers construct their text-worlds. The discourse-world of the novel's writer includes Karim Alrawi while writing his novel, which was published in 2015. The circumstances surrounding the discourse-world of the writer are not obvious to readers, although the writer himself illustrates them in an interview with Rachel Rose:

My original idea for writing the novel was to write of a place that was stuck in time, because that's how I felt about much of the Middle East right up until 2011. I got a fair way into writing that novel. Then came the start of the Arab Spring, or the Arab uprisings, in December 2010 in Tunisia, and then Egypt next in January 2011. I had spent a number of years working in the Middle East, but at that time I was in Canada writing the novel, and I decided to go to Cairo myself. So the uprising started Jan 25th in Cairo, and January 26th I booked my flight. (Rose, 2015, retrieved May, 13, 2018 from https://www.guernicamag.com/what-if/).

What may affect the structure of the discourse-world of readers, on the other hand, is the memories, imagination and information that readers bring with them (Werth, 1995a) or in other words, the conceptual system "baggage" that is activated during the process of reading (Gavins, 2007). This conceptual baggage or background knowledge will be shaped according to readers' gender, race, age, culture and so on. A diagrammatic representation of the discourse-world of the novel can be shown in Figure 1, with the bold line indicating the separation in the spatio-temporal environment of Karim Alrawi and readers. Consequently, the author and readers occupy distinct time-zones and locations and interact only through the text (Werth, 1999).
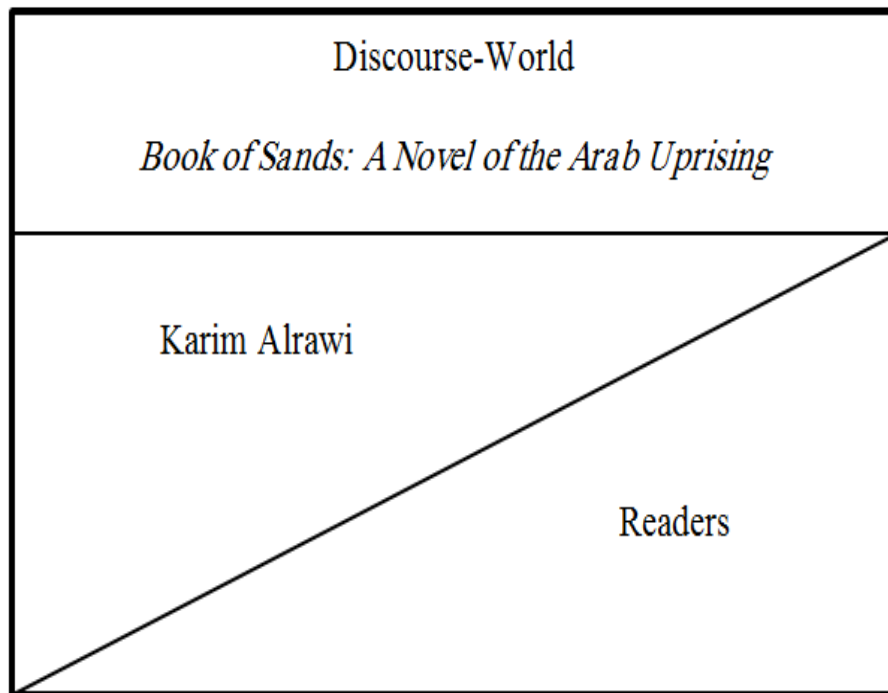
Figure 1: The discourse-world of *Book of Sands*

II.3.2. The Text-Worlds of *Book of Sands*

II.3.2.1. The title

Interestingly, the title of the novel, *Book of Sands: A Novel of the Arab Uprising,* can perform two tasks if analyzed from a Text World Theory point of view. In her analysis of the text-worlds of Canadian lyric poetry, Lahey (2006) argues that:

> The title of a poem serves two functions from a Text World Theory perspective, depending on the "level" of the discourse one chooses to focus on. At the discourse-world level, the title of the poem indicates what the "story" of the discourse will be about; in short, it defines the principal subject-matter of the discourse. At the text-world level however, the title functions as a part of the text, and may be processed just

as any other textual element in the body of the poem as either world-building or function-advancing. (p. 149)

I believe the same can be applicable to the title of novels. This should be accompanied, however, with the background knowledge which the title can activate in the reader's mind (see also Gavins, 2003). Therefore, the title of Karim Alrawi's novel can have two functions from a Text World Theory perspective.

Even though it is somehow ambiguous, at the discourse-world level, the title of the novel, tells readers that the story will be about revolutions that took place in some of the Arab countries. At the text-world level, the title functions as a world-building element, since through inference and background information, readers will be able to specify the spatio-temporal setting of the events as occurring in one of the Arab countries during "The Arab Spring" when people revolted against the injustice, oppression and dictatorship of their rulers. It is also noteworthy to note that, at the text-world level, Text World Theory specifies ontologically that the author and readers are no longer "real" human beings but textual entities in the text-world. Figure 2 introduces a visual representation of the text-world analysis of the title:

```
┌─────────────────────────────────────────────┐
│                Text-World 1                  │
│                                              │
│            (participant-accessible)          │
├─────────────────────────────────────────────┤
│  world-building elements:                    │
│                                              │
│  time: late 2010                             │
│                                              │
│  location: an unspecified Arab country       │
│                                              │
│  enactors: implied author, readers           │
│                                              │
│  objects: book, sands                        │
│                                              │
└─────────────────────────────────────────────┘
```
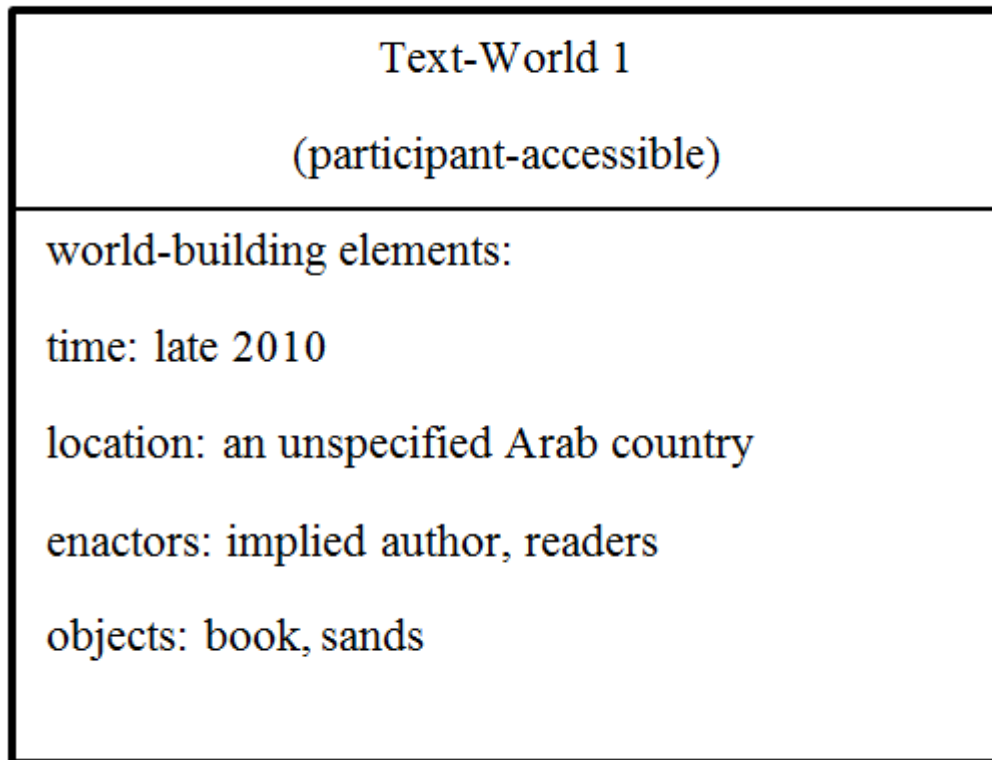
Figure 2: A text-world analysis of the novel's title

Interestingly as well, the ambiguity of the phrase "Book of Sands" can bring in various interpretations at the text-world level. It can stand for the infinity of time and space and for human limitations that hinder their understanding of past events or history since both sands and books, which represent knowledge, have no beginning and no end. From a political perspective, "Book of Sands", then, may refer to endless circles of corruption and violence and to endless resistance. The possibility that Tarek, the protagonist of the story who has to flee to a safe place because he is afraid of the political system, may be arrested and jailed only because he participates in a demonstration against the political regime, or because he expresses his opinion freely amidst the chaos of the revolution, is an example of this everlasting aspect of political deterioration. Similarly, the difficulties which Tarek faces, which range from endangering his own and his nine-year-old daughter's life, to leaving his

pregnant wife alone for an unknown period of time, represent Tarek's constant determination and persistence in fighting corruption.

However, the political aspect of the novel quickly falls into the reader's background and the focus turns onto religious and social issues. Here, *Book of Sands: A Novel of the Arab Uprising*'s allusion to the religious-political and human ideas in Argentinian Jorge Luis Borges' (2007) [1975] *The Book of Sand* is very telling.[1] Borges' *The Book of Sand* tells the story of an unnamed narrator who is obsessed with an old book titled "Holy Writ" given to him by a Scots Bible-seller (Borges, 2007). The infinite stories of the book and its shocking, mysterious content confuse the narrator making him/her doubt established knowledge and realities. The narrator's obsession with the book further strengthens her/his false assumption of possessing superiority and power over others. Both the book and the narrator are described as "monstrous" (Borges, 2007). However, as the narrator puts the book in the National Library, Borges suggests that the book survives to affect other characters. The morale of Borges' *The Book of Sand* is itself confusing. Whether the book's content is misinterpreted, or the narrator's perception of the book is corrupted and misused for personal interests, the implied reference to the book as sacred or religious connotes religious patriarchy and extremism (McManus, 2019). While holy books are meant to spread equality, security and peace, they, many times, become tools of violence and oppression (McManus, 2019). Nonetheless, the book is of sand, thus its negative effect can be fragile or temporary if readers have the sound reason to refute its content. In this way, Borges' *The Book of Sand* sends different messages that range from condemning extreme and repressive ideas to giving hope in overcoming all oppressive forces on the personal and socio-political levels.

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[1] I wish to thank my supervisor, Dr. Fraile-Marcos, for drawing my attention to this relevant layer in the interpretation of Alrawi's title.

Since religion is a strong element in Alrawi's *Book of Sands: A Novel of the Arab Uprising*, the title, like Borges' *The Book of Sand*, suggests that there are religious violence, oppression and contradictions in society. Religion is supposed to set rules of justice and equality, but in the novel, it is a tool of torture, gender oppression and hierarchy. This is mainly expressed in Omar's thoughts, ideas and behavior throughout the novel, as the extracts analyzed in the following section illustrate. Readers will discover that Omar, who is represented as a deeply religious driver, is not a religious and pious individual, but a person with a fool, sickly and hypocrite mentality and personality. His views about women, about himself and his relationship with God, determine his actions, leading him to help the local barber to mutilate his sister's female genitals, and to kidnap his pregnant sister at the end of the story in order to go to the saint's birthday celebration to get his blessings for the unborn-baby, regardless of his sister's health conditions or consent.

Religion, thus, becomes a central issue in the novel, conditioning social behaviors such as the mutilation of female genitals, which is discussed in various parts of the novel. Hence, religion is introduced as the reason behind peoples' or characters' sufferings and oppressions rather than the contrary. Moreover, the rise of political Islam in the post-Arab spring era and its violent struggle for power connotes a more comprehensive domination of religious patriarchy within the social and political fields in the novel. Omar's personal domination over and repression of Mona inform and are informed by wider religious, socio-cultural and political corruption and violence.

Furthermore, as writing on sands disappears quickly so this may have different layers of meaning, ranging from the political through to the social and the religious. All these issues are also like sands scattered in a barren desert. All these sands constitute the bulk of the novel and some of them are represented in the analysis that follows.

II.3.2.2. The Novel's Opening

The following extract opens Karim Alrawi's *Book of Sands*, drawing the reader's attention to two strange and extraordinary phenomena: apparently, babies refuse to be born, preferring to stay in their mothers' wombs. As a result, mothers stop giving birth. Then, the author introduces Neda, one of the main characters of the story. The first page of the novel features this passage:

> On the morning babies decide not to be born, and mothers cease to give birth, Neda, seven weeks and four days to being ten, late for school, skelters through a flurry of starlings that scatter from the sidewalk, take flight to gather on balconies and rooftops. At the corner of the alley she stops. A wall of concrete slabs, four meters tall, seals off the street. Its pitted surface spray-painted with slogans for an end to the rule of soldiers.
>
> She leans forward. Her satchel slides over her shoulders like the shell on a turtle's back. She gazes through a crack between two slabs at a deserted road strewn with rocks and gutted car wrecks, flotsam on a beach of broken asphalt. Soldiers lounge by sandbags and coils of razor wire. She hears her father call, hurries to him, follows down a side street, takes his hand to cross snarled traffic at a junction with lights that flash all three colours in festive union. Flights of starlings sweep over minarets and cathedral cupolas, past skyscrapers as sheer as the crystal turrets of a picture-book palace, soar to chase tendrils of cloud, swoop to cut through streets like shards of glass. Lines of traffic knot in gridlock to the river.
>
> From the metro station tides of pedestrians rise through steel-grated stairwells, stop to stare at the chittering swarm along the sidewalk. (Alrawi, 2015, p.1).

This extract opens by drawing the reader into the temporal boundaries of the text-world. The incidents occur "on the morning" and in the present reflected in the simple present tense in "decide", "cease", "skelters", etc. The use of the present tense provides the reader with a vivid picture of the events being described and gives a sense of "immediacy" of

the text-world for readers (Gavins, 2007). Similar to the way in which most realistic narratives start (Gavins, 2007), this fragment works as an introduction to the text-world of the story and gives an elaborate description about Neda as one of the main characters and her surroundings. In spite of the fact that the exact time, a specific year for example, of the text is not given, readers of the narrative can later infer from their constructed mental representation of the title that the incidents are likely to start at the end of 2010.

Enactors populating this world include babies, mothers, Neda and a narrator. The definite reference to Neda, in comparison to the other enactors, foregrounds her position and establishes her as the main focus of attention of the text-world. Gavins (2007) claims that "Elements occupying the subject position, and particularly those identified with a definite reference … tend to be foregrounded" (p. 44). On the contrary, a less precise reference is given to babies and mothers, as readers do not know exactly who those babies and mothers are. Readers may infer that nine-year-old Neda represents the present generation, whereas the un-born babies stand for a future generation. Based on their background information, readers might infer also that those babies are reluctant to be born because they sense the dangers outside their mothers' wombs. Besides, the setting of the text-world is vague since no indication is provided to show where exactly the unfolding scene occurs.

Thus, the reader may try to resort to the lexical cues positioned in the text to help him make inferences about the setting. However, the existence of "a flurry of starlings" complicates the situation because it may imply that the events take place in Europe since "starlings" are common black European birds. Nevertheless, the reader may be aware that the name Neda is an Arabic name meaning a call or a cry. It has also Islamic connotations, as "Neda" is the call for prayer used by Muslims. Thus, the location of the text-world may be confined to an unspecified Muslim or Arab country. In spite of that, the inclusion of "a wall of concrete slabs" and "slogans for an end of the rule of soldiers" reduces the possibilities to

one of the Arab countries during the Arab Spring. Consequently, I think that the insertion of "starlings" at the very beginning of the novel may have the implication of a foreign interference in all Arab uprisings.

Stylistically, the story is narrated in the third-person, which in turn, suggests the presence of an omniscient narrator. This omniscient narrator can be seen as a reflection or projection of the discourse-world participant Karim Alrawi. In her analysis of the opening paragraphs of Alexander McCall Smith's (2003) novel *The No.1 Ladies' Detective Agency*, Gavins (2007) argues that the scene is "described to the reader by a narrator who seems to have a floating perspective in the text-world" (p. 127). The novel, therefore, belongs to the classification of heterodiegetic narration which "means that the narrator is positioned somehow outside the story, rather than an enactor participating in it" (127). This is also applicable to Karim Alrawi's *Book of Sands*, which is narrated by an omniscient narrator who has access to the inner workings of the minds of enactors. However, the third-person narration "is also normally considered in literary criticism to offer a less intimate relationship between a reader and character than a first-person narration … might allow" (Gavins, 2007, p. 46).

Besides, Phelan's (2001) idea of "zero focalization" (p. 54) in which the omniscient narrator understands and has all the information about the inner-workings of characters applies to this passage and to the whole novel in general. The term focalization is firstly introduced by Genette (1980) as a replacement or alternative to "point of view" to avoid "specifically visual connotations". Since then, the term focalization began to have a life of its own and narratologists are likely to use focalization rather than point of view (Currie, 2010). However, to put it simply, focalization is "the point of view things are seen from" (Arjoranta, 2015, p. 5).

Genette (1980) classifies focalization into three types, namely, (1) zero focalization; (2) internal focalization; and (3) external focalization. Genette (1980) has not given a clear definition to the first category. He claims only that this category is represented generally by classical novels and is referred to as "nonfocalized narrative" or "narrative with zero focalization". The second category, i.e. internal focalization, is further subdivided into fixed (in which the events are focalized from a single character's perspective); variable (in which focalization changes from one character into another); and multiple (in which the same sequence of events is filtered from the perspective of different focalizers). In the third category, external focalization, the access to the protagonist's thoughts and emotions does not exist.

Phelan (2001) claims that the typology of focalization introduced by Genette does not only answer the question "who perceives", but also shows *"how much narrators see and know in relation to characters"* (Phelan, 2001, p. 54; italics in original). Therefore, Phelan (2001) distinguishes between three types of focalization. The first is zero focalization, where the omniscient narrator "perceives and knows more than any character" (p. 54). I believe that Phelan's notion of zero focalization is clearer than the one proposed by Genette, and that it can be found in Karim Alrawi's *Book of Sands*. The second is internal focalization in which "the narrator perceives and knows only what the central consciousness perceives and knows" (p. 54), while in the third, i.e. external focalization, "the narrator perceives and knows less than the protagonist" (p. 54).

Lahey (2005) remarks that the existence of a narrator enactor has the presupposition that there must be some form of addressee, in this case, a narratee enactor. She continues arguing that readers will put themselves in the narratee's shoes if the text does not define a textual entity that fills the narratee's position (cited in Whiteley, 2010). The selected text for analysis does not provide information that specifies the presence of a particular narratee.

Hence, readers are likely to project themselves to the narratee position and regard the narrator as telling the story to them directly when reflecting, for example, upon babies' refusals to be born and mothers' ceasing to give birth.

While the world-building information establishes the deictic background of the text-world, function-advancers aid to propel the discourse forward (Gavins, 2007). The passage begins with two intention material processes expressed in "babies decide not to be born and mothers cease to give birth". Gavins (2007) points out that "Our experience of the real world has also an influence on how we perceive some elements in a developing text-world to be more prominent than others" (p. 44). Readers of the text will realize that the above two intention material processes are extraordinary or abnormal, compared to, for instance, the material intention process reflected in "Neda … skelters through a flurry of starlings". Thus, the two material intention processes are foregrounded in the mind of readers and I think they function to compel readers to continue reading to know the motives that had driven babies and mothers to make these hard decisions. It is noteworthy that readers do not realize some of these stimuli until at the middle of the fourth chapter when Mona tries to explain the situation to Neda:

Her mother tells her that eggs and larvae of many kinds of butterflies can remain dormant for months and sometimes for years because it's not yet safe for them to be born. "It's called diapause". Special hormones inhabit the development of butterfly larvae until the time is right. If so for butterflies, why not for babies? (Alrawi, 2015, p. 71).

Other two material processes located in the text are: "a flurry of starlings that scatter from the sidewalk, take flights to gather on balconies and rooftops", and "she stops". All

these processes describe the environment in which the unfolding scene takes place, and hence advance the text-world beyond its initial world-building elements.

Gavins (2007) argues that "Communication is … a highly dynamic process and any given discourse has the potential, for example, to introduce new information, switch topic, or change scene at any time. For this reason, the text-worlds we construct from discourse are in a similar state of flux" (p. 45). In this passage, the parameters which firstly constitute the initial text-world shift, resulting in four world-switches. The first two are cued by the introduction of new characters namely soldiers and Neda's father that create world-switches 1 and 2 respectively. The other two world-switches are constructed by spatial deictic alternations expressed in "a side street" (world-switch 3) and "from the metro station" (world-switch 4). Now the location shifts gradually from the alley to a side street and then to the metro station from which Tarek and Neda depart to Neda's school.

A visual representation of the analysis of the title and opening paragraphs of the novel can be represented in Figure 3 below:
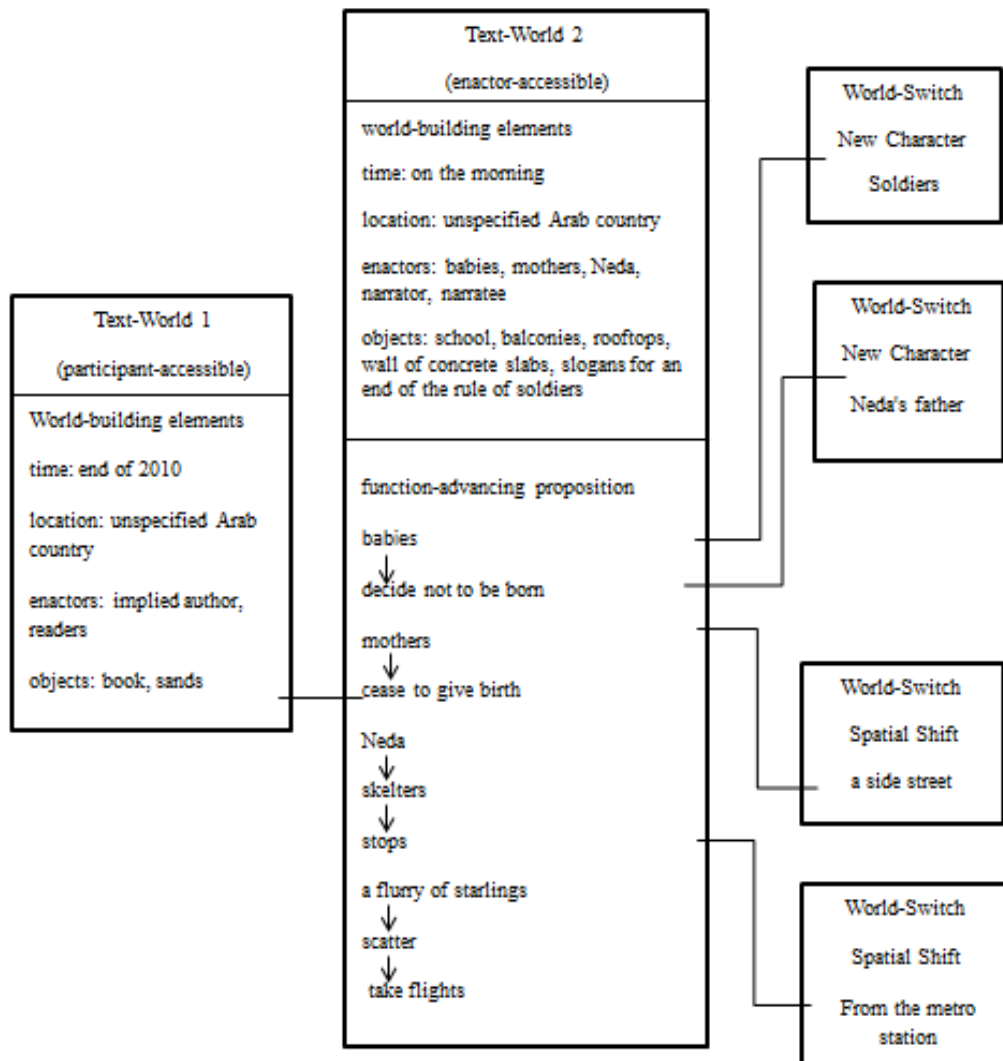
Figure 3: A summary of the text-worlds and world-switches of the novel's title and opening paragraphs

It is noticeable that the propositions describing the opening scene of the novel do not include any kind of modality. The absence of modality gives the impression that the events are filtered accurately from the omniscient narrator's perspective and hence gives a high level of reliability to the text-worlds represented. According to Gavins (2007), "readers often respond to omniscient narrators as though they were discourse-world participants" (p. 129) as

is the case in *Book of Sands* which is written in the third-person. Besides, readers deal with the world-builders and function-advancers provided in third-person narrations as if the text-world narrators responsible for their creation were real humans inhabiting the discourse-world level. Moreover, the text-worlds built by omniscient narrators are considered as participant-accessible, not enactor-accessible worlds. As a result, Gavins (2007) argues "an intimate and trusting relationship is established between the reader and the narrator of the text" (pp. 129 & 130). Consequently, the author of *Book of Sands* manages to establish a high degree of reliability between the narrator and readers from the very beginning of the novel.

Once a mental representation of the novel's opening is established, the author goes on to tackle various religious, social and political issues. I will call each of these issues a type of sand. The following text represents Sand 1 and is mainly about Omar and his religious views.

II.3.2.3. Sand 1: Omar's Religious Views

This extract comes nearly at the beginning of the second chapter and is mainly about Omar, who is one of the main characters in the novel:

At a tap by a garage Omar washes for the noon prayers – face to ears, arms to elbows, feet to ankles. He washes the defilement of sin from his body, the powdered touch and perfume smell from the women he delivers to clients at night, collects in the morning. If he could, he would rinse their images from his eyes, wash from his memory their giggles and foreign talk – *I seek refuge in the Lord of mankind, Master of mankind, God of mankind.* Between parked cars he lays out the prayer mat from the trunk of his cab – stands, bows and touches the rug with his forehead.

At a gas station he refuels the cab, checks his phone for messages – still no calls from Tarek. If he does not hear from him, he will drop round that evening. He has an hour before he has to collect an escort from the stable, take her to the hotel. The extra cash he earns in tips from ferrying women about the city he saves, thinks if he does not

spend it on himself he is not living off sullied gains – maybe, one day, he will donate it to a mosque or charity to gain credit with God for the hereafter. He keeps the money folded in a scarf under the mattress. What he earns is more than enough for himself, though probably not for a family should he, one day, choose to have one, not that the thought appeals much.

Late nights, when he collects the women, thick with the stench of cigarettes and alcohol, from clubs and hotels, they touch him, make salacious jokes, giggle and laugh. He freezes inside, feels humiliated, insulted in his religion. Not that he was always so abstemious. There was a time, when young, he believed in his right to all manner of sin. But he has mended his ways, found God. Still, in truth, he believes all women unclean, menstrual, mendacious, learning deceit from their mothers. He thinks ferrying whores demeaning – but God sets the path for every man. And every path is His, *even the path of those who earned His wrath and are deluded.* God misleads and punishes whomever He wishes, rewards the pious and the prudent. Omar will forgo pleasure on earth to take his reward in heavens where what was once forbidden will be permitted with delights multiplied beyond anything possible in this world. (Alrawi, 2015, pp. 21 & 22).

Omar is a thirty-seven-year old driver. His main job is to deliver women to clients at night and collect them in the morning. He only delivers and collects clients without thinking of what they do in hotel rooms. Besides, Omar thinks that he is a religious person. He prays in the mosque and attends lessons of Maulana, who is a godly individual or a preacher. However, Omar's behavior does not indicate that he is a religious person. He always opposes or contradicts himself. In spite of the fact that he believes that women are "nushuz" and "awra", i.e. the seduction of eye or the allurement of sight, or in other words, willfulness and temptation, he takes prostitutes to hotels and nightclubs and collects them back in order to get money. Omar also sells bango and hashish, which are forbidden by religion, to the women he drives. He sells these forbidden things to taxi passengers in a price higher than

their real costs, and does not believe himself as dishonest. For him, business is to gain money with every transaction, even though these acts are prohibited by religion.

Moreover, Omar's fanatical thoughts and ideas are the main reason behind the suffering of Mona at the end of the novel and may be of the present and next generation (see section II.3.2.6). In addition, I believe that they are among the principal factors that lead babies to decide not to be born and mothers to cease giving birth. Mona is Omar's sister as well as Tarek's wife, who is the father of Neda (who may symbolize the present generation). Mona is pregnant and is about to give birth. Her misery and agony at the end of the novel is caused by Omar. Furthermore, her fetus, whom I think represents a new generation, is refusing to be born because of Omar's bigoted views about religion. Mona and her fetus, who is stubborn and refusing to be born, are in a very difficult and unbearable situation when Omar kidnapped Mona from the hospital while she is about to give birth, and took them to the graveyard so that he takes the baby after being born and teaches him / her the correct rules of religion so that the baby enters paradise after death. In his viewpoint, Tarek and Mona are not pious individuals and will not be able to do this since they are open-minded. By doing this, he casts a very moving and open-ended scene into the novel.

It is noticeable that this passage and the majority of the texts represented in the analysis are written in the present tense which establishes a sense of immediacy and emphasizes the vividness of the narrator's memories and hence increases the level or degree of reliability or truthfulness between the narrator and readers.

The author opens this extract directing readers' attention to location and time of the text-world. The location is specified by the locative preposition "at" in "at a tap by a garage". However, the text-world is still constructed around an unknown city. Readers infer from the "noon prayers" that the time is around 12:00 pm. Many readers will also understand that the noon prayer is the second one Muslims perform in the day out of five prayers. The enactors

populating the initial text-world include Omar, the narrator and a narratee. Nevertheless, as is the case with Neda, the explicit reference to Omar foregrounds his position and shows him as the deictic center of the text-world. The only object that exists in the initial text-world is the "tap" which readers immediately encounter at the outset of the text: "at a tap by a garage".

Once the spatial and temporal location of the text-world has been established, the function-advancers push the discourse forward. Two material intention processes in which Omar is the Actor are reflected in "Omar washes for the noon prayers" and "He washes the defilement of sin from his body". The first of them is a physical and religious activity Muslims usually do before every prayer and is called "ablution". In ablution, Muslims use water to wash their hands, mouths, noses, faces, arms to elbow, hairs, ears, and feet to ankles. Nevertheless, the second process expressed in "He washes the defilement of sin" is a psychological issue which can be seen as a kind of purification. In other words, during ablution, the Muslim purifies or cleans himself from all misdeeds he had done during the day. While a Muslim is performing ablution, faults that are committed by his body organs, except those that are carried out to harm people, fall with water, i.e., they are forgiven by God. In this way, he becomes ready to stand between the hands of Allah or God. These two material intention processes, thus, can be considered as plot-advancing propositions.

The parameters which construct the initial text-world quickly change, resulting in a series of multiple modal-worlds and world-switches. The sentence "If he could, he would rinse their images from his eyes" contains three epistemic modal-worlds representing a situation which is not confirmed or actualized in Omar's real world. The first of them is cued by the conditional or hypothetical "if". Gavins (2007) pinpoints that hypothetical constructions are epistemic modal-world forming as they construct a situation positioned in an "epistemic distance" in the discourse. Gavins (2007) claims:

In our everyday interactions, in all types of discourse, human beings frequently generate unrealized or remote text-worlds through language. We have the capacity to imagine, describe and discuss innumerable situations which are not actualized in our own reality. When we do this, we are constructing **hypotheticals**, which can take numerous different forms, at both a linguistic and a conceptual level (p. 118, emphasis in original).

Drawing from traditional grammar, Gavins (2007) shows that a conditional formation is composed of two parts; namely the protasis and apodosis. In Text World Theory, the protasis creates "an epistemic modal-world which has its status as an unrealized possibility made linguistically evident" (Gavins, 2007, p. 120). This is also applicable to the conditional "if" in "If he could, he would rinse their images from his eyes". The other two epistemic modal-worlds are cued by modal auxiliaries "could" and "would". All these worlds represent Omar's unrealized intention to get rid of or clean his mind from the images and laughs of the women he meets while driving them to hotels and night clubs.

A fourth epistemic modal-world is generated by Omar's Direct Thought in "*I seek refuge in the lord of mankind, Master of mankind, God of Mankind*". According to Gavins (2007), "the written form" of Direct Thought might "appear in inverted commas or with other graphological emphasis" (p. 111). In this text, Omar's Direct Thought is written in italics and is preceded by a dash. "Because it articulates the inner workings of someone's mind, Direct Thought representation shares the same modal-world building properties of all other forms of epistemic modality" (Gavins, 2007, p. 112). This modal-world contains an instance of internal focalization in which the event is filtered through Omar's perspective, who is an enactor in the text-world; and not through the omniscient narrator's point of view which is dominant throughout the novel. For me, this sudden alteration of point of view is interesting

because it creates two selves or two enactors of Omar. The first is the absent Omar marked by the third-person singular pronoun "he", while the second is the present Omar or Omar here and now that is characterized by the personal pronoun "I". The narration shifts back to the absent Omar and World-Switch 1 is cued by "between parked cars" which has changed the location of the first text-world. This world-switch has its own world-building and function-advancing information. After ablution, Omar begins to pray between parked cars using his prayer carpet. A diagrammatic representation of the analysis so far can be elucidated in Figure 4 below:
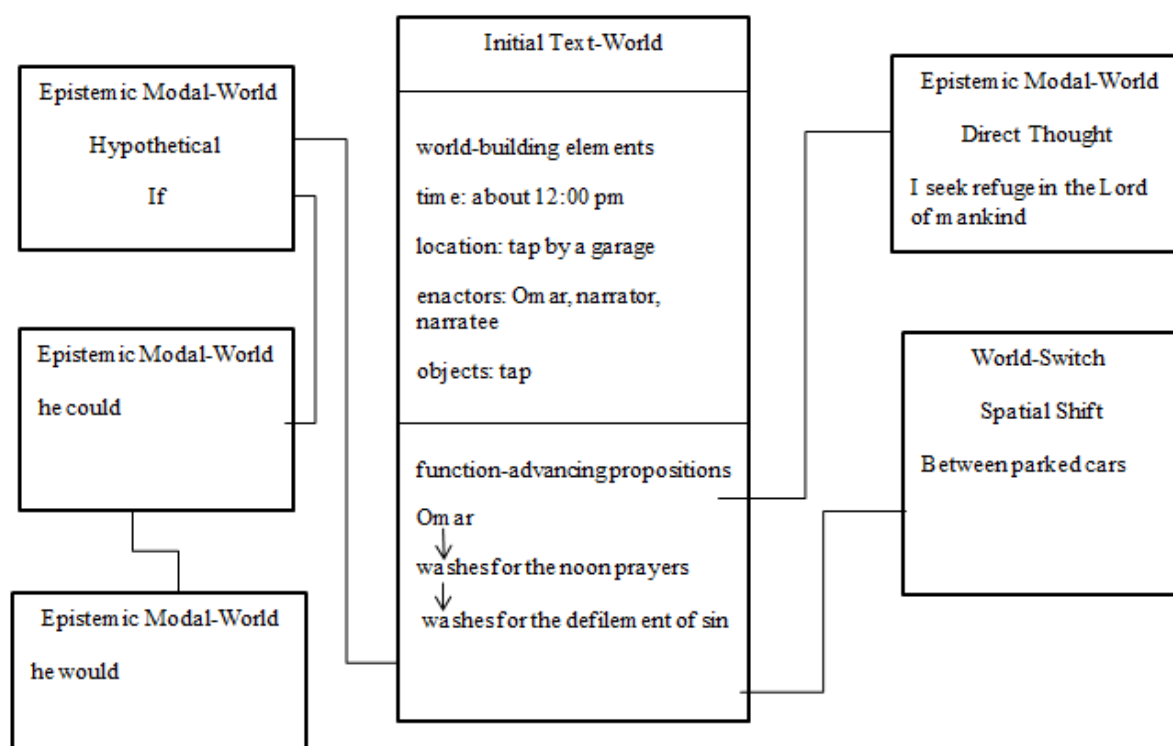
Figure 4: A text-world analysis of the first paragraph of Omar's religious views

The setting changes again to a gas station where Omar moves to fuel his taxi and thus a second World-Switch is formed by this spatial deictic shift. Besides, the use of the negative particle "no" in "still no calls from Tarek" creates a negational world-switch. Gavins (2007) argues that negation constitutes "a negative text-world which exists separately from the text-world in which the negation has been expressed" (p. 102). In addition, negation functions as a foregrounding process (Gavins 2007; Hidalgo-Downing 2000; Nahajec 2009). This world is followed by a negative epistemic modal-world triggered by the conditional "if" and the negation in "if he does not hear from Omar". This modal-world creates an unrealized possibility in Omar's here and now and foregrounds the negative effects of Tarek's delay to call Omar on his state of affairs, i.e., "Omar will drop round that evening". Embedded in this hypothetical situation, then, is a future modal-world triggered by the modal-auxiliary "will" in which Omar is going to drop round, unless Tarek calls him.

Then the reader is immediately pushed through four negated worlds in the rest of the paragraph, two of them have an epistemic signature in which Omar is thinking of ways of how to spend his extra cash he earns from driving women across the city. The first two negated worlds are expressed in "thinks if he does not spend it on himself he is not living off sullied gains – maybe, one day, he will donate it to a mosque or charity to gain credit with God for the hereafter" (p. 22). The first negative epistemic modal-world is cued by "if he does not", while the second negative world is triggered by the particle "no" in "he is not living off". However, two further epistemic modal-worlds and a future text-world are embedded in the same sentence. Triggered by the lexical verb "think" and the modal adverb "maybe" two epistemic modal-worlds are constructed, whereas a future text-world is cued by the modal auxiliary "will" that signals futurity. All these worlds are held at some conceptual distance from the main text-world and represent Omar's future plans of his extra money expenditures. The other two negative worlds are expressed in "not probably for a family

should he" (p. 22) (a negative modal-world with an epistemic signature); and in "not that the thought appeals much" (p. 22). These negated worlds together with the deontic modal-world triggered by "should" foregrounds Omar's approval or correct decision to remain single since his earnings will not be enough for himself and a family.

The time signature of the text-world shifts resulting in a new world-switch (World-Switch 4) triggered by "late nights". However, this world is only fleeting because its temporal boundaries change quickly to the past constructing another world-switch (world-switch 5) which contains negation: "Not that he was always so abstemious" (p. 22). The action of this negated world, according to Gavins (2007), "must be first brought into focus in order then to be negated" (p. 102). Therefore, the reader of the text constructs a mental representation of Omar as depraved before he conceptualizes him as an "abstemious" person. A flashback triggered by the temporal adverb "when" in "there was a time, when young" (p. 22) generates world-switch 6 as it takes Omar back to a time previous to his present state. At that time "Omar believed in his right to all manners of sin". The lexical verb "believe" creates an epistemic modal-world in which Omar thought that he is illegible to commit all kinds of misdeed. The tense shifts from past to present causing another world-switch (World-Switch 7) in "still, in truth, he believes all women unclean" (p. 22), which is also fleeting and switches for another epistemic modal-world triggered by "believe". This switch of tense from present to past, and then to present again emphasizes Gavins' (2007) notion of "toggling" between text-worlds.

As the discourse continues, another epistemic modal-world is cued by the lexical verb "think" in "he thinks ferrying whores demeaning" which reflects Omar's inner sense of shame and disapproval of this aspect of his job as a driver. In addition, two epistemic modal-worlds are created by the auxiliary "will" in "Omar will forgo pleasure" and in "what was forbidden will be permitted", in which the reader compares and contrasts two separate but related

conditions of Omar. The first is Omar now or Omar on earth where he will stop to please himself, and Omar in heaven where he is very delighted enjoying all mundane forbidden things. Werth (1999) points out that "will, normally taken to be the typical denotation of futurity, is perhaps most often used as an epistemic (so its "future" sense is in fact the expression of strong probability, based on some kind of evidence" (p. 247). I think that this is the case here because "will" in the last sentence of the extract expresses Omar's strong confidence in the truth of God's promises and words. Thus, according to Omar's mentality, he has to suffer now in order to have all kinds of enjoyment and pleasure in paradise later on.

Furthermore, I agree with Van der Bom (2015) that "expressions of emotions in discourse should be regarded as creating epistemic modal-worlds in Text World Theory" because "they express the inner workings of an enactor's mind and highlight the subjective stance of a speaker towards a proposition expressed or situation described in the text" (p. 226). Consequently, three further epistemic modal-worlds are embedded in the sentence "he freezes inside, feels humiliated, insulted in his religion" (p. 22), and are triggered by "freezes", "feels", and "insulted" respectively. These worlds reflect the negative effects of whores' dishonorable and disgraceful acts on Omar's psychological conditions.

This extract tries to show Omar's personality or mentality as a religious and reserved person. Text World Theory emphasizes the importance of readers' background knowledge in apprehending the discourse situation. Gavins (2007) argues that "both the immediate physical surroundings and the participants' background knowledge have to affect the discourse process" (p. 21). Basing on this assumption and taking into account my background information, nationality and cultural views about Alrawi's ideas and ideologies, I think Alrawi introduces Omar as a representative of some of Muslim Brothers' thoughts and ideas, which in my viewpoint, Alrawi regards among the reasons behind babies' refusal to be born and mothers' stopping to give birth.

Omar interprets Islam at a shallow or surface level. This is reflected in his view of women, which surfaces in this passage and in other places in the novel. For example, he describes the money he earns from driving women as "sullied gains". Besides, "he believes all women unclean, menstrual, mendacious, learning deceit from their mothers" (Alrawi, 2015, p. 22). Moreover, throughout the novel, Omar sees women as awra and nushuz. Awra and nushuz are two Arabic words which literary means "private parts or genitals" and "recalcitrance or disobedience" respectively. The first of them, awra, is used to refer to women as bodies that must be completely covered, except for faces and hands, while the second, nushuz, usually refers to a wife who disobeys her husband's orders and instructions. In addition, in Omar's conversation with Maulana, who is a religious person, Maulana describes women as "nushuz", "devils", and "seductress". Maulana says:

The cornerstone of social order is the relationship between man and woman. Man is reason. Woman is other than man, as Satan is God's other. "The God of Abraham is one, and all otherness is falsehood. Woman's subservience to man has been ordained by God. When woman disobeys, she is nushuz and aligns herself with the devil. And what does Satan do but seduce. By her very being, woman is seductress. To fight the devil in the guise of woman, God permits a husband to beat a willful wife. (Alrawi, 2015, p. 109)

Closely related to the fundamentalist religious standpoints discussed in the previous section is the notion of female genital mutilation reflected on in multiple sections in the novel, and among them the scene of Mona's female genital mutilation is the most palpable. In spite of the fact that the mutilation of female genitals is a social issue, it has also religious roots. This socio-religious problem is dealt with in the section that follows as Sand 2.

II.3.2.4. Sand 2: Mona's Female Genital Mutilation

Mona's character and her difficult life experiences as a young woman are used as a means of social and religious criticism in the novel. Mona is a teacher. She teaches literature and languages in a high school. She is also interested in reading world literature including Herbert Quain, the fictional author that Borges introduces in his short story "An Examination of the Work of Herbert Quain".[2] Borges' story adopts the shape of a critical literary essay analyzing, among other works by his fictional writer, the novel *April March,* which is described as "a regressive, ramifying fiction" (Borges, 1999 [1941], p. 244). It consists of thirteen chapters and is divided into three sections. The first section consists of one chapter and reveals a mysterious talk between some strangers in a railway station. The second section has three chapters. Each of them narrates a different possible evening for a one day. Then each one of them forks into three possible evenings for a second day. The reader is encountered with nine distinct tales with distinct beginnings trifurcating backwards in time (Ochs and Amaral de Pontes, 2015). Besides, Borges (1999) [1941] argues that "it is not the worlds proposed by *April March* that are regressive, it is the way the stories are told" (pp. 245-246).

The notions of "trifurcating" and "regression" presented in *April March* are relevant to Mona's personality and life. They incite Mona to imagine alternative lives for herself had she had the chance of different beginnings. Here, the allusion to Borges' selected works is significant as Mona not only reflects and connects her past life experiences as a young girl to her present life as a woman, a wife and a mother, but also imagines different beginnings to her disturbing life. Mona specifically remembers the time of her female genital mutilation. As a child, Mona, like many Egyptian girls, is forced into genital mutilation to discipline and

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[2] I wish to acknowledge Dr. Fraile-Marcos' guidance regarding this point.

control girls' sexuality. In addition to the physical and psychological pain imprinted upon her memory after the genital mutilation process, Mona realizes that being a woman is stigma in her society. As Mona grows older, she realizes further that gender limits her control over her body and life choices. For instance, Mona falls victim to the patriarchal authority of her mother, who condones genital mutilation, and her brother. This determines her future. The following excerpt shows how Mona's understanding of her current circumstances is intertwined with her interest in Borges' work:

Most nights when Mona wakes she takes Tarek's hand in hers and only then sleep returns. But tonight she gets up and goes into the living room, sinks into the couch, leans into the cushions. With her laptop she searches Herbert Quain on the Internet. A brief entry in *Wikipedia* describes him as Irish from Roscommon, a chronicler of entropic disintegration. A review by an Argentinian writer discusses how in *April March* memory conflicts with perception, leads to character dissolution into unattributable thoughts and dialogue that merges with the voice of the narrator.

The notion of selves fractured and dissolved troubles Mona, reminds her of when, much younger, she recognized parts of her body as needy and longed to lose herself in love, and yet was so fearful of where this could lead. How often she had thought she would like to sever her weaknesses and start life over with only strength. Drawn by the blue light of the computer screen, the dog enters from Neda's room. It jumps onto the couch, rests its head on her lap. In the still darkness of the apartment, Mona recalls as a child playing soccer with boys in the alley. She tackled and ran with the ball. Omar called her to him, took her hand, smelt of tobacco from a shisha he had smoked at a café, led her to their apartment. In the washroom the local barber waved a razor over the flame of a cigarette lighter. The pain of the cut, like needles to her brain. In bed, she awoke with sheets soaked in blood. Nothing can persuade her of the power of an idea more than knowing a mother can harm her child thinking she does good by God. (Alrawi, 2015, pp. 64 & 65).

Mona's traumatic experience as a child confuses her as she is maturing. Her expectations from her mother as a source of kindness and love and her brother as a source of security and protection are disintegrated. Here, according to Alexander (1997), Mona's "sexual agency, [her] sexual and our erotic autonomy have always been troublesome for the state. They pose a challenge to the ideological anchor of an originary nuclear family, a source of legitimation for the state, which perpetuates the fiction that the family is the cornerstone of society. […] Erotic autonomy brings with it the potential of undoing the nation entirely" (p. 65). Within this context, the foregrounding of sex can therefore be seen as a deliberate destabilizing of the status quo at the hands of women. Although Mona seems trapped within female stereotypes so that she is afraid to act spontaneously and freely as a woman, she is atypical in terms of her struggle for freedom and equality. She is independent, strong and highly educated woman who is aware of the inequalities and stereotypes of her society. Yet, her ability to resist oppression is till limited because of dominant socio-religious and political patriarchy and hierarchy. She always tries to figure out or even imagine a different beginning after each negative incident in her life.

Furthermore, Mona's experience with the politically oppressed Tarek makes her realize that human values of justice and equality are indivisible. As a puppeteer, Tarek loses human equality of free will and becomes a doll in the hands of the regime. Yet, as he attempts to change his position, he is oppressed. So, male domination is just a political tool of oppression meant to turn both men and women into dolls in the hands of the political power. They lose their soul and humanity. Thus, if women want to enjoy their own rights and freedom as equals to men, they have to believe in the equal freedom and rights of the Others. In refuting, reconsidering and challenging male power in her societies, Mona re-establishes, reconstitutes and even privileges not only her female power but also engages with the political causes of her society including violence, oppression and inequality. Tarek is

followed and tortured by the police as he joins political opposition. In this way, Mona and Tarek, like thousands of oppressed Egyptians, face the same justifications of power and violence as "safeguarding humanity from sexuality, madness, irrational violence, revolution" (Said, 1979, p. xvi).

In the initial text-world of this extract, we are given no direct indication to the location of the text-world. However, readers are likely to infer that this incident takes place in Mona's bedroom. Besides, the reader will build a text-world that is situated in the present as the use of the present tense in "when Mona wakes she takes Tarek's hands in hers" sets up the initial text-world's temporal boundaries, along with "most nights". Moreover, the entities present in the matrix text-world are Mona, Tarek, the narrator and a narratee. Again, the explicit reference to Mona and Tarek represents them as the focus of the text-world.

The function-advancing propositions of the originating text-world are minimum and are primarily scene-advancing. There are three processes expressed in first sentence "Most nights when Mona wakes she takes Tarek's hand in hers and only then sleep returns" (p. 64). The first two are material intention processes in which the Actor is Mona, "when Mona wakes she takes". The third is a material event process and is reflected in "sleep returns". All these processes reveal Mona's feeling of comfortableness and psychological relaxation in Tarek's presence.

The parameters of the matrix text-world quickly shift to a specific night in which Mona moves to the living room, sinks into the couch, leans into the cushions, and searches the internet for Herbert Quain. This spatio-temporal departure constitutes World-Switch 1 and has its world-builders and function-advancers. Here, nouns such as "couch" and "cushions" add further details to the objects in the living room. They activate the reader's background knowledge of what a living room might look like or include.

The text provides further details about two new characters and hence world-switches 2 and 3 are cued. The new characters are Jorge Luis Borges, the Argentinean author, and his famous fictional character Herbert Quain. Both characters affect Mona's perception of her position in society and her fights against different forms of oppression and violence. Like Herbert Quain, Mona passes through different stages of development, successes and failures in her life. She is haunted by a traumatic, repressive past experiences such as genital mutilation, oppression and seclusion as a girl and a woman. She suffers internal and external conflicts as she is trying to have new beginnings and to control her life. The fragmentary identities and the use of flashback to connect past and present on both the personal and political levels give a space for rebuilding, revolution and change each time established stereotypes and patriarchal relations are refuted and reconsidered.

The influence of *April March* on Mona is, then, great. The notion of shredded selves in *April March* has both negative and positive psychological effect on Mona. It causes her a trouble and reminds her of her childhood when her female genitals were mutilated. The first epistemic modal-world is thus cued by the lexical verb "trouble". As I have illustrated previously, Van der Bom (2015) argues that "expressions of emotion in discourse … can be seen to create either epistemic modal-worlds, or in the case of expressions of desire, boulomaic modal-worlds" (p. 169). The verb "reminds" creates the second epistemic modal-world which is positioned in a remote area from the originating text-world. In this world, Mona is a child with certain knowledge, hopes and fears. She knows that some parts of her body are demeaning; hopes to love but is uncertain of the consequences of this love. The use of the present tense in "reminds" depicts a picture which is still vivid in Mona's memories.

The change of tense from present to past simple in "she recognized parts of her body as needy" cues another world-switch (World-Switch 4). The text then continues with what Mona was feeling and thinking of and so a series of boulomaic and epistemic modal-worlds

are constructed. Triggered by the verb "longed" in "longed to lose herself in love" (p. 64), a boulomaic modal-world is built in which Mona wishes and desires to have strong love. This is followed by a number of epistemic modal-worlds represented in "fearful" (Epistemic Modal-World 3); "could" (Epistemic Modal-World 4); "thought" (Epistemic Modal-World 5); and "she would like" (Epistemic Modal-World 6). All these worlds reflect the fact that Mona's mind is mainly preoccupied with unrealized states of affairs. The passage is full of lexical expressions which stand for epistemic and boulomaic modalisation that reflect Mona's wishes, fears and thoughts. I would argue that all these worlds reveal the continuous suffering of Mona because of the female genital mutilation operation forced upon her.

The tense shifts again from past to present and hence world-switch 5 is cued. This time the scene changes to Mona's dog that comes from Neda's room to rest on Mona's laptop. Meanwhile, Mona "recalls" the time of her female genital mutilation. The lexical verb "recall" in "Mona recalls as a child" constructs an epistemic modal-world (Epistemic Modal-World 7) as it indicates that Mona is depending on memory in remembering the flashback. The tense shifts from present "Mona recalls" to past "she tackled and ran with the ball" constructing world-switch 6. Besides, a number of other world-switches are represented by the introduction of new characters, for example, Omar and the local barber (world-switches 7 and 8 respectively), and the spatial deictic shift in "led her to their apartment" (World-Switch 9). Now, the setting changes to the washroom in Mona's apartment in which the savage operation of Mona's female genital mutilation is carried out by the local barber, using his weapons, i.e., a razor.

The "local barber" together with his "razor" activate a vast store of background knowledge in readers' minds. If this operation is supposed to be carried out, it should be performed by a physician using his medical tools. Therefore, the use of the "local barber" takes the reader back to a time of backwardness and underdevelopment when many girls

were dying because of the polluted razors and ignorance of those "barbers", who were doing this only in order to collect money from narrow-minded people who believe that by doing so they are protecting their daughters from falling into prostitution. For them, "when a woman is cut, it is to remove the thorn of desire from her flesh" (Alrawi, 2015, p. 109). This act of clitoridectomy belongs to old-fashioned habits and traditions and cannot be considered a religious issue. However, most people incorrectly link it to religion. Besides, the use of the proper noun "Mona" foregrounds her position and portrays herself as the victim of this savage and barbarian operation.

The realization that Mona's female genital mutilation is at the center of this bloody scene comes nearly at the end of the extract: "the pain of the cut, like needles to her brains. In bed, she awoke with sheets soaked in blood. Nothing can persuade her of the power of an idea more than knowing a mother can harm her child thinking she does good by God" (p. 65). Therefore, it creates suspense, but also arouses readers' fear, horror and pity for Mona. Readers' inferences and background knowledge will play a crucial role in the interpretation of this scene and in deciding upon the information to be incremented into the text-world (see Gavins, 2007). For example, readers will infer that the blood is human blood. They will know also that it is caused by the brutal operation of Mona's female genital mutilation. Also, most readers would know that the proper name "Mona" is for a female person and not for a male individual. Hence, I think it would be easier for a female reader to implicate, involve or project (Gavins, 2007) herself in the text-world more than a male reader. Projection, according to Gavins (2007), refers to reader's ability to conceptualize a new deictic structure in his processing of the text-world in which the origo departs from his sense of I, here and now. In this process, the reader refrains from utilizing his own real world perspective and projects his origo into another character or enactor in the text-world. A male reader hence may sympathize with Mona but it is more unlikely that he may put himself in Mona's

position. Thus, the reader's implication, involvement or projection in the text-world is guided by textual as well as extratextual factors. The textual element is represented by the explicit reference to "Mona", while the non-textual factors include readers' background knowledge and gender, as is the case in the extract under investigation.

Gavins (2007) continues arguing that the close similarity between readers' real-life experiences and the life of enactors in the text-world affect their involvement in the text-world. However, this is not the case in the extract under analysis. I think that foreign or Western readers will find it easier to implicate themselves in Mona's world of female genital mutilation in spite of the fact that Western readers have not experienced this brutal operation before, because it is not part of their habits and traditions. Moreover, the intertextuality with Borges represents Mona's sexual-personal repressive experience as a reflection of worldwide social, gender and cultural struggles and inequalities. Mona, like Borges' characters, lives in a continual state of fear, escape and search for freedom and knowledge. Here, Mona's personal oppression and her familial problems are sustained by more general socio-religious and political structures of corruption, patriarchy and discrimination. It is the horror caused by this savage operation that will agitate Western readers' sympathy, empathy and pity towards Mona. In other words, the negative psychological effect of this operation on Western readers is the main factor behind their implication in the text-world. In addition to this, Western readers may be allured by the intertextual references to Herbert Quain to explore further the socio-cultural and religious underpinnings of genital mutilation. Most Arab readers, on the contrary, will view this operation of female genital mutilation as normal and ordinary as it is a component of their sociocultural frames. So, it is less likely that they project themselves to Mona's position.

A negational world-switch (World-Switch 10) is triggered by "nothing" in the last sentence: "Nothing can persuade her of the power of an idea more than knowing a mother can harm her child thinking she does good by God" (p. 65). Stockwell (2014) states that "the foregrounding property of negation as a sort of positive absence is smartly captured in the notion of a negational world switch: a sub-world in which the item being negated is present for conceptualization" (p. 160). Besides, two epistemic modal-worlds are embedded in the same sentence and are cued by "knowing" and "thinking". All these worlds highlight and foreground Mona's condemnation, and resent her mother's behavior and mentality. The conceptual structure of the analysis can be represented as follows:
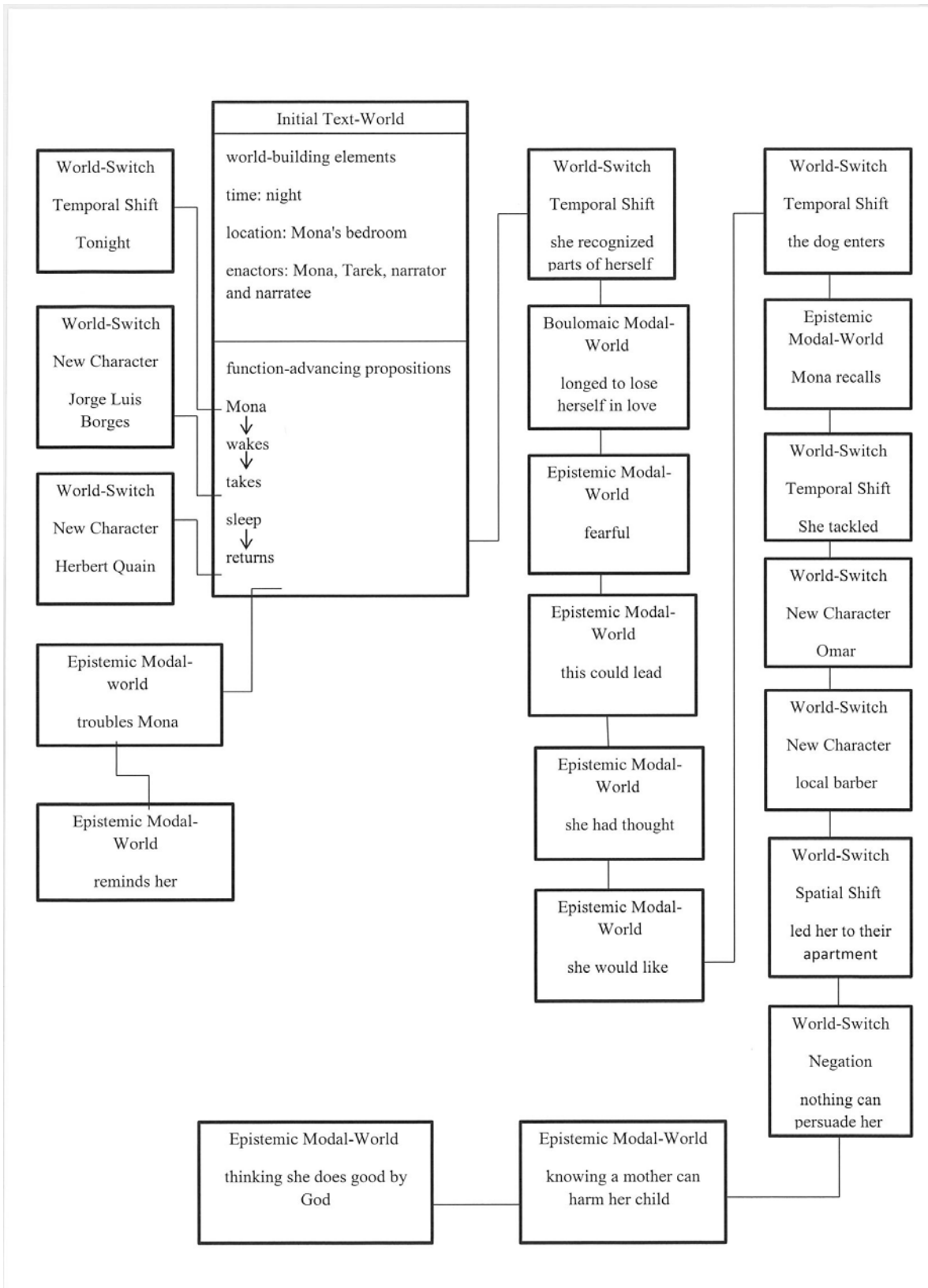
Figure 5: A text-world analysis of Mona's Female Genital Mutilation

The act of Mona's remembrance of the time of her female genital mutilation is followed by Tarek's and Mona's plan that Tarek must flee the city for an unknown place until the chaos caused by the revolution ends and Tarek makes sure that the Ministry of Interior will not arrest him because of his participation in the protests against the political system and his being in the square, together with Tarek's revelations to Neda that Mona is not her biological mother. Within this context, the notion of shredded selves in *April March* is relevant. The idea of entropic disintegration presented in *April March* foreshadows the same kind of entropic disintegration hinted at in *Book of Sands*: disintegration of the country, of Neda's belief in her origin, of Tarek and Mona's marriage, of Mona and her babies' lives, etc. Thus, Alrawi draws on Borges' work to convey through his novel's structure and content matter the notion of fragmentary identities that dissolve and refigure themselves. The personal disintegrations and sufferings of all these characters are politically motivated. Consequently, each incident of oppression and violence breads an act of resistance and change. In this way, although the characters suffer under oppressive political regimes, there is hope of revolutions and change. This political sand is represented in the following section.

II.3.2.5. Sand 3: Tarek's Departure

The following passage is also selected from the fourth chapter and is about the reason that leads Tarek and Neda to leave their home and flee to the desert. Tarek and Mona were following the news on television changing from one channel to the other. Satellite channels feature protest demonstrations gaining momentum, whereas in most local or government channels everything appears normal. However, on one of the government channels, there is a TV program investigating the gatherings of demonstrators. A report in this program is broadcasted about a new puppet show in the Karagoz theatre where Tarek works and where the first group of protesters gathers together. The performance was about a symbolic story

which portrays outstanding political leaders as birds against whom protests start. The investigator then reveals that they have informed the Ministry of Interior about the protests and so the ministry is planning to know all the reasons for these protests and to penalize all those responsible:

The anchor says they have been in contact with the Ministry of Interior. He reads from a prepared statement. "The ministry is investigating all possible causes for the blight afflicting our city, and will apprehend and punish all those responsible".

Tarek switches off the television with the remote control, stares at the screen as it greys then pops to black. He tugs at the ends of his moustache.

"You're not worried, are you?" Mona asks.

"A little worried, actually anxious, like rising panic". He sits back in the armchair, rubs the back of his hand, stares at his reflection in the blank screen.

"About the news report?"

"Not so much, but if they discover I went to the square".

She stares at him.

"I meant to tell you".

"Somebody'll have seen you".

"That's why I'm worried".

"Tarek, I can't, not again, with you in prison, with a baby, and Neda to care for. I don't know I have it in me to go through that again".

"Do you think they'll find out?"

She is not sure. She needs time to think.

"I'll phone Omar".

"No, don't".

What can possibly be wrong with calling her brother?

"You can't trust him, not with something like this".

He watches her, reads her meaning, feels the ground give way under him, struggles with the thought as it turns, inverts almost ten years of friendship.

"I wish I could trust him. But in my heart I don't". Her tears well, catch the light. "You should leave for somewhere safe before they're sure who they're looking for".

"I cannot leave you pregnant".

"The birds will migrate soon enough. Then nobody'll care about an old story on television." (Alrawi, 2015, pp. 75 & 76).

A number of world-builders are easily identifiable in the first two sentences of the text. The enactors nominated as present in the originating text-world are "the anchor" and "they", in addition to the narrator and a narratee. However, identifying the spatio-temporal setting of the text-word is more difficult. The passage as a whole is situated in a present-time zone, represented by the present simple tense in "The anchor says" and "He reads". Interestingly, the use of the present perfect at the beginning of the fragment "they have been in contact with the Ministry of Interior" indicates that those anchors are in continuous communication with the Ministry of Interior. Besides, the pronoun "they" is ambiguous. It is unclear to whom "they" refers to. Nevertheless, throughout my reading of the novel and background knowledge, I can infer that "they" refers to hypocrite members of the media who introduce some television talk-shows and gain a lot of money from their bias and constant praise of the existing political system. Hence, the time-zone, for example a specific year, and location in which the events take place are not fully identified. Moreover, the only object that exists in the initial text-world is "a prepared statement". The adjective "prepared" here is significant. It indicates the continuous cooperation and collaboration between the media and the Ministry of Interior. The anchor is not improvising, but is coming with a clear message, or in other words, a threat or warning to all people participating in demonstrations against the government and the political regime.

The function-advancing propositions are expressed in a series of material processes, with the exception of the first process expressed in "The anchor says" which is a verbal process. Five material processes, two are intention and three are event processes, are

represented in the first four lines. The first intention material process is reflected in "they have been in contact with the Ministry of Interior" in which the Actor is the unknown "they", while the second is found in "He reads". The Actor here is usually the anchor to whom the pronoun "he" refers to. In the last three material event processes, the Actor is the inanimate Ministry of Interior which "is investigating all possible causes of the blight afflicting the city, and will apprehend and punish all those responsible" (p. 75). These processes are plot-advancing. They describe the security or political situation of the country at that time, before the direct speech of Tarek and Mona concerning this issue is represented.

In this passage, numerous world-switches are constructed by the direct speech of Tarek and Mona. Gavins (2007) argues that "The majority of discourses which extend beyond a sentence or two will contain multiple world-switches, and discourse participants are normally able to monitor and manage their varying deictics without difficulty" (p. 49). However, embedded in Tarek's and Mona's direct speech are a number of deontic, boulomaic and epistemic modal-worlds which reflect their anxiety and worry about the security situation in the city and the urgent need that Tarek flees to a safe place.

In Text World Theory, Direct Speech is a sub-world forming (Werth, 1999). Its main characteristic, according to Werth (1999), "is to change the basic time-signature of the text world, for example by injecting some Present Tense utterances into a Past Tense narrative. This takes us, as it were, directly into the character's discourse world" (p. 221). Gavins (2003) emphasizes this point. She argues that examples of direct speech and direct thought result in world-switches. This is because both of them change "the temporal parameters of the text-world by introducing present-tense discourse into a past-tense narrative" (p. 131). Nevertheless, this parameter cannot be applied to the selected extract from *Book of Sands* since many utterances of Tarek's and Mona's direct speech are in the present tense and the

novel itself is narrated in the present tense as well. These examples can be illustrated as follows:

(1) "You're not worried, are you?";

(2) "A little worried, actually anxious, like rising panic";

(3) "About the news report?";

(4) "Not so much, but if they discover I went to the square";

(5) "That's why I'm worried";

(6) "Tarek, I can't, not again, with you in prison, with a baby, and Neda to care for. I don't know I have it in me to go through that again";

(7) "Do you think they'll find out?";

(8) "No, don't";

(9) "You can't trust him, not with something like this";

(10) "I wish I could trust him. But in my heart I don't"

(11) "You should leave for somewhere safe before they're sure who they're looking for"; and

(12) "I cannot leave you pregnant".

Therefore, such instances of direct speech cannot be considered world-switches in Text World Theory terminology.

To cope with this problem, Lugea (2013, 2016a) introduces the notion of "an enactor text-world". She argues that in present-tense narratives in which characters' direct speech is reflected in present, the direct speech constructs an enactor text-world. Basing upon the hierarchical structure of Text World Theory, Lugea (2016a) claims:

If the text-world is what discourse participants create, and characters exist therein, I suggest that that same world is the character's discourse-world and the language they use creates an *enactor text-world* … Therefore, character language, when reported directly, is treated just like discourse participant language, in that it generates its own text-world, jointly negotiated and developed by characters. (p. 88, emphasis in original).

However, I think Lugea's definition is problematic if it is considered within the notions of accessibility and ontological boundaries proposed by Werth and Gavins. Gavins (2007) claims that in various text-worlds, it is urgent to comprehend the main differences between entities inhabiting a discourse-world and the ones living in a text-world. These differences pertain to differences in "ontological status". Ontology is defined as "the study of the nature of being and existence" (p. 76). Discourse-world participants are factual entities sharing with us the same frame of existence. In face-to-face interaction, discourse participants have the ability to direct questions, illustrate information and negotiate the purport of text-worlds directly. In spite of the absence of the direct negotiation in split discourse-worlds of written texts, we understand that the other participant is a factual human being. Although they may exist in different locations and time, they belong to the same ontological domain.

Therefore, text worlds constructed by the participants in the discourse-world can be assessed for truth and reliability by other participants who inhabit the same ontological environment. Such worlds are called participant-accessible text worlds in Text World Theory terminology. Hence, when a text world is set up by a discourse-world participant, or a novel world is built within this text world (through a world switch, for instance), the other discourse-world participants will agree to consider the contents of these text worlds as real and trusty. Besides, a level of responsibility for them is established.

Gavins (2007) also indicates that some enactors are not participating actually in the discourse-world but are embedded in the discourse-world and live only in the text-world level. Such enactors have a different ontological domain from the one which discourse-world participants dominate. The text-worlds which are constructed by the entities who live in the text-world level and not in the discourse-world level are referred to as enactor-accessible text-worlds in Text World Theory terminology.

Forming mental pictures for enactors in the text world is set upon our experiences of actual human beings we encounter in reality. We anticipate that these kinds of entities or enactors share with us the same feelings, capabilities and normal conducts. However, we keep in our minds that text-world enactors live in an ontological level different from that of discourse-world participants, i.e. their ontological level is not governed by real world criteria. Therefore, we have not the ability to ask or have an open discussion with enactors peopling the text world. Also, our information about their characters and backgrounds is only given by the text.

The text worlds established by a participant in the discourse-world can be evaluated for reliability through discourse-world criteria. The reliability of split discourse-worlds can be reflected through "our personal experiences of the participants as well as information which might be available about them in the wider real-world environment" (Gavins, 2007, p. 78). On the other hand, we assess the reliability of open or direct discourse through the existing environment, such as tone of voice and other reactions of the body. On the contrary, the text world established by an enactor in the text world can be measured for reliability only through other text world parameters. Any information about enactors will be collected from the text and its components only and we will not have the access from our ontological level to prove the truth-value of the existing text world. Therefore, Lugea's suggestion does not take notions such as accessibility, ontology and text-world's reliability into consideration.

I would argue that the notion of focalization proposed by Gavins (2007) would solve this problem. In her analysis of Alexander McCall Smith's (2003) novel, *The No.1 Ladies' Detective Agency*, Gavins (2007) remarks:

> In stylistics and narrative theory, a useful distinction is normally drawn between the textual entity responsible for the narration of the text, and the entity through whose perspective the text is being filtered at any particular moment, the focaliser. In some texts, the narrator and the focaliser are the same person, in other texts, they are different people, and in yet other texts the relationship may shift and change at various points in the discourse. In *The No 1 Ladies' Detective Agency*, we occasionally see the text-world through the eyes of one of its enactors, Mma Ramotswe. For this reason, we can say that the novel also contains examples of internal focalization. In lots of other literary texts, this kind of access to the inner workings of enactors' minds is not granted and the narration remains within an internal focalization. However, in McCall Smith's novel, the narrator is omniscient and occasionally seems to dip into the mind of Mma Ramotswe, periodically giving the reader access to her thoughts (p. 127 & 128).

The same criterion can be applicable to *Book of Sands,* which is mainly narrated by an omniscient narrator but also contains instances of internal focalization. Hence, I would argue that the change of focalization from the omniscient narrator to an internal focalization of one of the enactors in the text in present tense, non-fixed focalization narratives which contain instances of direct speech represented in the present tense as well would result in an internal focalized world-switch. This changes the reader's accessibility of the world from that of the omniscient narrator, who is a discourse-world participant, to that of text-world enactors Tarek and Mona. Hence, the reliability of Mona's and Tarek's text-worlds cannot be verified by readers who are occupying a different ontological stratum.

Furthermore, "one of the principle ways in which a text-world is created is through the establishment of temporal deictic coordinates, achieved through the use of verb tenses,

temporal adverbs and temporal adverbial clauses. It is also by means of changes to these elements that a temporal world-switch is initiated" (Lugea, 2016a, p. 90). Accordingly, in the passage under investigation, five further world-switches of direct speech are created by the change in the time signature of the discourse from present to either past or future. These world-switches are: (1) "I <u>meant</u> to tell you" (p. 76); (2) <u>Somebody'll have seen</u> you" (p. 76); (3) "<u>I'll phone</u> Omar" (p. 76); (4) "The birds <u>will migrate</u> soon enough. Then <u>nobody'll care about</u> an old story on television" (p. 76).

The scene changes to Tarek and Mona, who begin to discuss what they have watched on television and what they should do in order to avoid Tarek being arrested. Most readers will infer that this conversation takes place at Tarek and Mona's home. Werth (1999) illustrates that the most essential process of interpretation of text worlds is inferencing. Furthermore, Gavins (2007) claims that "Through the process of inferencing, we make use of existing knowledge structures – linguistic, experiential, perceptual and cultural – in order to make sense of new sensory linguistic input" (p. 24). Therefore, Tarek's conversation with Mona about the TV report may activate the reader's schematic knowledge about what may have happened to people who participated in demonstrations during the Arab Spring or Arab Uprising which starts in Tunisia in late 2010. Protesters were either killed by vehicles and tear gas bombs of police troops, or were arrested and put in prisons where their families could not reach them or even know any information about them. This atmosphere of horror and fear in which Tarek and Mona live affects the choice of modality and lexical expressions used to describe the situation.

For example, three epistemic modal-worlds are triggered by the perception verb "stare" in "Tarek switches off the television with the remote control, <u>stares</u> at the screen as it greys then pops to black" (p. 75); "He sits back in the armchair, rubs the back of his hand, <u>stares</u> at the reflection in the blank screen" and "she [Mona] <u>stares</u> at him" (p. 75) when they are

afraid that somebody could have seen Tarek in the square or in the protests. Gavins (2007) claims that "when we make inference to our bodily senses in order to express a particular level of epistemic commitment, things that are true and definite are often described in terms of physical tangibility" (p. 115). Hence, the use of the strong perception lexical verb "stare" rather than "look at" or "see" for example, reflects the great negative effects of the television report on psychologies of both Tarek and Mona and reflects the frightening environment they begin to experience.

The horror that dwells in Mona's and Tarek's souls is reflected in their lexical choices which create a series of epistemic modal-worlds. We can find that five epistemic modal-worlds are cued by emotional expressions of worry and fear in "you're not worried, are you?"; "A little worried, actually anxious, like rising panic"; and "That's why I'm worried". The adjective "worried" is repeated three times with its synonym "anxious". This adds to the unhealthy atmosphere of the talk. As Dancygier (2012) argues, negation "profiles two alternative situations – the negative one described and the positive one implied" (p. 25). Therefore, the negative epistemic modal-world expressed in "you're not worried" enables the reader to visualize two distinct but related situations; in the first one Tarek is not worried, while in the second Tarek's worry and anxiety are detected. A diagrammatic account of the analysis so far can be represented as follows:
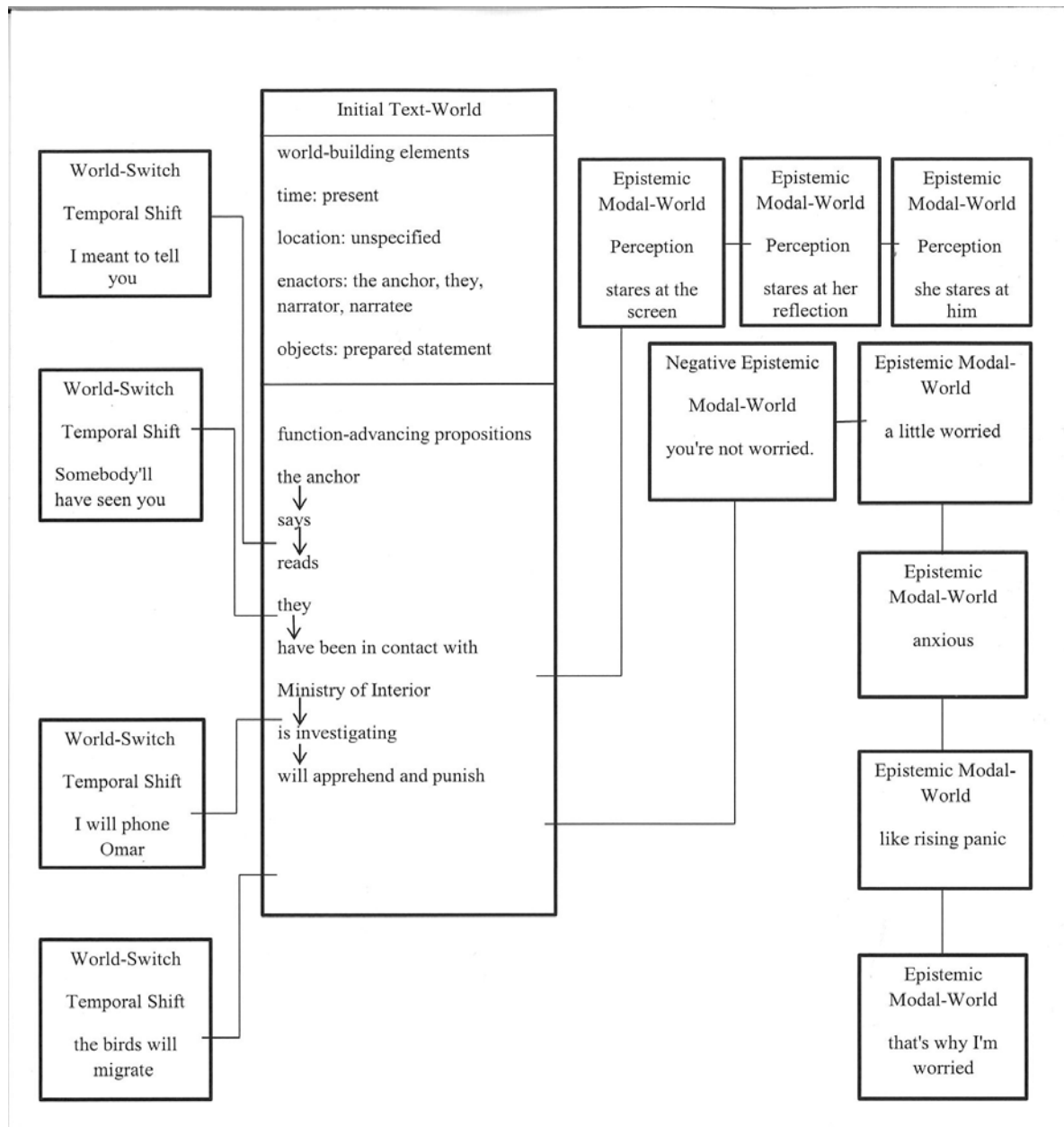
Figure 6: A text-world analysis of Tarek's Departure

Besides, it is noticeable that the majority of the worlds expressed in the passage are epistemic in nature. Lugea (2016a) states that "As the expression of the speaker assessment of the truth-value of the given proposition, epistemic modality is key in understanding speaker confidence in the text-world contents; if the information is called into doubt by way

of an epistemic marker, it must be stored in an epistemic modal-world" (p. 171). Thus, the hypothetical "if" in "if they discover I went to the square" cues an epistemic modal-world which reveals Tarek's doubt about the possibility that someone would have seen him in the protests. This uncertainty is contradicted with Mona's sentence "somebody'll have seen you" which creates another epistemic modal-world.

The definite reference to the lexical noun "the square" may have certain effects on readers, especially Egyptian readers. It may activate Egyptian readers' background information about the place where the 25th of January 2011 Revolution had started. This is because demonstrations had begun at the Tahrir Square (Liberty Square) in Cairo. Thus, the use of "the square", a word normally used by all Egyptians at the time of the revolution to refer to the "Tahrir Square", may reduce the possibilities of the setting of the novel which is still not explicitly stated until now to Egypt. Hence, the novel is portraying and documenting a very important historical event that occurred in Egypt, namely the 25th of January 2011 Revolution. Egyptian demonstrators primarily gathered at the Tahrir Square because of the injustice, and oppression of Egyptian president Hosni Mubarak. Demonstrators first demanded "a good life, freedom and social justice". But the slow response of the regime forced demonstrators to call for Mubarak's fall or stepping down.

As the conversation between Tarek and Mona continues, a number of further epistemic and negative epistemic modal-worlds are constructed. They can be represented in "I don't know" (p. 76); "Do you think they'll find out" (p.76); "she is not sure" (p.76); "she needs time to think" (p. 76); "I will phone Omar" (p.76); "what can possibly be wrong with calling her brother?" (p.76); and "I wish I could trust him" (p.76). All these modal-worlds reveal the continuous confusion and uncertainty Tarek and Mona are experiencing. However, triggered by the negation in "I don't know" and "she is not sure", the reader is probably able to understand Mona's inner thoughts and fears through portraying a situation in which Mona is

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knowing that she will suffer in Tarek's absence and that she is certain that Tarek will be arrested because the Ministry of Interior will discover his presence in the square, before the opposite of these propositions is introduced. This is consistent with Nahajec's (2009) claim that "in order to understand a negated proposition we must be able to conceptualize the positive proposition that is being denied" (p. 109).

However, embedded in the conversation as well are some boulomaic and deontic modal-worlds. Triggered by the lexical verb "wish" in "I wish I could trust him" (p. 76), a boulomaic modal-world is constructed which reflects Mona's unrealized or remote confidence in her brother. Besides, two deontic modal-worlds, one of them is negated, are reflected in "you should leave for somewhere safe" (p. 76), and "I cannot leave you pregnant" (p. 76). The first reveals Mona's permission to Tarek to escape, while the second expresses Tarek's duty towards his wife and unborn baby.

According to Lugea (2016a), boulomaic modal-worlds can be triggered by "the modal auxiliary will (when it denotes willingness and not just futurity)" (p. 167). I think this is the case in the last two sentences of the text: "the birds <u>will</u> migrate soon enough. Then <u>nobody'll</u> care about an old story on television" (p. 76). This is because the sentences mainly express Tarek's desire that things turn to normal and his desire that nobody cares about the television report. The modal auxiliary "will" here cannot reflect Tarek's certainty of the future event that the blight afflicting the country will end soon; otherwise he may not have fled to a safe place leaving his family behind until everything becomes normal again. I believe that "will" expresses Tarek's strong desire that he cannot be arrested again leaving Mona, Neda and the unborn baby alone. Therefore, two boulomaic modal-worlds are cued by Tarek's utterance or unrealized inclination.

What contributes also to the gloomy scene of the conversation is the variety of world-switches constructed by negation. Eight instances of negational world-switches can be found in:

(1) "Not so much" (p.76);

(2) "Tarek, I cannot, not again" (p. 76);

(3) "No, don't" (p. 76);

(4) "You cannot trust him, not with something like this" (p. 76); and

(5) ""But in my heart I don't" (p. 76).

This makes the reader capture the sense of confusion, fear, hesitation, and distrust that floods Tarek's and Mona's thoughts and feelings. Tarek's distrust of Mona's brother is justified when Omar kidnaps Mona from the hospital endangering her life.

II.3.2.6. Sand 4: Mona's Kidnapping

The following excerpts are from the final chapter of *Book of Sands* when Omar kidnaps Mona from the hospital just as she is about to give birth. Omar was very angry because Mona went to the hospital without informing him. They had a previous agreement that he would deliver her to the hospital in his taxi. Omar's rage increases when Tarek finally takes his call after having ignored them consistently, only to learn that Mona is at the maternity ward and that she is expected to give birth that very night. Omar writes down the address of the hospital and invites Tarek to go with him to the moulid, i.e. a saint's birthday celebration, where he goes every year in order to please the saint and gain credits with God. Out of politeness, Tarek pretends to be interested in joining Omar. Nevertheless, Omar is still disturbed by the thought that Tarek is not a religious person.

At nightfall, Omar goes to the hospital. They agree that Omar will stay with Mona and will inform Tarek if something happens. But after Tarek's and Neda's departure, Omar kidnaps Mona from the hospital. The following extracts describe Mona's kidnapping and the misery and agony she experiences as a result of her brother's rigid, empty and insane religious mentality:

Omar sits in the chair by the bed, watches Mona. He thinks by right the baby she bears is his. Someday he will take the child to the Rifai *moulid*. He pictures himself with a boy riding on his shoulders. He will teach him to pray, to ask for blessings, to ward off the devil. But then the pregnancy had taken so long. What if there is something wrong? Science has its limits. Only God has power over all eventualities. Only the intercession of the saint can ensure the Lord's intervention. He takes Mona's hand. She is still deep in sleep. He helps her from the bed, puts her coat about her shoulders.

"Where are we going?" Her eyes barely open.

He leads her to the elevator. "Just a short ride".

In the car park he settles her on the back seat of the cab.

She closes her eyes. When she opens them they are in a crowded alley. "Where are we?"

"To get the saint's blessing for the baby".

She pleads he should take her back to the hospital. At any moment she could start back in labour. (Alrawi, 2015, pp. 307 - 308).

The world-building elements of the initial text-world are not fully provided in this extract. In spite of the fact that time and location are not explicitly stated, readers are likely to use their inferencing capacities to intake the temporal and spatial boundaries of the initial text-world. Readers can infer from the previous paragraphs that the scene of Mona's kidnapping by Omar takes place at night while Mona was staying at the hospital and was about to give birth. The realization that Mona' kidnapping occurs at night is important

because it enables the reader to visualize the frightening atmosphere Mona lives in, particularly when Omar takes her to the graveyard. The enactors present in the originating text-world are Omar, Mona, the narrator and a narratee, while the objects nominated as present are "the bed" and "the chair" which are typical features of a maternity ward at any hospital. The function-advancing elements, on the other hand, are represented in two processes. The first is the material intention process expressed in "Omar sits", while the second is reflected by the perception lexical verb "watch". Again, these processes function to advance the narrative's plot.

The parameters of the initial text-world quickly shift causing a series of modal-worlds and world-switches. The lexical verb "think" in "he thinks by rights the baby she bears is his" (p. 307) creates an epistemic modal-world in which Omar regards the unborn baby as his own son, not Tarek's and Mona's. This epistemic modal-world may reflect either a flaw in Omar's personality or some mental illness. By all conventions and traditions, the baby is his sister's Mona. Omar's possessive behavior points to his egocentrism and greed. The rest of other modal-worlds and world-switches represented in the text reveal Omar's bigotry. Besides, as we move from the initial text-world, a temporal shift takes place in "Someday he will take the child to the Rifai moulid" (p. 307) because "someday" directs the scene to an unspecified time in the future. Hence, a future epistemic modal-world is expressed in the same sentence. In this world, Omar intends to take his nephew to the Rifai moulid in order to get the saint's blessings.

The lexical noun "moulid" will activate the reader's schematic knowledge, especially Arab and Muslim readers, about the mentality of a certain group of Muslims in Arab and Islamic countries. The word "moulid" is an Arabic word whose literal meaning is "a birthday". It is used colloquially and culturally to refer to a religious festival or celebration of birthdays of saints or deeply religious individuals who passed away. Such group of people

considers those religious characters as God's favorites or friends. Therefore, by celebrating their birthdays, they believe that they are pleasing God Himself. When they please God, He will achieve all their desires and hopes. For example, if a father wants his son to succeed or if a woman would like to give birth but things are not going well with her, they go to such festivals to pray for dead saints so that God be satisfied and grants them all they are looking for. As a matter of fact, such cultural and religious festivals are rather superstitions and individuals who celebrate such birthdays tend to believe more in dead saints than in God Himself. Thus, Omar's willingness and intention to celebrate the moulid with his nephew in order to please God through dead saints adds to the unbalanced, extremist and backward aspect of his character.

Some epistemic modal-worlds are cued by Omar's imagination of his relationship with the unborn baby in the future. For example, Omar portrays himself as playing with the unborn baby carrying him on his shoulders: "He pictures himself with a boy riding on his shoulders" (p. 307). Besides, Omar "will teach" the boy "to pray", "to ask for blessings" and "to ward off the devil" (p. 307). Omar's future and unrealized vision of the way in which the unborn baby should be brought up is characterized by these epistemic modal-worlds. His selfishness is also reflected. For him, Mona and Tarek are not religious persons. Therefore, he considers himself the only person to teach the child, who is not his, religion and values.

The temporal adverb "then" in "but then the pregnancy has taken so long" (p. 307) shifts the time-zone to the originating text-world or to the here-and-now of pregnant Mona at the hospital and thus cueing a temporal world-switch. Another world-switch is cued by the use of the present perfect at the same sentence as it takes the reader back to some point in the past when Mona's pregnancy has started and has not finished until now. Again, this emphasizes Gavins' (2007) idea of "toggling" between text-worlds. In addition, a further epistemic modal-world is triggered by the hypothetical "if" in "what if there is something

wrong?" (p. 307) which reflects the fear that Mona's long period of pregnancy is caused by a physical problem, which is beyond the limits of science, but, is captured only by God's absolute and unlimited knowledge.

The setting of the originating text-world has changed from the hospital to a "car park", where Omar lays down the exhausted body of his pregnant sister Mona in the back seat of his taxi, where, it is implied, he is driving her to the Rifai moulid so that the unborn-baby gets the saint's protection and luck. Hence, a world-switch is constructed.

In this text, four internal focalized world-switches are created by the direct speech of Omar and Mona: (1) "Where are we going?" (p. 307); (2) "Just a short ride" (p. 307); (3) "Where are we?" (p. 307); and (4) "To get the saint's blessing for the baby" (p. 308). As I have illustrated previously, such worlds cannot be classified as instances of world-switches created by direct speech as suggested by Werth and Gavins since their time-signature has not changed and has remained within the scope of the present-tense narration of the story. Here, Mona's continuous inquiry about the place they are going to and the place they are at is significant. It reveals her state of unconsciousness and fatigue caused by pregnancy and the fool deeds of her impetuous brother.

Besides, two modal-worlds are built in "she pleads he should take her back to the hospital. At any moment she could start back in labour" (p. 308). The first is a deontic modal-world triggered by "should" in which Mona beseeches Omar's duty and obligation to return to the hospital, while the second is an epistemic modal-world triggered by "could" and indicates a possibility not yet realized at the present moment. In these instances, "the action being modalized can be seen to set up an unfulfilled, future situation … These unrealized states of affairs would seem to require the construction of a sub-world separate from the text-world in which they have been created, allowing the discourse participants to conceptualize both the proposition being modalized and the speaker's attitude towards it" (Gavins, 2005,

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pp. 85 & 86). A diagrammatic configuration of the conceptualization of these worlds can be revealed in the following figure:
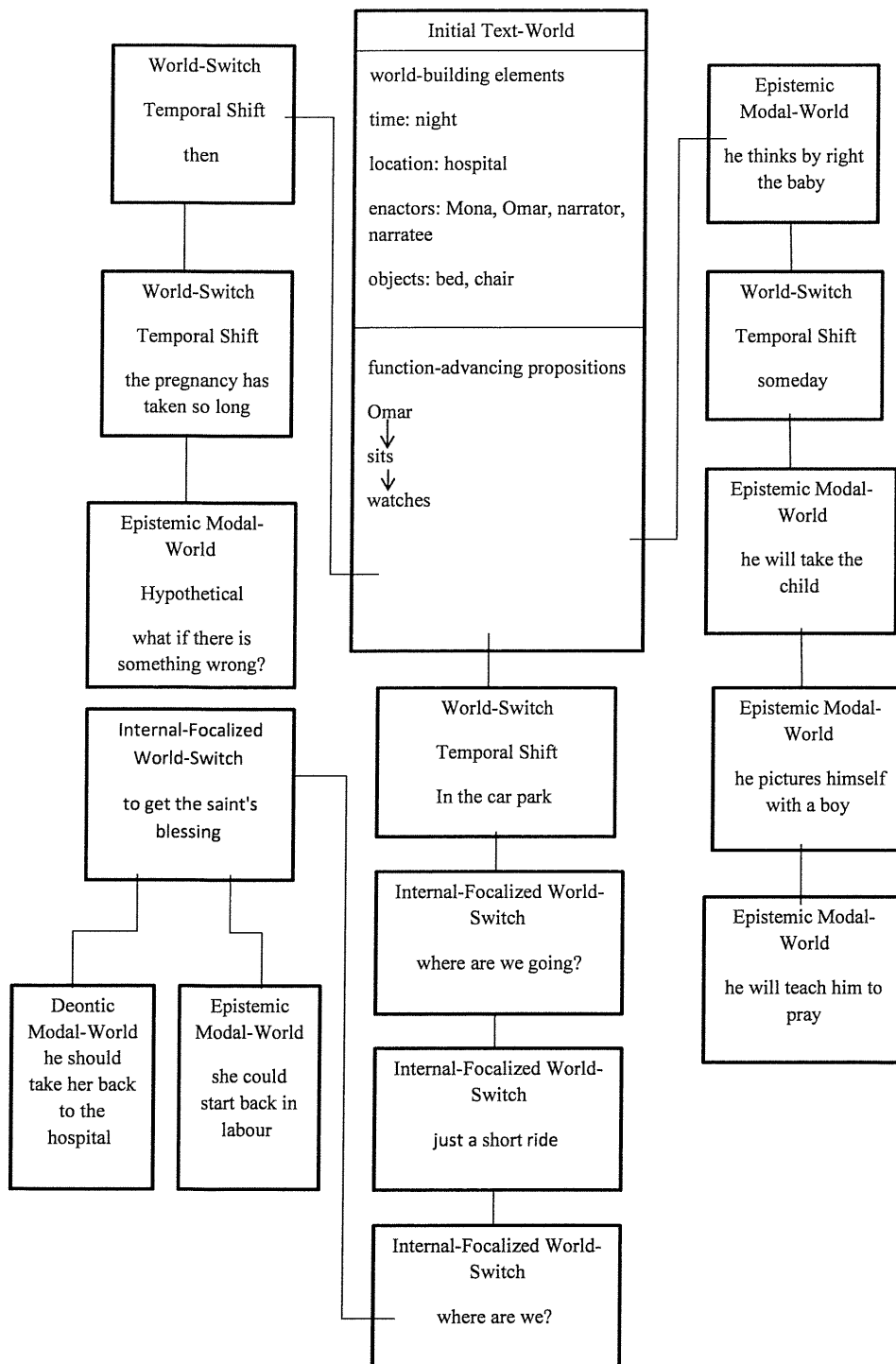
Figure 7: A text-world analysis of the first extract of Mona's Kidnapping

Omar claims that the saint will protect Mona. Then he takes her to the mosque where the festival of the moulid is taking place. Mona is in a very difficult and unbearable situation. This inconvenience is reflected in her unpleasant and distasteful look at Omar. However, Omar is satisfied with her distress and ordeal. Mona asks him again to take her back to the hospital:

> "I need to get back". She repeats herself twice more before Omar can hear her through the surge and ebb of sounds of *gnawa*, recitation of holy texts over loudspeakers, the shouts of vendors and the rumble of the crowd.
> "You want to go now?" surely not with the *moulid* barely begun for the night.
> "It's the baby".
> Yes, the baby. A child with a mind as soft as clay, ready to be imprinted with thoughts. A child so innocent it could be led to the gates of hell and not know itself damned. He gazes at Mona and thinks he sees her soul dark in the shadows cast by electric lights strung around the mosque. How had he not seen this before? The thought he had resisted for so long. Tarek, his heart hardened against religion, has poisoned her spirit. Enough the damage they have done Neda, depriving the girl of religion, placing her at risk of hell. He cannot let them corrupt the new child. It is his duty to guide and nurture it in the way of belief. And obligation set him by God. A means to gather credit for his salvation with the prophets. (Alrawi, 2015, p. 309).

Mona's direct speech "I need to get back" (p. 309) constitutes an internal focalized world-switch embedded in it a boulomaic modal-world cued by "need" and reveals Mona's desire to return back to the hospital. Similarly, Omar's question "you want to go now?" (p. 309) creates an internal focalized world-switch embedded in it a boulomaic modal-world triggered by the lexical verb "want" and shows also Mona's wish to return to the hospital in order to get rid of the nightmare that she is experiencing and that is caused by her brother's sickly mentality. However, Omar refuses to grant his sister's wish through constructing a

negative epistemic modal-world expressed in "surely not". He justifies his rejection by claiming that the moulid has started.

Mona realizes that Omar's motive behind her kidnapping is not only to control Mona but her unborn-baby as well. This is reflected in an internal focalized world-switch cued by Mona's direct speech "It's the baby" (p. 309). The assertion of Mona's realization is reflected in a number of epistemic and deontic modal-worlds that reveal Omar's justification behind his behavior. The sentence "A child so innocent it could be led to the gates of hell and not know itself damned" (p. 309) contains two epistemic modal-worlds, one of them is negated, that reflect Omar's revelation and way of thinking towards what may happen to the unborn-baby if he / she is brought up by the non-religious and impious Tarek and Mona. Ironically, these worlds express the unrealized states of affairs that the unborn-baby will go to hell after death because his parents will not be able to teach him the correct rules of religion.

Besides, three consecutive epistemic modal-worlds are constructed by the lexical verbs "gaze", "think", and "see" in "He gazes at Mona thinks he sees her soul dark in the shadows" (p. 309). Omar starts to concentrate and look carefully at Mona as if he is seeing her for the first time in his life. Under the shadow caused by electric lights used to celebrate the moulid, Omar notices an aspect in Mona's personality not realized to him before, i.e. her soul is dark. The perception lexical verbs "gaze" and "see" illustrate Omar's surprise, while the lexical verb "think" positions Mona's dark soul in a remote area from Omar's here and now. Moreover, Omar's surprise of not noticing his sister's dark soul previously is represented in the interrogative "How had he not seen this before?" (p. 307) which contains a negative epistemic modal-world triggered by the perception lexical verb "see" and the negative particle "not". Omar demonized Mona and so she is an enemy that deserves death if required. His degraded attitude towards his sister seems motivated and further intensified by political power gained by Islamists in revolutionary Egypt. Like in Borges' *The Book of Sand*, the

holy book of Quran is misinterpreted to justify extremist ideas. Omar blames Tarek's non-religious beliefs for his sister's damaged soul. Omar also considers Neda has been partially infected. Therefore, he believes it is his duty to stop this plague from spreading to other members of the family, and more precisely to the unborn –baby as represented in the deontic modal-worlds expressed in "He <u>cannot let</u> them corrupt the new child"; "<u>it is his duty</u> to guide and nurture it in the way of belief"; and "<u>an obligation</u> set him by God" (p. 309). By doing this, Omar is protecting the new child and keeping him away from torture and suffering in hell after death. To justify himself and satisfy his conscience, Omar insists that it is God's orders that he follows. Besides, by teaching the child the correct instructions of religion, Omar believes that he will collect "credits for his salvation with the prophets".

Although Mona is exhausted, Omar refuses her demand to return to the hospital. This time he insists to take her to a place where she cannot disclaim the power of God in granting life and death. A place in which "the meaning of eternal damnation will be all too apparent". Accordingly, Omar drives Mona to the Jewish Cemetery. He stops his taxi at a broken wall near gravestones, taking his revolver for security and orders Mona to go through the gravestones until she disappears in the falling night. In the blackness of night and blackness of the situation Mona is experiencing, Omar begins to search for her among the gravestones hearing strange voices and seeing shadows and moving wraiths at the graveyard. Omar finds Mona again with melancholy covering her face as her distress, pain and suffering grow:

> At a rise of freshly turned earth Mona closes her eyes. She grimaces, leans forward. A wave of pain intensifies. She pants as it breaks and rolls through her.
> Omar aims the handgun at her, feels an onrush of pleasure, an unfamiliar sense of power – she broken-winged sparrow, her life at his disposal. The ability to summon death his alone.

She takes a deep breath, braces herself, opens her eyes, fixes him with her gaze, says, "I never forgot".

Her tongue, defiant, unnerves him. He stares at her unsure of her meaning.

"Never forgave". She takes another deep breath. With each breath she seems to regain composure.

He shifts uneasily, kneels forward.

"You let them cut me." (Alrawi, 2015, p. 312).

The lexical verb "feel" in "[Omar] feels an onrush of pleasure" (p. 312) when he targets his gun at Mona's feet constructs an epistemic modal-world which expresses Omar's great happiness and satisfaction when seeing his strength in the presence of his sister Mona who is suffering the pains of labour. Omar equates his power to that of God believing that he is capable of forcing death upon his sister by using his revolver. Another epistemic modal-world is cued by the perception modality expressed in Mona's "gaze" at Omar when he aims his revolver at her. This modal-world is followed by a world-switch triggered by Mona's direct speech in "I never forgot" which changes the time-zone of the text-world from present to past. Embedded in this world is another negational world-switch triggered by the negative particle "never". It is noteworthy to note that the use of the strong adverb "never" instead of "do not" for example, with the mental cognition verb "forget", portrays the incidents that had happened to Mona in her childhood as if they are still vivid and alive in her memory. Readers will discover shortly that Mona is referring to the scene of her female genital mutilation which is carried out by the local barber with the help of her mother and brother Omar. Mona's strong memory of pain accrues with the agony of labour.

Omar's reaction to Mona's disclosure is represented in three epistemic modal-worlds triggered by "unnerve", "stare" and "unsure" in "Her tone, defiant, unnerves him. He stares at her unsure of her meaning" (p. 312). As is illustrated previously, the negation expressed in

"unsure" enables the reader to visualize the affirmative states of affairs before their opposite can be introduced. Here, the reader may be able to observe Omar's certainty of his sister's unforgettable memories (namely, the scene of her female genital mutilation which is achieved with the presence and help of Omar), before Omar's doubt of the proposition is represented. Accordingly, the negation used here foregrounds Omar's sureness of his sister's meaning.

As Mona's revelation to Omar continues, other world-switches and modal-worlds are constructed. Cued by Mona's direct speech "never forgave", two world-switches are constructed. The first is created by Mona's direct speech and the second by the negation embedded in it. Besides, the perception lexical verb "seem" in "she seems to regain composure" (p. 312) creates an epistemic modal-world as it elucidates Mona's trials to restore calmness. Lately, Mona's reason for not forgiving Omar is overtly expressed in her direct speech "You let them cut me" (p. 312) which constructs another world-switch. The verb "cut" is used metonymically to refer to the operation of female genital mutilation forced upon Mona when she was a child. This is interesting because it connects Mona's current distress to the distress she experienced as a child when her female genitals were mutilated, with Omar's aid and presence. It reveals that Mona has always been aware of her brother's evil capacity to harm her. Among the gravestones, Mona evokes the burial of her sexual pleasure through an operation that put her life at risk in the past, the same as she is now facing her own death and that of her baby at the hands of her brother.

At this moment, Omar begins to adjust his way of thinking and to recognize his fault. It is a moment of regret and redemption. This is reflected in the underlined epistemic modal-worlds constructed in the following passage:

He <u>stares</u> at Mona, as though <u>seeing</u> her for the first time. Tears well in his eyes. He wipes his face with the back of his hand, aware he has failed her as a brother, failed Neda as an uncle. There is nobody he <u>loves</u> and <u>loves</u> him through whose eyes he can recognize himself, and by whose stories he can <u>know</u> himself. He <u>thinks</u> *in place of love* <u>*I live by prohibitions, equate beauty with sin, ugliness with piety, defer all pleasure to an afterlife*</u>; <u>believes</u> *helpless dirt sinful* <u>*I am nothingness filth willfulness and rebellion all life and power to Almighty God.*</u> But how can he <u>know</u> God's will and thoughts when he <u>cannot see</u> with the sight of God? <u>Cannot feel</u> what God must feel? He squeezes his eyes shut, rubs them with both hands to scrub away thoughts that carry him to the borderline of faith and doubt, redemption and despair. (Alrawi, 2015, p. 313).

Omar begins to reconsider some aspects of his way of thinking and to see things from a new angle. He realizes his mistakes with his sister and his niece, Neda. He begins to recognize the contradictions and discrepancy in his personality and in his life. In addition, he begins to adjust his mentality with his relationship with God. Interestingly, the inclusion of the first-person pronoun "I" twice within the third-person narration constructs two epistemic modal-worlds by Omar's Direct Thought, and thus two enactors of Omar are represented; the first is the present Omar and the second is the absent Omar, or in other words, Omar here and now and the non-attendant Omar. This ambivalence maybe consistent with Omar's confession and admission of the contradicted aspects of his character. Surprisingly also is that all the epistemic modal-worlds represented here portray a state of affairs not yet realized in Omar's here and now and the narrator's despair and despondency of their occurrences are reflected in the last sentence: "He squeezes his eyes shut, rubs them with both hands to scrub away thoughts that carry him to the borderline of faith and doubt, redemption and despair" (p. 313).

II.3.3. Metaphors

It is noticeable that there are many metaphors scattered in all the extracts analyzed that help the author communicate his messages and points of view throughout the novel. Among these metaphors are: "babies decide not to be born" (p. 1) in which fetuses, who lack the power of will and control over their lives, have determined to defy the power of nature and remain at a secure place until the danger, confusion and chaos caused by the revolution and by the shallow religious mentalities of some persons end. "Flotsam on a beach of broken asphalt" (p. 1) is a metaphor which indicates that the country, after the destruction and devastation arisen from the revolution, resembles the remains of a wreck ship on a sea beach. "He washes the defilement of sin from his body; he would rinse their images from his eyes, wash from his memory their giggles and foreign talk; sullied gains" (pp. 21-22) are all metaphors used to describe Omar's religious mentality. In these metaphors, the impurity of sin, the images of whores and their giggles, which are abstract and absolute concepts residing in Omar's soul, are represented as tangible and concrete objects over which Omar has control and can use water to clean them. Similarly, the "gains" which Omar earns from whores are described as something which can be polluted. These metaphors thus reflect Omar's intention and determination to get rid of such bad deeds and to stop dealing with those whores as he is reproaching himself on earning some of his livings from them.

Other metaphors which reveal the impact of Mona's female genital mutilation on herself are expressed in "she recognized parts of herself as needy; the pain of the cut, like needles in her brain; and she would like to sever her weakness" (pp. 64-65). In the first metaphor, a part of Mona's female organs is described as inferior. In other words, its existence is unnecessary and with no value. This is why it should be removed. The second metaphor reveals Mona's suffering and distress which result from the mutilation of this part. In the third, weakness is represented as a solid material which can be split. This metaphor

shows Mona's disapproval and regret of her weakness that lead her mother and brother to slay her sexual pleasure. Besides, "the blight afflicting our city" (p. 75) is a metaphor revealing the negative effects of the protests on the country, from the perspective of the media people who are biased to the political regime.

Moreover, some metaphors which add further details to Omar's mentality are "a child with a mind as soft as clay, ready to be imprinted with thoughts" and "Tarek, his heart hardened against religion, has poisoned her spirit" (p. 309). In the metaphor "a child with a mind as soft as clay", the easy formation of clay into different shapes or different hand-made crafts is compared to a child's mind which is flexible and can easily absorb any new thoughts and ideas. This metaphor therefore reflects Omar's fear that his nephew be easily influenced by his parents' religious thoughts and concepts. The other metaphor portrays Tarek as a snake and his religious views as poison that infected Mona's soul. This is because Tarek's heart becomes as solid as stones that prevent religion from penetrating it. This metaphor illustrates Omar's points of view towards his brother-in-law.

Furthermore, in the metaphor "she a broken-wined sparrow" (p. 312), Mona is portrayed as a weak bird that is unable to fly and release itself from its predator. The metaphor elucidates Mona's lack of power and strength that enable her to defend herself against her brother when he kidnaps her. The pre-final page of the novel contains also a metaphor which reflects the novelist's point of view concerning the adaptability of Omar's way of thinking. The metaphor is represented in "he [Omar] squeezes his eyes shut, rubs them with both hands, to scrub away thoughts that carry him to the borderline of faith and doubt, redemption and despair" (p. 313). This metaphor depicts thoughts as something tangible that can be touched and cleaned out. Since Omar attempts to "scrub away" ideas and conceptions that can amend his religious views and mentality, the metaphor reflects the author's disillusionment in any change in Omar's personality.

I think that Werth's (1994, 1999) original version of Text World Theory does not completely capture two significant features of metaphor which authors use to convey their messages, while, I will argue in the next chapter that, Fauconnier and Turner's (2002) Blending Theory does. Firstly, Werth's Text World Theory framework is unable to show how humor and / or irony are created in metaphors and the purpose behind their creation. Werth (1994) argues that, "rather than being forced on the producer because of the poverty of language", metaphor is "a question of *poetic choice*" (p. 84, italics in original). However, I think that Werth's model does not illustrate clearly how writers' messages are communicated through their poetic choices. Through the selection of a set of metaphors in Khaled Al Khamissi's (2006) novel *Taxi,* I will show in the next chapter how Conceptual Integration Theory accounts for the workings of humor and / or irony resulting from the clash of contradictory and incompatible elements inside the blended space. The resultant humor and / or irony are effectively used as a means of criticism or of delivering the writer's messages.

Secondly, Werth's model of Text World Theory is unable to account for Fauconnier and Turner's (2002) emergent structure or novel inference constructed inside these metaphorical expressions. The emergent structure, I would argue, aids the writer to convey his standpoint as well, and is one of the principal factors of achieving what Fauconnier and Turner (2002, 2006) name "human-scale", i.e. complete and comprehensive understanding.

Furthermore, Werth (1999) argues that "Metaphor does not merely substitute one area of experience for another; it combines the two kinds of experience into a third new way of seeing" (p. 317). However, Werth's model of Text World Theory deals with metaphor as "a double-vision" and does not take this "third new way of seeing" into consideration. In the next chapter, I will illustrate that Fauconnier and Turner's Blending Theory is able to capture this third dimension of metaphor in what is called the "blended space".

II.4. Concluding Remarks

The Text World Theory analyses of *Book of Sands* have demonstrated the following findings:

Firstly, readers understand the novel as a conceptual structure consisting of three cognitive interconnected layers, namely the discourse-world (which is inhabited by participants, i.e. the author and readers), text-worlds (which are populated with enactors, the narrator and a narratee), and sub-worlds, or in Gavins' terms, world-switches and modal-worlds (which are populated with enactors as well). Secondly, Text World Theory emphasizes the significance of linguistic choices and takes context into consideration. Thirdly, Text World Theory emphasizes the importance of readers' inference and background knowledge in the correct understanding of the novel's events.

Fourthly, the previous analysis of *Book of Sands* confirms that the amalgamation of the textual and non-textual cues in the text is essential in facilitating readers' involvement in the text-world. However, another important criterion that Gavins' (2007) text-world model should encompass when dealing with the notion of readers' involvement is the reader's cultural values and background, which have a relevant role in the feelings and psychological reactions triggered by specific situations in a text. This has been illustrated in section (II.3.2.4) where it is concluded that Western readers' implication in the text-world may be different from that of Arab readers as in both cases their emotional responses towards the brutal situation of Mona's female genital mutilation are mediated by their cultural values. Fifthly, Text World Theory is unable to account for the world-switches created in present tense, non-fixed focalization narratives. Hence, I have introduced the notion of an internal focalized world-switch.

Having completed the proposed text-world analysis of *Book of Sands*, the next chapter deals with the application of Fauconnier and Turner's (2002) Conceptual Blending Theory to a set of metaphors selected from Al Khamissi's *Taxi*.

CHAPTER III

A BLENDING THEORY ANALYSIS OF METAPHORS IN KHALED AL KHAMISSI'S *TAXI*

This chapter investigates Blending Theory and its potential contribution to the correct interpretation of metaphors in *Taxi*. It focuses on how humor and / or irony are constructed through creating a tension between two conflicting scenarios inside the blended space of these metaphors. It is thus an attempt to find an answer to research question 2, namely, "How can Blending Theory play a crucial role in the correct interpretation of metaphors in Al Khamissi's *Taxi*? How do the humor and / or irony resulting from such metaphors through a clash of incongruous elements within the blend, serve the purpose of critiquing some socio-political and cultural problems afflicting the Egyptian society at Mubarak's era?

The first part of this chapter introduces its theoretical basis, while the second applies the theory to a series of metaphors chosen from *Taxi*. Section III.1 presents blending theory as envisaged by Fauconnier and Turner (2002). Section III.1.1. provides an overview of the mental space theory at the core of blending theory. The skeleton of conceptual blending, i.e. conceptual integration networks and its types together with features of blends are introduced in sections III.1.2, III.1.3, and III.1.4 respectively. Section III.2 focuses on the way in which metaphors are envisaged within the conceptual blending framework, whereas section III.3 gives an overview of blending theory's applications to literary works. Section III.4. approaches the construction of humor by looking at some humor theories, namely, the incongruity theory of humor, Raskin's Semantic Script Theory of Humor (1985), and Attardo and Raskin's General Theory of Verbal Humor (1991). This section concludes with illustrating how humor is constructed through blending. Similarly, the concept of irony, its

theories and its relation to blending theory are represented in section III.5. In the second half of the chapter (section III.6), a number of metaphors taken from Al Khamissi's *Taxi* are analyzed in terms of blending theory. The metaphors deal with different relevant issues in the Egyptian society. The chapter closes with some concluding remarks presented in section III.7.

III.1. Introduction to Blending Theory

According to Coulson and Oakley (2000), blending theory or conceptual integration theory is a "theory of online meaning construction" (p. 175) (see also Fauconnier and Turner, 2002, 2006; Coulson, 2001; Coulson and Oakley, 2005 among others). This theory introduces a general model that can show how meaning is constructed and created. The comprehension of meaning here includes the creation of blended mental constructs that contain some elements from many other constructs. The blended models also contain an emergent structure or a new meaning that is the result of the process of integration (Coulson and Oakley, 2005).

The theory belongs to the cognitive linguistic framework of meaning construction in the sense that it deals with linguistic expressions (but also with non-linguistic ones) as "prompts" used by the human mind in order to create and apprehend meaning. Meaning, in this way, is a dynamic product of an imaginative and creative cognitive operation (Dancygier, 2006).

Fauconnier and Turner (2006) claim that conceptual integration or blending is "a basic cognitive operation that operates uniformly at different levels of abstraction and under superficially divergent contextual circumstances" (p. 304). This basic mental operation is highly imaginative and creative (Turner, 2001). Fauconnier and Turner (2002) stress this point by claiming;

Conceptual integration is at the heart of imagination. It connects input spaces, projects selectively to a blended space, and develops emergent structure through composition, completion and elaboration in the blend (p. 89).

Human beings carry out these mental operations unconsciously and only realize their products which come into consciousness (Turner, 2001).

Blending theory was discussed by Fauconnier and Turner in several articles (Fauconnier and Turner, 1996, 1998a, 1998b; Turner and Fauconnier, 1995, 1999) and finally presented in their book *The Way We Think* (2002). It indicates that meaning construction depends on the integration of mental spaces that give birth to a new mental space or a blended space with a novel meaning which is not found in the separate mental spaces. This blend helps us to effectively comprehend difficult situations (Dancygier, 2005). Blending theory, hence, is structured around the notion of mental space proposed by Fauconnier (1985) and can be regarded as a development of the Mental Space Theory (Fauconnier, 1985).

III.1.1. Mental Space Theory

The notion of mental spaces was first introduced by the French thinker Gilles Fauconnier in his book on the construction of meaning (1985) [1994]. The idea of mental spaces began to come to surface three decades ago as a result of the integration of the ideas of French linguists and philosophers from the English-speaking world. It began to be used in logics and has become one of the prominent notions to cognitive approaches to language (Brandt, 2005).

Fauconnier (1985) discusses the idea of connectors between mental elements created in discourse. This idea of semantic connectors was later developed to be a pattern of related cognitive structures. This mental building blends structures together to constitute larger units of meaning. In this way, mental spaces that are discussed in relation to discourse are termed "discursive spaces" (Brandt, 2005).

Fauconnier (1997) defines mental spaces as "partial structures that proliferate when we think and talk, allowing a fine-grained partitioning of our discourse and knowledge structures" (p. 11). Mental spaces are referred to by Dancygier (2005) as cognitive buildings constituted by linguistic expressions to help participants in discourse to understand and interpret difficult situations, and Oakley and Coulson (2008) regard them as portrayals of scenarios and events of a certain kind of discourse as recognized, envisaged, remembered or comprehended by an interlocutor. These mental spaces, according to Fauconnier and Turner (2002), are linked to long-term schematic knowledge called frames and also to long-term specific knowledge. They are very partial sets including elements and surrounded by frames and mental patterns. They are connected and can be changed as thought and discourse continue. In a similar vein, Sweetser (2006) defines mental spaces as a large amount of organized patterns in the brain connected together in systematic ways. There is also a close connection between these mental spaces and the organized structures in background knowledge. The advantage of mental spaces, according to Coulson and Oakley (2000), is that "they allow the addressee to divide information at the referential level into concepts relevant to different aspects of the scenario" (p. 177).

Coulson and Oakley (2000) indicate that the mental space theory is originally a cognitive semantics theory. In their view, this theory constitutes meaning in the speaker's cognitive constructions and uses linguistic expressions as cues to make the speaker form elements in a referential structure. These elements play a significant role in the process of

mapping which occurs inside the human brain. Each mental space has some elements. The elements in one mental space may have counterparts in another mental space. Therefore, an important process in the mental space theory is to establish mappings between these elements or relations in the mental spaces. According to Fauconnier (1997), "mappings between domains are at the heart of the unique human cognitive faculty of producing, transferring, and processing meaning" (p. 1). The mapped relations may include identity, similarity, analogy, and pragmatic functions. These mapping operations are of great significance to the construction and appreciation of metaphors, as the analysis of *Taxi* will show.

For example, the sentence "when I was twelve, my parents took me to Italy" prompts us to construct two mental spaces connected by identity mapping: the first mental space contains the person at age twelve, while the second includes the same person nowadays.

Despite its simplicity, the notion of mapping is useful in two significant ways. Firstly, many phenomena studying meaning and reasoning, such as cognitive projection, integration and analogy, are based on the notion of mapping. Secondly, it helps analysts and readers to understand how ambiguous mental domains are organized (Fauconnier, 1997).

Mental space theory deals with the psychological mechanisms of human beings that are used to construct and create meaning. The creation of meaning depends on "the high-level, complex mental operations that apply within and across domains when we think, act, or communicate" (Fauconnier, 1997, p. 1). When human beings use language to deal with each other, they continually build such domains which are created by expressions of language. Fauconnier (1997) refers to these domains as mental spaces.

While Fauconnier only refers to these domains as mental spaces, Brandt and Brandt (2005) distinguish between mental spaces and domains. A mental space is built and understood within a more general structure which is the domain. According to them, a space is:

a partial and temporary representational structure which speakers construct when thinking and talking about a perceived, imagined, past, present, or future situation. Mental spaces (or spaces, for short) are not equivalent to domains but rather depend on them: spaces represent particular scenarios which are structured by given domains (Brandt and Brandt, 2005, p. 216).

In addition to this, the domain exists semi-permanently in long-term memory, whereas the mental space (Fauconnier, 1994) exists in the working memory for a limited period of time.

Mental space theory can thus be understood within the framework of cognitive linguistics since its object is to reveal how language is produced and apprehended online (Semino, 2003). It introduces a general construct for examining different and rich mental phenomena contained in human thought and language (Kihara, 2005). When mental spaces are integrated together, the result is the blended space, which emerges in and is an essential component of what Fauconnier and Turner dub "a conceptual integration network".

III.1.2. Conceptual Integration Networks

According to Fauconnier and Turner (2002), blends are often created within a network of mental spaces. The smallest network model of conceptual blending consists of four mental spaces: two input spaces, a generic space and a blended space. However, this network can combine more than four input spaces and can also include various blended spaces.

Consider Koestler's (1964) riddle of the Buddhist Monk as an example of conceptual integration networks:

A Buddhist Monk begins at dawn one day walking up a mountain, reaches the top at sunset, mediated at the top for several days until one dawn when he begins to walk back to the foot of the mountain, which he reaches at sunset. Make no assumption about his starting or stopping or about his pace during trips. Riddle: Is there a place on the path that the Monk occupies at the same hour of the day on the two separate journeys? (Cited in Fauconnier and Turner, 2002, p. 39).

Fauconnier and Turner (2002) offer the possibility of solving this riddle through blending. We should imagine that there are two journeys made by the same person. Blending these two trips together will yield the place where the Monk will meet himself in and this will solve the problem. The blending network model of this example consists of two input spaces, a generic space, and a blended space. The first input space contains the person climbing up the mountain. The second input space has the same person climbing down the mountain. The generic space has the shared elements in the input spaces. In the blended space, we will have the "encounter" which is the solution to the riddle. This "encounter" is the emergent structure as it is not found in the separate input spaces.

The Buddhist Monk example includes the main elements of blending network models which can be illustrated as follows:

III.1.2.1. Input or Mental Spaces

Fauconnier and Turner (2002) define mental spaces as "small conceptual packets constructed as we think and talk, for purposes of local understanding and action" (p. 40). The network of the Buddhist monk contains two mental input spaces: one for the monk moving up the mountain and the other for the monk going down the mountain. Each one of them, thus, as

illustrated in figure 1, represents only one side or one part of the two trips. The day of the ascent trip is d1, the day of the descent trip is d2, the monk coming up is a1, and the monk coming down is a2.
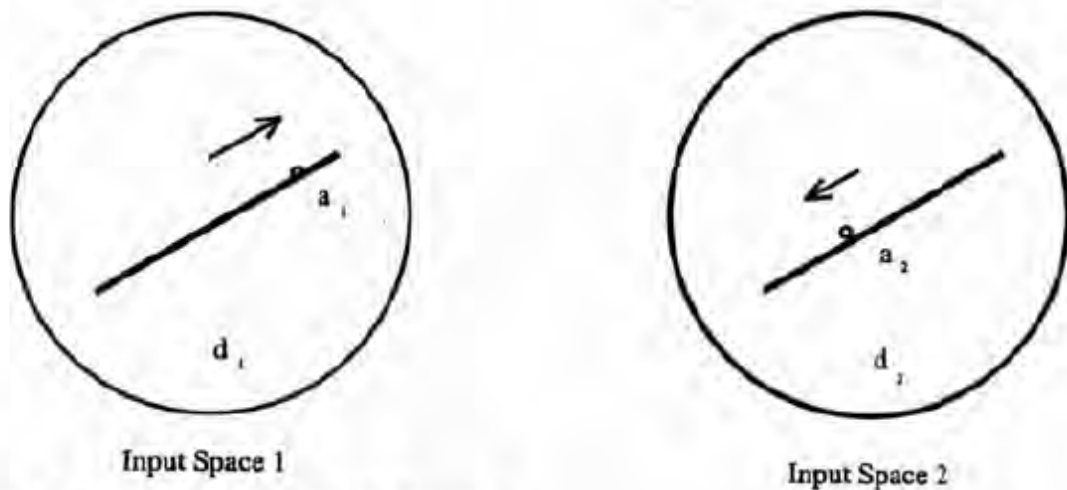
(Figure 1, Input Mental Spaces , adopted from Fauconnier and Turner, 2002, p. 41).

III.1.2.2. Cross-space Mapping

There is also a connection between elements in the separate input spaces. This linking of counterpart elements in input spaces is called "cross-space mapping". In the Buddhist Monk example (see figure 2), there is a cross-space mapping between the mountain, the monk, the day of the journey, and the direction of the journey in one input space and the mountain, the monk, the day of the journey, and the direction of the journey in the other input space.
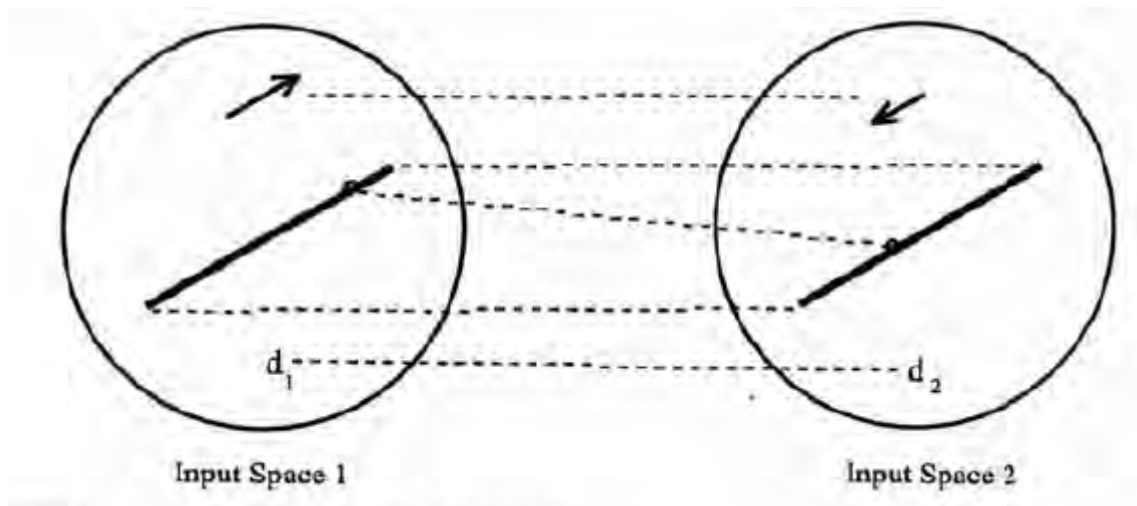
(Figure 2, Cross-space Mapping, adopted from Fauconnier and Turner, 2002, p. 41).

III.1.2.3. Generic Space

The generic space has the shared elements in the input mental spaces. There is also a cross-space mapping between elements in the generic space and their counterparts in the other two input spaces. In the Buddhist Monk, the generic space contains a Buddhist monk and his location, a way or road of travel, a day of the journey, and a movement towards a direction (see figure 3).
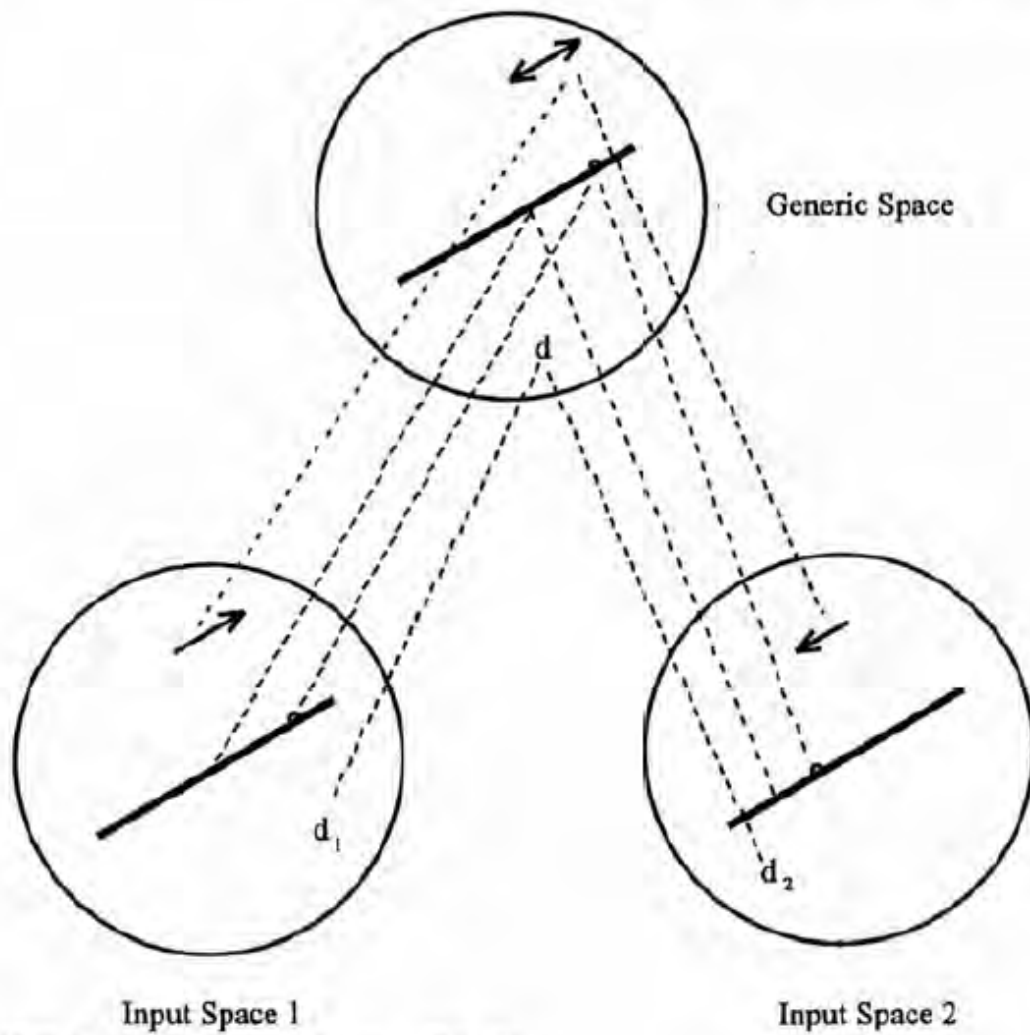
(Figure 3, Generic Space, adopted from Fauconnier and Turner, 2002, p. 42).

III.1.2.4. Blended Space

The fourth mental space in the conceptual integration network is called "the blended space" or "the blend" for short. This can be illustrated in the following figure. In the blend of the Buddhist Monk, there is only one mountain slope projected from the two mountain slopes found in the two separate input spaces. The two days of the journey, d1 and d2, become one day in the blend. However, the moving persons, a1 and a2, and their locations are projected to

the blend according to the same time of the day and the direction of the movement and so cannot be the same person in the blend.
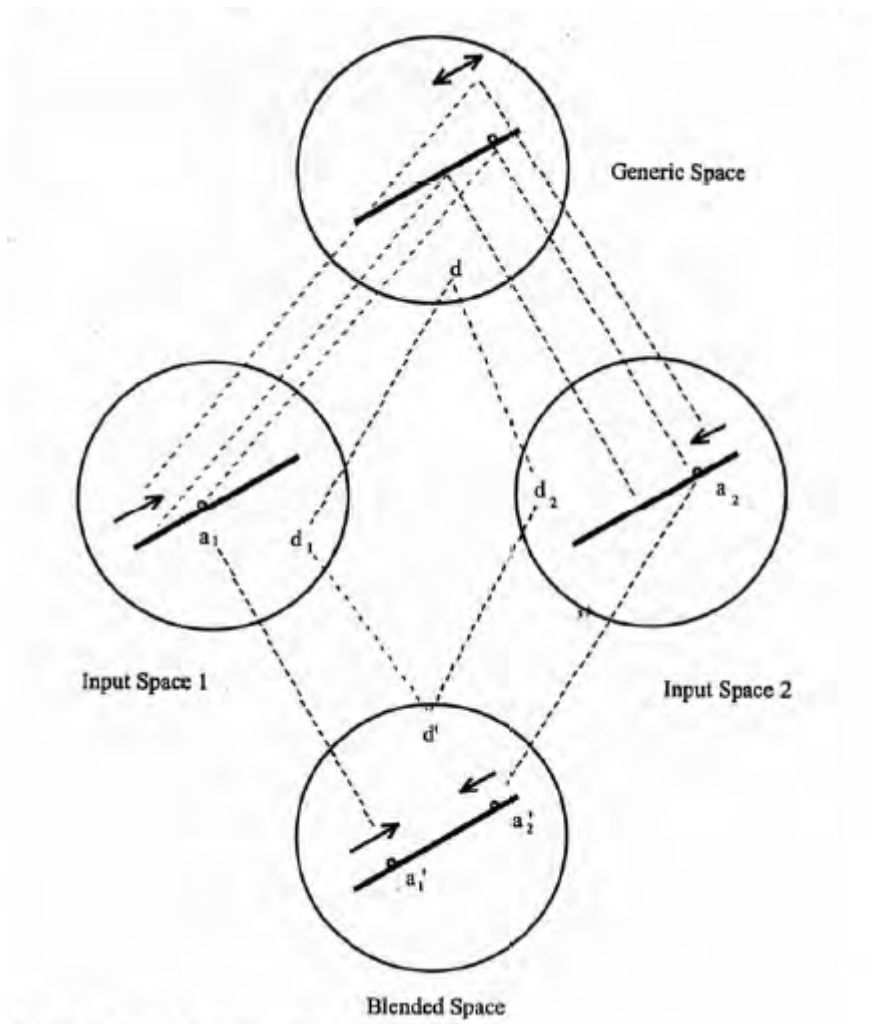
(Figure 4, Blended Space, adopted from Fauconnier and Turner, 2002, p. 43).

A conceptual integration network, thus, is a dynamic structure arising from the integration of distinct input spaces which leads to the construction of a blended space with a unique meaning (see section III.1.4.1 below). The creation of such networks includes various processes including the construction of input spaces, establishing links between inputs, projecting elements partially from the inputs into the blended space and running several

operations within the blended space itself (Fauconnier and Turner, 2002). In the following section, I introduce types of these conceptual integration networks as discussed by Fauconnier and Turner (1998a and 2002).

III.1.3. Types of Conceptual Integration Networks

According to Fauconnier and Turner (1998a, 2002, 2006), there are multiple kinds of integration networks. They discern between four types of blending networks. They are: (1) simplex networks, (2) mirror networks, (3) single-scope networks, and (4) double-scope networks.

III.1.3.1. Simplex networks

Simplex networks or single-framing networks are a prototypical type of integration networks. Simplex networks often contain two input spaces; the first input space contains a frame with roles, while the other contains values. There is always a harmony or accordance between the frame in the first input space and the values in the other and so there is no any clash between the inputs.

The sentence "Sally is the daughter of Paul" shows this kind of integration network. In this network, we have two input spaces. The first acquires the family frame with the roles father and daughter, while the second contains only Paul and Sally. When we imagine Paul as the father of Sally, we have built a blend which includes a mixture of some parts of the family frame and the values Paul and Sally. So, in the blend, Paul is the father of Sally. Thus, there is a frame-to-value cross-space mapping between the inputs. This is a single-framing network. In such networks, the process of integration happens very easily and simply to the extent that we feel that it is not a blend.

III.1.3.2. Mirror networks

The principal feature of mirror networks – also known as frame networks – is that all the spaces have the same organizing frame. The Buddhist Monk is an example of mirror networks. In the Buddhist Monk network, all the spaces; the generic space, the two input spaces, and the blend, share the same organizing frame of a "man walking along a mountain path". Therefore, mirror networks do not have any conflicts between the input spaces because they have the same organizing frame.

III.1.3.3. Single-scope networks

In single-scope or one-sided networks, the input spaces have divergent and varying organizing frames. One of these frames is projected to form the blended space. The most important characteristic of single-scope networks is that the organizing frame of the blend develops from the organizing frame of only one of the input spaces. Because the organizing frames in single-scope networks are inconsistent, there is often a clash between the input spaces.

Fauconnier and Turner (2002: pp. 126-127) introduces the scenario of two men boxing as providing the organizing frame for the comprehension of two executives in business competition. This scenario composes a single-scope conceptual integration network consisting of two input spaces and a blended space. The first is the boxing input, while the second is the business competition input. The two inputs activate two different organizing frames, namely, the boxing frame and the business competition frame respectively. There is a cross-space mapping between both inputs: each boxer corresponds to an executive, a punch to an effort of the executives, a stroke to an effect action, staying in the fight to continuing the business competition and so on. The blended space is structured by the organizing space of boxing

since it provides the possibility of understanding business competition by means of physical strife.

III.1.3.4. Double-scope networks

The fourth kind of integration networks is double-scope or two-sided networks. Turner (2006) describes double-scope integration as the most advanced form of conceptual blending. According to Turner (2001), "double-scope blending was indispensable for the development of language or any systematic and flexible symbolism" (p. 52).

Double-scope integration network combines inputs with inconsistent and varying organizing frames, while the blend has a unique organizing frame which is the result of the integration of the previous organizing frames. The blend also has a unique emergent structure (see section III.1.4.1) which is different from what is found in the inputs. This inconsistency between these organizing frames may create rich clashes. These clashes create imagination and make the blend more creative (Turner, 2006). In addition to this, "it is because of the clash rather than in spite of it, that the meaning (and the humor) of the scene can emerge" (Dancygier, 2006, p. 11). This will be illustrated also through the application of the conceptual blending theory to metaphors in *Taxi*.

Moreover, Dancygier (2006) shows that despite the fact that simplex blends or single-scope integration networks use input spaces to create meaning in a variety of ways, double-scope blends are more powerful in influencing our thinking. Double-scope blends include input spaces with contradictory and clashing structures. Dancygier argues that these double-scope blends help in increasing originality and power rather than creating ambiguity and misunderstanding.

The expression "You are digging your own grave" is an example of double-scope integration networks (Fauconnier and Turner, 2002, 2006; Coulson, 2001). This idiomatic

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expression provides us with two discordant input spaces, namely, the input space of digging a grave and the input space of failure in achieving a certain task or goal. If the two spaces come together, there will be inconsistency between their elements in the blended space. For instance, elements such as failing to achieve a goal may be comprehended as being dead or buried, or the unwise decisions that a person takes and lead to failure may be conceived of or equated to the digging of one's own grave (Jablonska-Hood, 2015).

However, these four types of integration networks (simplex, mirror, single-scope and double-scope) are not separated. They complement each other. There is always continuity between them. This indicates that "blending is a constant mental activity: we blend again and again, building blends out of earlier blends, blends all the way down" (Fauconnier and Turner, 2002, p. 146).

III.1.4. Features of Blends

Blends have many features. Among these features are: emergent structure, selective projection and compression. All of these features are applicable to the investigation of metaphors as the analysis of the Blending theory to metaphor in *Taxi* will demonstrate (see section III.6 below).

III.1.4.1. Emergent Structure

One feature of blends is "the emergence of novel dynamic structure that they enable" (Fauconnier, 2005, p.524). Traditionally speaking, the idea of emergent structure is paradoxical. This is because we reach a new structure at the end which is different from what is found in the inputs that we begin with. However, this emergent structure is often simpler than what is found in the inputs. To solve the problem of simple, but innovative, emergent structure, it is important to uptake that emergent structure is not limited to the blended mental

spaces, but it exists in the whole integration network and the compressions that occur inside the network. In Fauconnier's (2005) words, "what is novel and powerful in the emergent structure is the way in which blended spaces remain linked to the network as a whole" (p. 524).

According to Coulson and Oakley (2000), emergent structure is the outcome of three blending processes: composition, completion and elaboration. Stockwell (2002) summarizes these processes as follows:

> **Composition**: new relations become apparent in the blend.
>
> **Completion**: frame knowledge fits the blend to wider knowledge.
>
> **Elaboration**: "running the blend" through its emergent logic (p. 98).

III.1.4.1.1. Composition

The blend often develops relations that are not found in the various input spaces through the process of composition. In the blend of the Buddhist Monk, composition produces two individuals making two trips on the same day and on the same way, despite the fact that each input space has only one individual (Fauconnier and Turner, 2002).

III.1.4.1.2. Completion

Completion adds a novel structure to the blend. In the Buddhist Monk, the frame of two individuals moving towards each other is recruited to the two-monk composition. This leads to the realization that the frame of two people travelling towards each other is much richer than the two-monk composition (Fauconnier and Turner, 2002).

III.1.4.1.3. Elaboration

The final process involved in the establishment of blends is elaboration. Through elaboration we "[run] the blend" in order to understand its emergent meaning (Fauconnier and Turner, 2002). This running of the blend helps it to have a life of its own and to develop new meanings that are not found in the separate input spaces (Burke, 2003; Dancygier, 2005). In the Buddhist Monk, we reach the emergent structure which is the "encounter" through elaboration (Fauconnier and Turner, 2002).

III.1.4.2. Selective Projection

Another feature of blending is named selective projection. When only few elements of a frame, and not all elements, are projected to a blend, the blend is said to have a selective structure. Selective projection plays a role in establishing the implied meaning (Dancygier, 2006). Closely related to selective projection is the process of partial mapping between elements in different input spaces (Fauconnier and Turner, 2000). In the Buddhist Monk blend, for example, one of the elements that is not projected to the blended space is the "calendrical time" of the trip (Fauconnier and Turner, 2002). According to Fauconnier and Turner (2000), "selective projection from different related spaces and integration in the blend provide an exceptionally strong process of compression" (p. 298).

III.1.4.3. Compression

Compression of vital relations is another central feature of conceptual blending. It is a cognitive blending operation that provides humans the chance to have a simultaneous control over multiple chains of logical reasoning and to understand the comprehensive significances of such chains (Fauconnier and Turner, 2000). Fauconnier and Turner (2002) and Fauconnier

(2005) enumerate various kinds of vital relations that can be compressed either into similar relations or different conceptual relations. These vital relations include cause-effect, analogy, time, space, identity and representation (see section III.1.4.3.1 below for more information about types of vital relations).

The blending process involves a whole system of related and active principles. This system, according to Dzanic (2007), is capable of compressing vital relations with "shared social experience and fundamental human neurobiology" (p. 175). These relations are referred to by Evans (2007) as connectors that have the function of distinguishing counterpart elements inside and across input spaces. As for Turner (2006), compression of vital relations helps in turning difficult cognitive phenomena that our human mind cannot grasp easily into concepts suitable to our human-scale ways of thinking and understanding. For example, human beings often connect one concept to another. A child is connected to his adult version via vital relations of time, change, identity, analogy, and cause-effect. Cognitively speaking, Ohio and California are connected by a vital relation of space. Ohio and the United States are linked by a vital relation of part-whole. Mary and her photo are linked by a vital relation of representation and analogy (Turner, 2006).

Vital relations link units in input spaces. They are compressed under blending to give birth to a structure that is more vigorous and efficient. Compression of non-counterpart elements in the blended space is a workaday process (Fauconnier and Turner, 1998a). Fauconnier (2005) points out that an essential characteristic of blending is its capacity to compress separate cognitive constructions into comprehensible human-scale scenarios in the blend. In other words, the blend has the ability to compress different and varying elements into new ones that exist side by side in the blended mental space (Dancygier, 2006).

In addition, Fauconnier and Turner (2002) argue that the process of building mental spaces, linking them, and then blending them does not occur haphazardly. These processes

help human beings to achieve a better and clear understanding of difficult situations and give them novel inferences. They also increase our creativity, efficiency, and comprehension. One of the elements that helps us to achieve the previous advantages is compression of vital relations.

However, Fauconnier and Turner (2002) briefly refer to the opposite of compression, i.e., decompression, claiming that this mechanism of decompression has proven to be a strongly effective tool in conceptual blending. They argue that decompression involves breaking up unified cognitive elements into smaller units. Discussed in little detail in Fauconnier and Turner's works, Dancygier (2005) claims that this mechanism of decompression may, in particular examples, serve as the indispensible primary moves that enable us to ultimately interpret the blend. Compression is, thus, one of the most important features of blending. Closely related to compression is the notion of "vital conceptual relations". Fauconnier and Turner (2002) argue that vital relations are essential components of our daily life. Humans always compress and decompress them through the mechanisms of blending and this enables them to produce novel inferences. Blending is a compression instrument. The aim of compression is to achieve "human-scale", or in other words, clear and better understanding. Compression of vital conceptual relation is described by Fauconnier and Turner (2002) as "one of the central engines of human insight and understanding" (p. 108).

III.1.4.3.1. Types of Vital Relations

Fauconnier and Turner (2002) discuss many types and subtypes of vital conceptual relations. These vital relations include: Change, Identity, Time, Space, Cause-Effect, Part-Whole, Representation, Role, Analogy, Disanalogy, Property, Similarity, Category, Intentionality, and Uniqueness.

III.1.4.3.1.1. Change

Change is a vital relation that can link either two separate ideas to each other or a group of ideas to one another. For instance, in the bypass advertisement (section III.1.4.3.1.3), children convert to adults. Mentally, a young tree and an old tree are connected by a vital relation of change. In this case, we constitute a mental space for the young tree and another for the old tree and these two mental spaces are connected by a vital relation of change. Additionally, a human being changes while he is growing up; translation changes the original text, etc.

III.1.4.3.1.2. Identity

Identity, according to Fauconnier and Turner (2000), is the most important and essential vital relation without which other relations lose their meanings. Compression and decompression of identity is a healthy phenomenon for the human brain. Any system of language should be able to compress and decompress identity in order to be effective and useful. Although it appears to be primitively given, identity is the outcome of the imagination. Fauconnier and Turner (2002) define conceptual blending as "a powerful and supple instrument for creating and disintegrating identity" (p. 95).

In the Buddhist Monk example, the monk in the two input spaces is the same. This is a simple and easy kind of identity association. However, connections of identity through mental spaces can be very complex, yielding a phenomenon called "referential opacity", which has perplexed philosophers of language for long. For example, the sentence "If he were twins, he would hate himself" makes us build two mental spaces and a blended space. In the first input space, we have a single person, while in the other we have the twins. In the blend, the twins are represented as counterparts related by an identity connector of a single person.

III.1.4.3.1.3. Time

According to Fauconnier and Turner (2002), time is "a Vital Relation related to memory, change, continuity, simultaneity, and nonsimultaneity, as well as to our understanding of causation" (p. 96).

To illustrate the vital relation of time as well as some of the following vital relations, let us consider the bypass advertisement which has been discussed by Fauconnier and Turner (2000, 2002). This advertisement is initiated by the Education Excellence Partnership in the United States to convince people to aid in the battle of raising the standards of American education. The advertisement portrays a picture of three doctors who are about seven-years old and are going to perform an operation or a surgery to a patient lying in front of them. The caption of the advertisement introduces the three doctors to the reader, who can imagine himself in the place of the reader. The caption says: "Joey, Katie, and Todd will be performing your bypass". The rest of the advertisement, which is introduced in Figure 5, reads:

> Before you know it, these kids will be doctors, nurses and medical technicians, possibly yours. They'll need an excellent grasp of laser technology, advanced computing and molecular genetics. Unfortunately, very few American children are being prepared to master such sophisticated subjects. If we want children who can handle tomorrow's good jobs, more kids need to take more challenging academic courses.
>
> To find out how you can help the effort to raise standards in America's school, please call 1-800-96-PROMISE. If we make changes now, we can prevent a lot of pain later on (Fauconnier and Turner, 2000, p. 288).

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Figure 5: The bypass ad (adopted from Fauconnier and Turner, 2000, p. 289).

This advertisement works as an alarm to motivate Americans to help in improving their educational system since the children of today's curricula will definitely be incompetent surgeons. Those future incompetent surgeons will be responsible for carrying out surgeries to the reader, who is also the potential patient, and so the reader's life will be in danger.

According to Fauconnier and Turner (2000), the comprehension of this advertisement requires a conceptual blending network. One input space includes the three children who are under the standards of today's education, while in the other input space they are doctors with a certain degree of competence based on their current level of education. There is a cross-space correspondence between the inputs: each child with his level of education in one input space maps onto his adult version with a professional level of incompetence in the other. The children and their adult versions are fused in the blend. In the blend, then, the children are

surgeons or doctors with an incompetent level of professionality because of the deteriorating standards of their educational system.

In the bypass advertisement, the children in one mental space and their adult counterparts in the other are linked by time: there is a long period of time between children and adults. This vital relation of time is compressed in the blended space. The long period of time between childhood and adulthood is compressed in the blend into about ten minutes before the children perform the operation.

III.1.4.3.1.4. Space

Space is a vital relation that combines elements scattered in two different spaces into one physical space inside the blend (Dzanic, 2007). For instance, when we see something in a place and imagine that it is in our home, we are linking or compressing two distinct spaces.

Fauconnier and Turner (2002) consider the Debate with Kant as an example of this vital conceptual relation. A contemporary philosopher said the following in one of his seminars:

> I claim that reason is a self-developing capacity. Kant disagrees with me on this point. He says it's innate, but I answer that that's begging the question, to which he counters, in *Critique of Pure Reason,* that only innate ideas have power. But I say to that, What about neuronal group selection? And he gives no answer (Fauconnier and Turner, 2002, pp. 59-60).

In the conceptual integration network of this instance, we have the contemporary philosopher in one input space and Kant in the other. The two thinkers are separated in time and space. Therefore, the separate inputs do not evoke the debate frame. However, in the blended space, Fauconnier and Turner (2002) argue, both philosophers are brought together in a

simultaneous conversation or debate. Consequently, there is a compression over time and space inside the blend.

III.1.4.3.1.5. Cause-Effect

Cause-Effect is the fifth vital relation explained by Fauconnier and Turner (2002). They claim that cause-effect relation is not a trivial matter and that human beings use blending "to achieve global insight through effective integration of cause and effect in imaginative ways" (p. 82). There is a cause-effect relationship between a fire and the cold ashes scattered in the fireplace. We need to blend two input spaces connected by the vital relation of cause-effect. One input space contains the burning chop, while the other contains the ashes. It is clear that the existence of the ashes is caused by the fire.

The bypass advertisement (see section III.1.4.3.1.3) is another example of this vital conceptual relation. In Fauconnier and Turner's (2000) words: "Perhaps most importantly for the ad, the two spaces are connected by cause-effect: the degree of childhood education is causal for the degree of adult professional competence" (pp. 290-291).

III.1.4.3.1.6. Part-Whole

Blending of part-whole vital relations is more common than we might expect. Human beings often regard the face of a person as if it is the whole person. We look at a photo of a person's face and say, "This is Jane Doe," not "This is the face of Jane Doe." In the conceptual integration network, we build up a mental space for the face and another mental space for the whole person. There is a cross-space mapping between the two input spaces. We map the single person to what appears to us her most apparent or recognized part, i.e., her face. In the blend, the person's face is projected from the first input space and the entire person is projected from the second and are fused. This part-whole vital relation between the face and the individual turns into uniqueness in the blend.

III.1.4.3.1.7. Representation

Input spaces can have representations of one another such as the drawing of a person or a photo of a baby. In this case, the conceptual blending network consists of two input spaces; one for the object presented and the other for the concept representing it. For example, when we look at an actor on stage and say "Richard II is in prison" we constitute two input spaces related to each other by the vital relation of representation in which the actor is not Richard II but an American worker in Hollywood. In the blend, the actor is a representation of Richard II. The vital relation of representation can be compressed into uniqueness in the blend.

III.1.4.3.1.8. Role

Role is another vital relation discussed by Fauconnier and Turner (2002). In the two scholars' view, "Role is ubiquitous Vital Relation. Lincoln was *president*, Elizabeth is *queen*, and the president is the *head of state*: Roles have values. Lincoln, in 1863, is a value for president; Elizabeth, today, is a value for queen; and president, in the United States, is a value for head of state" (p. 98, italics in original). Another example of this vital relation has been discussed in the sentence "Sally is the daughter of Paul" (see section III.1.3.1), in which the roles father and daughter are connected to their values Paul and Sally.

III.1.4.3.1.9. Analogy

Analogy relies on Role-Value compression. That is to say when two distinct blended spaces have similar frames, they are connected by a vital relation of analogy. For example, Stanford and Harvard represent two similar blending networks. Both of them share the same frame (American university frame) with the same role (respectable American university). Thus, the two networks are connected by a vital relation of analogy.

III.1.4.3.1.10. Disanalogy

Disanalogy is based on analogy. You cannot convince a person to think that there is a difference between a brick and the Atlantic Ocean but you can convince him to make an analogy between the Atlantic Ocean and the Pacific Ocean or to think that they are disanalogous. Tests of psychology have demonstrated that individuals feel embarrassment when they are asked to illustrate the difference between two objects that are completely different, whereas they feel at ease and answer quickly when there is an obvious analogy between the two objects.

III.1.4.3.1.11. Property

Property is another vital relation. "A blue cup has the property blue. A saint has the property holy. A murderer has the property guilty" (Fauconnier and Turner, 2002, p. 99). Conceptual integration can compress some outer-space vital relations into inner-space vital relations of property. For instance, outer-space cause-effect relations can be compressed into property vital relations in the blended space. "A warm coat" is an object that makes you to feel warm; it is not an object that is warm itself. However, in the blend, the coat acquires the warm property.

III.1.4.3.1.12. Similarity

Similarity is an inner-space vital relation that connects parts which have the same properties. From a neurobiological viewpoint, human beings have the ability to easily understand similarity. It is a "human-scale" feature. Outer-space connections of mental spaces can be compressed into similarity in the blend.

III.1.4.3.1.13. Category

The vital relation of category is similar to property. Outer-space vital relations of analogy can be compressed into category under blending. "For example, what starts out as an outer-space analogy between a biological virus and an unwanted destructive computer

program that invisibly comes to reside on your computer is compressed into a Category relation in the blend: In the blend, the computer program is a *virus*" (Fauconnier and Turner, 2002, p. 100, italics in original).

III.1.4.3.1.14. Intentionality

Intentionality encompasses a series of vital relations related to hope, desire, want, fear, belief, memory, etc. For instance, people are afraid it will rain, wish they can reach home, think they were in America and so on (Fauconnier and Turner, 2002). Individuals often interpret each other according to the point that people's behaviors are intentional. This notion of intentionality is significant since all our actions, thoughts and feelings are based on relations associated with it. There is a difference between things that happen intentionally and others that happen coincidently. For example, the action of whether a glass is broken on purpose or it is a matter of chance should be considered as conveying different interpretations. Goffman argues that there are two main frames structuring actions which happen to us: the intentional frame and the accidental frame. The two sentences "he died of cancer" and "cancer took him" can be understood differently. The second sentence provides an intentional frame. However, Freeman (2006) points out that further investigation or research is needed in order to uncover the relationship or connection between intentionality and blending. She argues that "Questions of intentionality and feeling or emotional response are still largely unexplored territory in blending theory" (Freeman, 2006, p. 112).

III.1.4.3.1.15. Uniqueness

Uniqueness is a central vital conceptual relation because most vital conceptual relations are compressed into uniqueness inside the blend. The bypass advertisement (see section III.1.4.3.1.3) is an example of this vital conceptual relation. As Fauconnier and Turner (2000) puts it: "the vital relation of change between the child in one space and the adult in the other is compressed into uniqueness in the blended space: the child and the adult are fused" (p. 291).

Having completed reviewing the essential principles of conceptual integration theory, in the next section, I explore the relationship between the blending framework and metaphors.

III.2. Blending and Metaphor

Metaphors have been historically seen as "colorful language – aesthetically pleasing but without cognitive import" (Coulson, 2001, p. 162). According to Lakoff (1993), the classical theories of language dealt with metaphor as a mere linguistic phenomenon devoid of thought. They refer to metaphor as a new or poetic linguistic term combining one or more words for a certain concept utilized in an abnormal and unconventional way to convey an identical connotation.

In the last few decades, metaphor has been tackled by cognitive semanticists (e.g. Lakoff and Johnson, 1980; Sweetser, 1990; and Turner, 1991) as a widespread phenomenon existing in everyday language behaviors. It represents a mental operation through which we comprehend one domain by means of another (Coulson, 2001; Lakoff, 1993). Besides, it is not related to language, but to thought. Lakoff (1993) claims: "The generalizations governing poetic metaphoric expressions are not in language, but in thought: they are general mappings across conceptual domains" (p. 203). One of these domains is referred to as the target domain, while the other is called the source domain. Between the source and target domains there exist correspondences and connections between their components. This correspondence is known as "cross-domain mapping". In this way, metaphorical language is the representation of "conceptual structure organized by a cross-domain mapping" which is defined as "a systematic set of correspondences between the source and target that result from mapping frames or cognitive models across domains" (Coulson, 2001, p. 162). This framework of metaphor has become known as conceptual metaphor theory within cognitive

linguistics. The cross-domain mapping of the conceptual metaphor theory is referred to as "counterpart connections" in blending theory terminology (Fauconnier and Turner, 2002).

In spite of the fact that Fauconnier and Turner's work on conceptual integration or blending does not directly deal with metaphors, it is noteworthy to point out that all metaphors contain blending at some stage in their construction. Therefore, the analysis of metaphors through blending resembles the analysis of single-, double-, or multiple-scope integration networks (Freeman, 2007). According to Croft and Cruse (2004), a metaphor not only stimulates the construction of two domains and establishing a connection between them, but also includes a certain degree of integration between these two domains.

Many researchers have attempted to compare conceptual metaphor theory and blending theory (see among others, Grady, Oakley and Coulson, 1999; Coulson, 2001; and Croft and Cruse, 2004). While some scholars see that both theories are competing (Coulson, 2001), others regard them as complementary (Grady et al., 1999). Although the two approaches have some similarities, the blending theory is distinguished from conceptual metaphor theory in different ways (Grady et al., 1999) as I am going to show in the next paragraphs.

Some similarities between both theories are that they deal with metaphor as a "conceptual" not "a purely linguistic phenomenon"; "both involve systematic projection of language, imagery and referential structure between conceptual domains; both propose constrains on this projection, and so forth" (Grady et al., 1999, p. 101).

Despite of that, there are also significant distinctions between both theories. Among the main distinctions are: (1) conceptual metaphor theory provides connections between two mental domains, whereas blending theory provides more than two. (2) Metaphor in conceptual metaphor theory is "a strictly directional phenomenon" (Grady et al., 1999, p. 101), while in blending theory it is not so. (3) Conceptual metaphor theory analysis concentrates on conventional or entrenched conceptual connections, while the blending

theory approach concentrates on new conceptual structures that may be produced online and exist for a short period of time (Grady et al., 1999).

The first difference between both theories is in the number of spaces used. Conceptual metaphor theory deals with metaphor as a conceptual construct consisting of two domains; the source and the target, whereas the blending theory utilizes a four-space configuration. What distinguishes this conceptual blending lattice is the emergence of the new meaning which cannot be traced back or produced from the separate domains of a metaphor. Evans and Green (2006) argue that an essential contribution of blending theory to conceptual metaphor theory is the introduction of the notion of emergent structure that metaphor theory fails to account for.

The second difference is that conceptual metaphor theory regards metaphor as a directional phenomenon with connections and correspondences between only two conceptual domains; the source and the target. On the contrary, the four-space configuration of the blending theory allows elements in the two input spaces to be mapped and projected to the blended space. Grady et al. (1999) state:

> Note that in the 4-space model material is projected from both the source and target spaces to the blend. This arrangement contrasts with the simple, unidirectional projection posited by CMT [Conceptual Metaphor Theory], in which mappings are from source to target (p. 103).

The third difference between the two approaches is that conceptual metaphor theory's domains are permanent constructs, whereas blending theory's mental spaces are partial and temporary structures created online at the moment of speaking (Croft and Cruse, 2004). Conceptual metaphor theory depends on conventional structures existing in long-term

memory as its motivating factor for metaphorical constructions. Blending theory, on the other hand, focuses on new and unparalleled instances which are not the product of entrenched cross-domain connections (Grady et al., 1999). According to Coulson (2001), "conceptual blending theory allows us to drop the old idea of concepts as static structures in long-term memory in favor of dynamically constructed models constrained both by information in long-term memory and by local contextual cues" (p. 202). Consequently, the blending theory can be understood as opportunistic, on the fly operation, enabling us to integrate conceptual structure with amazing rapidity, fluency and flexibility (Grady, 2005).

The blending theory therefore is a development of conceptual metaphor theory. Metaphors are no longer "patterns stored in long term-memory" but "a particular kind of conceptualization" (Grady, 2005, p. 1596) consisting of four mental spaces rather than two. The conceptual blending theory activates patterns stored in long-term memory and structures available at short-term memory to facilitate the process of meaning construction. Coulson (2001) argues: blending theory, thus, "attempts to provide a more comprehensive account of the links between models that are retrieved from long-term memory and models that are locally constructed … in the course of meaning construction". (p. 196). Accordingly, Croft and Cruse (2004) argue that blending theory is a development of the original model of Lakoff.

III.3. Applications of Blending Theory to Literature

In addition to its wide-range applications to metaphor studies, Blending Theory is exploited to approach literary genres as well. For example, Dancygier (2005) uses blending theory to analyze Jonathan Raban's travel narratives. Raban exploits a somehow remarkable style in his narratives. He makes uncommonly bold and wide use of images depending on the mechanisms of blending. He also uses these mechanisms to set up and maintain his narrative

perspective. The main objective of Dancygier's paper, thus, has been to reveal how the study of blending strategies employed in the text may aid to recognize the specific characteristics of the author's narrative style. Dancygier concludes that blending theory is an effective stylistic framework that enables the author to construct complicated images and recall various degrees of precise interpretations. Besides, the theory can show the specific mechanisms used by the author to constitute his narrative point of view. These mechanisms include compression and decompression.

Semino (2006) applies Blending Theory to Virginia Woolf's "Lappin and Lapinova". Her analysis focuses on a key dimension in the protagonists' mental lives. This narrative tackles some of the themes that are recurrent in Woolf's fiction such as female characters' experience and isolation in the family and society, and psychopathy. The plot centers around Ernest and Rosalind who get married and develop a fantasy world at the beginning of their marital life in which two counterparts of themselves are created. In this fantasy world, Ernest is a rabbit King whose name is Lappin and Rosalind is a hare Queen whose name is Lapinova. With time, Ernest becomes unconcerned about the fantasy, while Rosalind's interest in the fantasy increases dramatically. Ernest's declaration of Rosalind's death at the end of the narrative marks the end of their marriage as well. In her paper, Semino reveals how this "rabbit" fantasy world can be accounted for through Fauconnier and Turner's (2002) blending theory. Incorporating Palmer's (2004) differentiation between intramental and intermental functioning to the blending approach, Semino argues that this fantasy world is construed as a multiple blend starting as an intramental structure, shifting into an intermental structure and finishes as an intramental structure, entailing significant inferences about Rosalind's sanity and her relationship with Ernest.

Rohrer (2005) approaches the pragmatics of fiction from the perspective of Blending Theory. His aim is to demonstrate the ability of blending theory to expound the mechanisms

of literary mimesis. He explores how cognitive blends are iteratively clustered, claiming that a mimetic blend is one that "self-referentially embeds itself into subsequent blends" (p. 1686). Through his analysis of a series of examples selected from Mario Vargas Llosa's novel *Aunt Julia and the Scriptwriter*, Rohrer can illustrate how these mimetic blends are used as literary means through which the writer can introduce metafictional social remarks such as the ability of the novelist to stimulate fictive emotion or even violence in his society.

Besides, Dancygier (2008a) attempts to analyze pronouns in the narrative discourse using the blending approach. She concentrates, in particular, on the way in which pronouns in narrative fiction are used to construct narrative viewpoint and narrative voice. She explores a variety of viewpoint shifts, combining shifts between first-person narrator, and pieces of narratives recounted through the viewpoint of a third-person character. Dancygier's analysis of multiple segments of some narratives and autobiography has demonstrated that these shifts of viewpoint are better explained through the mechanisms of blending theory. Moreover, Dancygier (2008b) employs Mental Space Theory and Blending Theory to a set of novels to display how both frameworks can explain processes that enable readers of fiction to constitute an entire successive tale from the incomplete series of narrated incidents. Through her analysis of Margaret Atwood's *The Blind Assassin*, E.Scott Fitzgerald's *The Great Gatsby*, Ian McEwen's *Atonement* and Jon Potocki's *The Manuscript Found in Saragossa*, Dancygier demonstrates how different textual choices stimulate the creation and advancement of cross-space relations between narrative spaces in continuous giving-and-taking inferences from which an emergent story evolves. Dancygier claims that the combination of Mental Space Theory and Blending Theory can develop a method that can be effectively used to explain not just the processes of narrative creation at the level of individual sentences, but the entire text. See also Dancygier 2004, 2007 and Schnepf, 2006 for further applications of Blending Theory to narrative fiction.

Sweetser (2006) extends the blending framework to dramatic verse plays. She adopts Rostand's *Cyrano de Bergerac* as the data of her study. Sweetser's general purpose has been to reveal the specific agreements of rhyme and meter in verse plays. She focuses on examining Rostand's skillful use of poetic blending possibilities in his dramatic text. Sweetser's analysis of *Cyrano de Bergerac* shows that poetic blends in Rostand's text serve an important thematic role which exceeds their thematic contributions to the majority of verse plays. Conceptual blending interpretation of *Cyrano* aids to uncover general dimensions of poetic blending which are less salient in other dramatic texts. In addition, the investigation of such poetic blends from the perspective of blending theory provides implications for the overall comprehension of the play's intertextuality since "it allows us to map the building of new meanings in flexible and combinatorial fashion as we combine a text with new contexts" (Sweetser, 2006, p. 51).

Cook (2010) attempts to provide a rereading of William Shakespeare's plays using the blending framework. Taking *Hamlet* as an example, Cook focuses on exploring the historical and theoretical standpoints in this play. Cook concludes that blending theory reveals the way in which Shakespeare produces his meanings, rather than the meanings themselves. The theory undermines previous assumptions about the process of meaning creation and offers a platform through which readers or analysts can trace the operation of meaning-making which can be achieved through the combination of two often conflicting notions into a third emergent notion. This theory enables the researcher to examine the function that performance plays in epistemological changes of the early modern period. The study shows also that the blending examination of Hamlet's mirror results in a network of connections interpreting Hamlet through the compression of cause and effect, agency and intention as well as seeing and knowing. The mirror of Hamlet conceals and constructs agency, and that peep-view is

mirrored in the play's duplicity of the connection between action, cause, intention and agency.

Moreover, Mengel (2015) analyzes a selection of Pinter's One-Act Plays from a blending theory point of view. Mengel's study concentrates on the influence of Pinter's plays on theatre audience. It studies the propensity of Pinter to create indescribable "closed" institutions in which the relationship between society and its members is marked by multiple kinds of violence, exploitation and power. Pinter's prototypical scenes, though scant in individualizing parts, show how human interaction is deformed under the effect of violence. Based on his analysis of *One for the Road*, *Mountain Language* and *Party Time*, Mengel shows how the disturbing conceptual blends created by Pinter makes the audience undergo frightening emotional experience while watching his plays (see also Zettelmann and Mettinger, 2015).

Blending theory is extended to the analysis of poetry as well. In her paper, Quindos (2005) explores the relationship between Cognitive Linguistics and Poetics through her analysis of Seamus Heaney's poem "Oracle". She aims to blend the findings of cognitive linguistics into the analysis of poetry. Her blending analysis focuses on the way in which conceptual blending theory "provides the necessary resources to consider any single piece of the poem in the integration network" (p. 269). Quindos shows that conceptual blending theory is a suitable framework for readers to interpret two phenomena in poetic discourse: the connections between formal and conceptual elements as well as the integration of such elements in a harmonious conceptual construct constituted in readers' minds on experiential basis.

Guinda (2009) applies the blending framework to a selection of poems written by female American Indian poets. The objective of her research has been to emphasize the role of blending theory as a significant mental and interactive tool in identity (de)construction in

an oppressed racial minority in North America called *Sister Nations*. Guinda's analysis reveals how the poetry of this minor group can produce abundant conceptual blends that help them to build a cultural survival strategy that, at the same time, shapes and spreads a novel collective identity through eclectic combination of ethical and aesthetic values. These conceptual blends promote solidarity within the group by ritualizing and verbalizing secondary experiences in North America and constitute common ground with the Euro-American outgroups, serving a pedagogical purpose while defending and validating their actions against colonialism.

Broz (2011) examines the semantics of complex expressions in old English poetry. His study aims to analyze the semantic structure of vague compounds such as "kennings" in the poem of *Beowulf* by employing Fauconnier and Turner's (2002) Blending Theory and Geeraerts' (2002) prismatic model. Broz finds out that blending theory is not capable of accounting for kennings because of the difficulty of specifying the common features or the generic space of the two inputs of this compound. He argues that the prismatic model can provide a more adequate interpretation to the semantics of kennings through its fine-grained and accurate analysis which can "distinguish between sense developments within the expression as a whole and those within [its] component parts" (Broz, 2011, p. 184).

Al-Jumaili (2018) also combines blending theory and conceptual metaphor theory to analyze the negative mental states in John Keats' poetry. His study focuses, in particular, on the way in which depression and melancholy are represented in Keats' poetry from a cognitive linguistic perspective. His analysis of a set of Keats' poems has demonstrated the success of blending theory to account for such negative cognitive states through metaphors and the concepts that represent them.

As seen above, Blending Theory has been used to analyze metaphors and various literary genres including novels, drama, poetry, etc. In line with these studies, other scholars

have argued that this theory can be used to show how humor is created as well. This point will be elaborated on in section III.4.3. below after illustrating the meaning of humor and some humor theories in sections III.4, III.4.1 and III.4.2 respectively.

III.4. Humor

Croce argues that "humor is undefinable like all psychological states" (cited in Raskin, 1985, p. 6). Guinsler (2008) claims that in spite of the fact that there is a huge body of research on humor, there is no single meaning for defining humor (see also Graham 1995; Moran 1996; Robinson and Smith-Lovin 2001). This difficulty in defining humor has broadened its scope and increased its functions.

Mayo (2010) indicates that it is not an easy task to show what humor is. Because of the disagreement over centuries about the content of humor, Freud claims that "we do not know what we are laughing at" (Mayo, 2010, p. 512). Billig (2005) points out that the definition of humor has changed over the past two hundred years and it now refers to a lot of things that their aim is to make people laugh.

Hay (2001) relates humor to the intention of the speaker. For him, the humorous situation is one the speaker plans to be so. Kotthoff (2006) treats humor as a kind of communication (see also Attardo and Chabanne, 1992). Cundall (2007) suggests that humor is a profound and opulent series of cognitive acts. Besides, Mayo (2010) regards humor as "a complex form of address and interaction" (p. 509).

Moreover, humor, for Plato (Piddington, 1933, p.152), is "a mixed feeling of the soul", that is to say it is a combination of happiness and suffering (Attardo, 1994). Mindess (1971) refers to humor as a mental way of feeling and experiencing life, whereas Mulkay (1988) describes it as a reversed illustration of the serious universe.

Many other scholars relate humor to seriousness. For example, Billig (2005) claims that humor can have negative consequences. It can cause harm and lead to division. Therefore, there are victims of humor. Besides, Chateau (1950) claims that seriousness is the main purpose of humor (Attardo, 1994). Although humor makes people laugh, its ultimate aim may be serious. Ross (1998) states: "there may be a target for the humor- a person, an institution or a set of beliefs where the underlying purpose is deadly serious. Humor can occur in surprisingly serious contexts" (p. 2).

In his discussion of the relationship between humor and politics, Raskin (2008) highlights that "humor can inform, educate, and unite" (p. 27) through its serious message. He argues that there is no direct relationship between humor created through political ideas and politics itself except in the "serious message" that both of them tend to convey. According to Mayo (2010), "humor is dangerous because it can affect the stability of meaning and the structure of political power" (p. 513). Besides, Archakis and Tsakona (2005) argue that "laughter is not the only possible reaction to humor" (p. 45). This claim agrees with Emerson's (1969) and Sacks' (1978) who see humor as a means of delivering an indirect "serious" message.

Moreover, Zabalbeascoa (2005) illustrates the point that any good joke or humor should have a target or victim to ridicule. He describes targetless humor as childlike jokes or intellectual games. The target of humor may be a person, an idea, a group of people, etc. Zabalbeascoa continues describing humor as "a powerful tool for criticizing" (p. 197) because it has the ability to change and at the same time prevent any vexed behavior towards it. This idea agrees with Monro's (1951) who describes laughter as a defense mechanism.

Bergson (1998) discusses humor within a social framework. He relates humor to society. Humor works as a "social corrective" and can be used by society to adjust and amend people's wicked behavior (Attardo, 1994; see also Archakis and Tsakona, 2005). Bergson

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states: "To understand laughter we must put it back into its natural environment, which is society, and above all must we determine the utility of its function which is a social one" (cited in Billig, 2005, p.122).

Ross (1998) adopts the same line of thinking. He relates humor to society as well. Humor plays a vital role in society and it can affect the system. We can find humor in almost everyday life interaction and it shapes the social structure. For example, in Egypt, humor is used as an implicit mechanism of critique, disagreement or influence (El-Arousy, 2001). In a similar vein, Provine (2000) pinpoints that laughter, whether its ultimate aim is to amuse or not, is a prominent social marker.

Billig (2005) detects three paradoxes in humor. Firstly, he notices that humor is universal and particular. Humor exists all over the world but not all people agree with each other on the funny object. Secondly, humor is social and anti-social. It can unite people but simultaneously can disparage them. Thirdly, humor seems to be ambiguous and unanalyzable in spite of the opposite.

In addition, Brone and Feyaerts (2004) discuss the relationship between cognitive linguistics and humor. They argue that humor adopts a cognitive orientation in the last twenty years. However, despite the widespread branch of cognitive linguistics, Brone and Feyaerts (2004) argue, there is still little focus on the cognitive dimensions of humor research except Giora's (1991, 2003) and Goldstein's (1990) works.

Giora (1991) explains that jokes consist of two levels of meaning or two interpretations. The first is the salient while the second is the implicit. The salient interpretation is rejected at the punch line to allow the hearer to look for another interpretation. Goldstein (1990) claims that conversation is governed by many linguistic rules. These rules may be syntactic, semantic and phonological. The violation of some of these rules leads to incongruity which very often results in laughter.

According to Veale (2004), humor is based on incongruity. Any joke or humorous text must be able to provide two or more contradictory readings. He argues that humor and incongruity seem to be permanent soul mates. This is because any joke usually contains some level of absurdity, illogicality, or infringement of expectation as its core. For further clarifications, incongruity theory of humor is dealt with in the following section.

III.4.1. The Incongruity Theory of Humor

The incongruity theory is the second essential trend or approach to comprehend humor. The basic trend was introduced in the 18th century as a reaction against Hobbes's opinion about laughter, which is considered as the first approach of showing how humor is created. The aim of the incongruity theory is to reveal the contradictory elements of the object that arouse laughter rather than looking for the origins of humor within the stimulus of the individual who laughs. In this way, the theory protects laughter from skepticism and opens the way for new approaches to study humor (Billig, 2005). This theory is significant for this study since the notion of incongruity presented within this framework is the main element utilized by blending theory scholars to show how humor and irony are created (e.g., Coulson, 2001, 2002, 2005; Bing and Scheibman, 2014; Jablonska-Hood, 2015; Turner and Fauconnier, 1995, Vengaliene, 2011, 2013). This will be illustrated in detail in sections III.4.3 and III.5.1 below.

The incongruity theory has been the most widely accepted theory of humor over the past two decades (Cundall, 2007). It is based originally on an intended vagueness in the body of the joke yielding the possibility of two readings or two interpretations (Raskin, 1985). This is followed by a punch line which produces the resolution of incongruity, and so humor is created.

Billig (2005), in his discussion of the origins of the incongruity theory, asserts that it was not a theory of humor but a theory of wit. Then it was also used to account for humor. The incongruity theory deals with laughter from a cognitive point of view, not from an emotional perspective. Raskin (1985) describes it as a cognitive / perceptual theory of humor, and Attardo (1994) claims that incongruity theories are "the direct ancestor of cognitive theories" (p. 48). In similar veins, Sully (1902) shows that the distinguishing feature of the incongruity theory is that it does not arouse emotions from the enjoyment of the ridiculed object. Laughter is the result of some processes that happen in the mind.

Raskin (1985) regards Kant as one of the fathers of incongruity theory. Kant (1951) asserts that "laughter is an affection arising from sudden transformation of a strained expectation into nothing" (cited in Raskin, 1985, p. 31). Kant (1951) claims that the incongruity theory is based on the idea of play of ideas.

Oring (1989) discusses the punch line and how it is related to the incongruity theory. According to him, "the punch line of a joke must trigger the perception of an incongruity" (Billig, 2005, p. 65). The punch line leads the listener to adjust his thinking or to think again. The joke seems to make the listener think in a way and then the punch line comes to make the listener realize that he was thinking in a wrong way. This makes people laugh (Billig, 2005). The notion of the punch line is closely related to Morreall's (1983) "cognitive shift". Morreall (1983) argues that children do not have a sense of humor because they fail to recognize this "cognitive shift" which is necessary for creating humor.

According to Samson and Huber (2007), there is a close relationship between the punch line and resolution of incongruity. The punch line leads to resolving the incongruity and so laughter is aroused. The idea of incongruity resolution is similar to Suls's (1972) problem-solving. Besides, Schopenhaur (1957) relates laughter to incongruity and claims that laughter is a direct reaction to incongruity. He mentions:

The cause of laughter in every case is simply the sudden perception of

the incongruity between a concept and the real objects which have

been thought through it in some relation, and laughter itself is just the

expression of the incongruity (cited in Attardo, 1994, p. 48).

McGhee (1979), in his discussion of the idea of congruity and incongruity, argues that they denote the relationship between two components of an object, event, idea, and so on. The incongruity results from the inability to compare between the normal or expected pattern of an object and its unexpected side. In other words, McGhee (1971) claims that humor results from a pretense dealing with the unusual as usual and the impossible as something reachable.

Ross (1998) discusses the relationship between the incongruity theory and surprise. Humor is the result of this surprise. The hearer expects something but suddenly finds something else. The joke consists of two contradictory meanings which aim at deceiving the hearer. This is followed by a punch line which at the end leads the hearer or the listener to reach the correct interpretation and so laughter is created.

The following example is a case in point:

"Do you believe in clubs for young people?"
"Only when kindness fails." (W.C. Fields) (Ross, 1998, p. 7).

This joke seems to deceive the listener. At first sight, the hearer understands that "clubs" refer to "leisure groups" but the punch line comes to recorrect the hearer's comprehension and make him realize that "clubs" means punishment or "weapons".

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However, Cundall (2007) claims that the incongruity theory is unable to explain all types of humor. Besides, incongruity alone is not a sufficient factor to create humor. To grasp humor, the beholder must be attentive not only to incongruity but also to a set of significant "contextual" elements. Perception of humor, Cundall goes on, "requires a number of cognitive acts, one of which is the recognition of an incongruity" (p. 211).

The observation that humor and incongruity exist side by side has inspired some scholars of humor to build their theories on it, most notably Raskin who proposes a Semantic Script Theory of Humor (SSTH) (1985), and also Attardo and Raskin who introduce a General Theory of Verbal Humor (GTVH) (1991) (Veale, 2004).

III.4.2. Semantic Script Theory of Humor (SSTH) vs. General Theory of Verbal Humor (GTVH)

Raskin's (1985) SSTH and Attardo and Raskin's (1991) GTVH are seen as the two most important frameworks approaching humour from a linguistic perspective (Brone and Feyaerts, 2004). In his trial to find an answer to "What is humor?", Raskin (1985) presents a framework of humor creation based on semantics and called it the Semantic Script Theory of Humor. This theory is regarded as an extension of the incongruity theories of humor. Corduas, Attardo, and Eggleston (2008) describe the SSTH as the first systematic linguistic model that can describe the process of humor creation. The aim of this theory, according to Raskin (1985), is to introduce a number of factors or elements that will be necessary and sufficient for a text to be described as funny. The main hypothesis of the SSTH can be illustrated as follows:

A text can be characterized as a single-joke-carrying-text if both of the [following] conditions are satisfied:

1. The text is compatible, fully or in part, with two different scripts.

2. The two scripts with which the text is compatible are opposed in a special sense.

The two scripts with which the text is compatible are said to overlap fully or in part on this text (Raskin, 1985, p. 99).

Attardo and Raskin (1991) revisit the SSTH and introduce a more elaborate theory of humor called the General Theory of Verbal Humor (GTVH). Attardo (1994) illustrates the difference between both theories: "whereas the SSTH was a semantic theory of humor, the GTVH is a linguistic theory at large" (p. 222). The revision tries to broaden the scope of the SSTH by introducing other five knowledge resources or parameters, in addition to the Script Opposition of the SSTH, that are necessary in the composition or formulation of jokes. The other five knowledge resources are: Language, Narrative Strategy, Target, Situation and Logical Mechanism. These knowledge resources are regarded as parameters of joke differences (Attardo, 1994). Since the aim of the study is not to examine these factors, the reader can see Attardo and Raskin's (1991) paper for a full discussion of this issue.

In contrast with Raskin's (1985) and Attardo and Raskin's (1991) emphasis on the notion of script opposition as the most essential factor in arousing laughter, Bing and Scheibman (2014) criticizes this idea of script opposition arguing that it is not a satisfactory element in humor creation. In their discussion of how humor is constructed through blending, Bing and Scheibman (2014) claim that the conceptual blending theory is better equipped to show the way in which humor is constructed since it includes the idea of script opposition in the input spaces, in addition to its ability to introduce new inferences in the blended space. These emergent properties which are unique characteristics of the blend aid the creation and appreciation of the comic effect (see also Jablonska-Hood, 2015). According

to Bing and Scheibman (2014), "Because in blended spaces information from distinct areas of knowledge combine to form novel scenarios, blends often produce some type of possible and even improbable world" (p. 16). These emergent features then distinguish conceptual blending theory from the traditional humor theories and opens new insights into the study of humor. Consequently, Jablonska-Hood (2015) claims: "it seems that blending can elaborate on the origin and cause of funniness, and therefore should be included as a linguistic theory of humor in the wide range of contemporary humor theories available" (the cover page).

III.4.3. Humor and Blending

Fauconnier and Turner (2002) claim that "blending is an invisible, unconscious activity involved in every aspect of human life" (p. 18). Therefore, humor is not far from being considered through blending. The way in which humor is constructed within the conceptual integration theory has been discussed in several works (see among others, Coulson, 2001, 2002, 2005; Dzanic and Berberovic, 2010, 2017; Dzanic, 2013; Bing and Scheibman 2014 and Jablonska-Hood, 2015). All these scholars emphasize the point that it is the clash between the incongruous or incompatible views inside the blended space that is responsible for the creation of humor.

The idea that humor emerges from the aggregation of two distinct domains of knowledge is not new. In his book *The Act of Creation*, Koestler (1964) introduces the notion of bisociation which is analogous to but not identical with the one proposed by the conceptual integration theory. Koestler (1964) states:

> The sudden bisociation of an idea or event with two habitually incompatible matrices will produce a comic effect, provided that the narrative, the semantic pipeline, carries the right kind of emotional tension. When the pipe is punctured,

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and our expectations are fooled, the now redundant tension gushes out in laughter, or is spilled in the gentle form of the sou-rire (p. 51)

However, similar to the traditional approaches of tackling humor, Koestler's notion of bisociation which is based on the simultaneous observation of two conflicting frames, is also unable to account for the emergent potentials found in the blended space (Bing and Scheibman, 2014). This takes us back to the same shortcoming of the SSTH and the GTVH, which is their mere concentration on two opposed scripts and overlook of the emergent features that can result from their integration.

Coulson (2015) introduces the notion of frame-shifting as a means of creating humor. Frame-shifting is "the semantic and pragmatic reanalysis that recognizes existing elements in the message-level representation" (Coulson, Urbach and Kutas, 2006, p. 232). The idea of frame-shifting is discussed within a framework called the space structuring model (Coulson, 2001, 2015; Coulson et al. 2006). The space structuring model combines information from Fauconnier's mental space theory, Fauconnier and Turner's conceptual integration theory and Langacker's cognitive grammar. In this model, jokes or humor are intentionally created by proposing a specific frame, while triggering elements compatible with another (Coulson, 2015). However, the space structuring model fails to explain the emergent features which exist only in the blended space.

Humor in conceptual blending, thus, is created through the combination of two domains of certain incongruity. This brings in a conflict between these two opposing concepts and so humor is constructed. In addition, the aggregation of these clashing ideas produces a new world in the blended space which also plays a role in the creation and appreciation of the humorous message. The blending theory can therefore be seen as an extension or development of the incongruity theory of humor since its main pillar in the

construction of humor is the existence of a certain degree of incongruity. According to Dzanic and Berberovic (2010), "the key element in the creation of humor is the incongruity produced in the blended space" (p. 209). What distinguishes the blending theory from the traditional humor models is its ability to produce new conceptualizations and concepts which aid the conception and appreciation of humor. Nevertheless, all the previous characteristics i.e., incongruity and the emergent or new meanings in the blend - should be accompanied with readers' background knowledge in order to intake both humor and its message. This will be illustrated in section III.6 below through the application of the conceptual integration theory to a number of metaphors selected from Al Khamissi's *Taxi*.

The clash or conflicting information in the blended space not only result in humor but in irony as well. Similar to humor, blending theory has opened new ways of approaching irony. As compared to the traditional theories of irony, blending theory, according to Palinkas (2014a), "has paved the way for a radically novel means of thinking about ironic processes" (p. 75). The traditional theories of irony are represented in the next section followed by an illustration of how irony is created through blending.

III.5. Traditional Theories of Irony

The concept of irony, which is considered as one of the most significant and prevalent tropes, has drawn the attention of rhetoricians and literary scholars from the time of Aristotle and until now. The traditional theories view irony as conveying the contradiction of what is literally uttered. This stance toward irony has been defied lately by theorists working in both the fields of pragmatics and cognitive psychology (Giora, 1998). Many theorists have dealt with irony from distinct perspectives making it a difficult job to find a straightforward meaning for irony (Beygi and Behnam, 2014).

The word irony springs from the Greek word *eironeia*, which is defined by the Oxford English Dictionary as "dissembling, ignorance purposely affected" (Clark and Gerrig, 2007, p. 26). Traditional theorists of irony "suggest that irony is a deviation from the norm, that it should not arise spontaneously, that it is governed by arbitrary rhetorical rules or conventions, which may vary from culture to culture" (Wilson and Sperber, 2007, p. 38).

According to Giora (1995), irony is "a mode of indirect negation" (p. 239). What this indicates is that it is not necessary that irony involves a direct negation marker. An affirmative proposition can convey indirectly that a certain situation is incongruous with the normal standards without using a direct negative sign. For example, if the ironist says "what a lovely party" in the middle of a very bad party, he / she illustrates that this party challenges the normal level of anticipations and is a boring one. This viewpoint is closely related to the classical accounts of irony (e.g., Grice, 1975) who maintains that irony contains a violation of a communicative standard in order to create an implicature.

Gibbs and Colston (2007) have tackled irony from a cognitive perspective. For them, irony is "a device of both mind and language for acknowledging the gap between what is expected and what is observed" (Gibbs and Colston, 2007, p. ix). They argue that recent scholars have viewed irony as a particular mode of thinking utilized nearly by all people and hence represents one of the numerous mental tools in the "poetics of mind". In spite of the multiple theories which have attempted to define irony, Wilson and Sperber (2007) claim that "irony is still essentially seen as a figure of speech which communicates the opposite of what was literally said" (p. 35).

The pragmatic interpretations of verbal irony are akin to the traditional ones. Grice (1975), for example, states that the creation of irony involves the deliberate intention to violate the truthfulness maxim in order to create an implicature which is discordant with the literal meaning. The main and only difference between this account of irony and the classical

view is that Grice refers to the implied meaning as an "implicature" instead of "a figurative meaning". Hence, irony is "a completely pragmatic phenomenon, with no semantic correlates" (Attardo, 2007, p. 155).

However, two approaches of irony try to dispense with the notion of the replacement of meaning. The first is Sperber and Wilson's echoic / mention theory and the second is Clark and Gerrig's pretense theory (Dews et al., 1996).

Wilson and Sperber (2007) [1992] reject the traditional account of irony and introduce another theory which they argue best explains verbal irony. They claim that the element of contradiction or opposition is not essential for an ironic utterance. Irony exists in some instances even though they do not convey the opposite of the literal meaning. For Wilson and Sperber (2007), irony is "a variety of echoic interpretive use, in which the communicator dissociates herself from the opinion echoed with accompanying ridicule or scorn" (p. 54). The identification of verbal irony and what it conveys, thus, relies on the interaction between the language of the ironic utterance, the shared background knowledge of interlocutors, and the consistency norm with the relevance principle. The theory, therefore, "proposes that irony involves the distinction between use and mention, rather than the distinction between literal and non-literal meaning" (Gibbs, 2007, p. 175).

Clark and Gerrig (2007) [1984], on the other hand, introduce a new theory of irony, naming it the Pretense Theory. They argue that this theory is more developed and elaborate, or in other words, higher than Sperber and Wilson's mention theory. Irony, according to Clark and Gerrig (1984), is based on the notion of "pretending". A speaker pretends to be a rash individual communicating a message to an audience, who is supposed to be ignorant of this message. The speaker intends his audience understands his pretense and thus the ironic content is delivered. Despite the difference between the pretense and mention theories, both of them belong to the classification of verbal irony.

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Verbal irony is a fundamental and essential characteristic of all languages and cultures. Schwoebel et al., (2007) state that "No one has yet demonstrated the existence of a language or culture that does not make use of verbal irony" (p. 254). In his attempt to differentiate between verbal irony and situational irony, Attardo (2007) claims that most theorists have intentionally neglected situational irony, with some exceptions (e.g., Littman and Mey, 1991; Lucariello, 1994). Verbal irony is "a linguistic phenomenon", whereas situational irony is "a state of the world which is perceived as ironical" (Attardo, 2007, p. 136). According to Lucariello (2007), an event must break the ordinary norms in some way in order to be described as involving situational irony.

A primitive meaning of situational irony is presented by Muecke (1969) who quoted the Oxford English Dictionary. He defines situational irony as "a condition of events opposite to what was, or might naturally be expected, or a contradictory outcome of events as if mockery of the promise and fitness of things" (cited in Lucariello, 2007, p. 467). In spite of the fact that this definition of situational irony is only one-sided, it encompasses two of the main characteristics of narrative situations. The first one is expectedness, while the second is the idea of human fragility which is grounded on the notion that ironic events "mock" the ordinary arrangements of things. Situational irony, thus, puts an emphasis on situations that should not exist. It is an account of abnormality in people's behavior. In other words, it can be seen as a theory of non-reliance on the world, maintaining the apprehension that we cannot depend on ourselves, on others, or on situations around us to perform a normal task.

The most salient addition of Lucariello's (1994) [2007] study is its practical evidence that situational irony is "a conceptual event type" (Colston and Gibbs, 2007, p. 17). Similar to the notion of scripts which attach the expectedness element, situational irony is also a schematized shared mental building. However, it encompasses unexpectedness and contradiction as well. Situational irony, therefore, maintains the fundamental dimensions of

such events and their unexpectedness without neglecting the form this unexpectedness adopts, i.e., such ironic and unexpected events are structured and organized within a cultural context (Colston and Gibbs, 2007). Irony does not occur haphazardly and every ironic utterance should have a specific job.

The functions which irony serve have been discussed by many scholars (e.g., Kumon-Nakamura, Glucksberg, and Brown, 2007; Grice, 1975; Sperber and Wilson, 1981, and Kreuz and Glucksberg, 1989, among others). Kumon-Nakamura et al. (2007) have reached a conclusion that irony is utilized mainly to reveal a speaker's stance toward the referent of the ironic utterance. Meanwhile, other aims such as the creation of humor, mitigating a face-threatening situation, and being polite are included. According to Giora (1998), irony is "a politeness strategy … It is a mitigated form of criticism relative to an alternative literal expression which could project the same attitude" (p. 9). Besides, Kreuz and Glucksberg (1989) suggest that irony is used as a kind of remembrance of past events, social standards, or mutual anticipation in order to shed light on or focus on the opposition of what happens and what should have happened.

Moreover, there is a consensus among the majority of irony scholars that the essential function of irony is to express an "ironist's attitude" and not delivering a special propositional content. Mainly, there are no limitations on the types of attitudes revealed by an ironist. However, Sperber and Wilson (1981) argue that "irony is primarily designed to ridicule" (cited in Kumon-Nakamura et al. 2007, p. 72). Furthermore, according to the pragmatic account, the common function of irony is to bring out a passive and insulting emotion, stance, or evaluation (Kumon-Nakamura et al., 2007), and Attardo (2007) states that irony is usually "used to express an evaluative judgment about a given event / situation which is commonly, but not exclusively, negative" (p. 159).

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In a recent study about how irony is created within the scope of blending theory, Vengaliene (2011) shows that the purpose of irony is not only to criticize and reveal negative assessment, but it also has a corrective function in the way that it can help society to recognize and correct its social problems. Vengaliene (2011) goes on arguing that irony, which is constructed because of "the incompatibility between the constituent elements of the blended space" (p. 109), has a protective function as well. Irony provides a "shelter" for the ironist since he can claim that his intention is not ironic and that he is expressing a positive stance. Irony, hence, is a heterogeneous phenomenon and can perform multiple functions (Giora, 1998).

III.5.1. Irony and Blending

The literature about the way in which irony is created through blending theory is scant. Turner and Fauconnier (1995) claim that irony is usually constructed within the blended space because of a strain or pressure between contradictory pieces of information. They gave an example selected from Shakespeare's play *King John* to show how irony is created in the blend. They describe the scene which reveals the reactions and response of the king to his messenger who seems to be frightened and troubled. The king says:

So foul a sky clears not without a storm.

Pour down thy weather.

Readers who are familiar with this play can detect that the king utters these words when he has realized that his throne becomes unstable and insecure. King John, being furious, has broken the royal norms and orders to kill his legitimate heir. As a result, John's kingdom has

become under the control of the Pope. John is still the king, but is devoid of his authority. He can give kingly orders but they are not effective.

According to Turner and Fauconnier (1995), the inference that the king is a king and is not a king at the same time because of his lack of real power results in a blended space where the messenger, who is under the king's control, is compared to nature, which is something uncontrollable and cannot be restrained by the king. The blended space then includes conflicting or incongruous scenarios between what the king can control (his messenger) and what he cannot control (nature). This incongruity is the reason for creating the ironic meaning of the scene. Turner and Fauconnier (1995) argue that "The scene is profoundly ironic because of the ironic tension in the blended space between the discordant image schemas. Without the blend there would be no tension; without the tension there would be no irony" (p. 187).

The scholars who have adopted Turner and Fauconnier's views about irony are few (see Vengaliene 2011, 2013 and Palinkas 2014b as examples). Palinkas (2014b) demonstrates that blending theory is a justifiable model for the comprehension of irony, while Vengaliene (2011) argues that "it is exceptionally the blending theory that allows insights into the in-depth mechanism of irony" (p. 186). Vengaliene (2011) describes irony as an intricate cognitive process which involves the mechanism of conceptual integration. For this scholar, irony is created through the conflict between two incongruous scenes in the blend (Vengaliene, 2013). This viewpoint, which is compatible with the one proposed by Turner and Fauconnier, has also been adopted in this thesis as the analysis of Al Khamissi's *Taxi* will show.

III.6. Application of Blending Theory to metaphors in *Taxi*

In this section, I apply blending theory to a selection of eight metaphors from *Taxi*. The metaphors tackle some latent political and social issues in Egypt's recent history, which rose to the surface in what has been historically known as the 2011 Revolution. The aim of this section is to show the way in which blending theory plays an important role in interpreting metaphors and how the humor and / or irony constructed through the clash resulting from integrating components of the two different domains of metaphors is used to criticize certain conditions in the Egyptian society, especially at the time of President Hosni Mubarak. The analysis therefore will be conducted on the sentence-level only, after introducing each of the selected metaphors in the form of a quote.

III.6.1. The reaction of Mubarak's Government towards demonstrations

> [Taxi driver]: "The crowd is not from the demonstration, and it is not much a demonstration in the first place. In the old days we used to go out on the streets with 50,000 people, with 100,000. But now there's nothing that matters. How many people are going to leave home for something no one understands? And the government's terrified, its knees are shaking. I mean, one puff and the government will fall, a government without knees". He laughed out loud.
> [Narrator]: "You think the government needs to eat kawarei?" I said. (p. 9)

The metaphor "a government without knees" is selected from the third episode of *Taxi*. The episode is mainly about demonstrations that occurred against the political regime and government's policies that led to the deterioration of the economic and social conditions of citizens, in addition to the increase in unemployment. Some of these protests were organized

in 2005 by the Kefaya movement against Mubarak's authoritarian regime. Kefaya is an Arabic word whose literal meaning is "enough". Kefaya is "the unofficial name of the Egyptian Movement for Change Party, which spearheaded street protest campaigns against Mubarak and his son Gamal from 2005" (Wright, 2011, p. 8). As its literal meaning suggests, Kefaya demands that all kinds of political and economic corruption, social injustice, etc. people suffer from must be ended. Any further corruption, injustice, oppression, etc. will not be allowed. This metaphor reveals the taxi driver's opinion about the government's position towards demonstrations organized by this movement.

Following Fauconnier and Turner (2002), the conceptual integration network of the metaphor "a government without knees" is schematized in Figure 6:

Entities

Actions

Input Space 1-Government

Space

Government members

Government performance

Demonstrations

Input Space 2- Sex Space

Impotent males

Sexual performance

Vigorous young female

Blended Space

Government members- impotent males

Government performance- sexual performance

Demonstrations- vigorous, young female

Background Space: In the Egyptian culture, the word "knees" is used euphemistically to refer to sexual potency, so, in this case, the Egyptian government at Mubarak's time is compared to a male with declining sexual abilities as it is terrified and is unable to deal with a small number of demonstrators.

Figure 6: A conceptual integration network of "a government without knees".

In this conceptual blending network, the first input space is structured by the politics frame which is evoked by the word "government" and contains elements such as "government members", "government performance" and "demonstrations". The second input space, on the other hand, is structured by the sex frame which is evoked by the word "knees" and contains elements such as "impotent males", "sexual performance", and "a vigorous, young female". In the Egyptian culture, the word "knees" is used euphemistically to refer to sexual potency (as is represented in the background space (see Vengaliene, 2011)). So, in this case, the Egyptian government at Mubarak's time is compared to a male with declining sexual abilities since it is described as being "without knees". Here, we have a conceptual connection or mapping between elements of the two input spaces: government members correspond to impotent males, government performance corresponds to sexual performance and demonstrations correspond to a vigorous, young female. The portrayal of demonstrations as a vigorous young female is derived from the sexual context of this metaphor, in addition to the grammatical gender of the word demonstrations. The Arabic language classifies words into masculine and feminine. The word "demonstration" is feminine. This reinforces its comparison to a female in this context. Therefore, the government, a nearly impotent male, is not able to handle demonstrations which are depicted as a vigorous, young female that cannot be subdued.

The generic space contains an abstract common structure to both inputs. Ungerer and Schmid (2006) argue that the generic space is not important because it does not supplement the conceptual integration network with something that can be seen as fundamental in comprehending it. However, for Kovecses (2010), the generic space is important because it "allows us to establish the counterparts, or mappings between the input domains" (p. 272). In spite of the fact that the generic space is closely connected to the blended space (Fauconnier and Turner, 2002), there is a significant feature that distinguishes the blended space from the

generic space, and the other input spaces. The blended space contains the emergent structure which is not found in any other input.

In my analysis, I will follow Fauconnier and Turner's four-space model because both generic and blended spaces have different roles to play in the conceptual integration model. The generic space will capture the true similar properties in the input spaces, whereas the blend may contain unrealistic or counterfactual elements since the blend is "a matter of our imagination" (Kovecses, 2010, p. 268). The generic space of this blending lattice represents a situation in which some persons are doing something for a specific purpose.

All the previous elements are fused in the blended space to get the central inference that the government is weak and is unable to do its job in an appropriate way. This reading, or in Fauconnier and Turner's words, the emergent structure, is available only in the blended space. However, readers' background and cultural knowledge can also play a role in deriving further emergent meanings. The taxi driver's comparison of the government to a living creature suggests that the dictatorial Egyptian regime is terrified by people's unity and collective revolt against injustice.

The emergent structure is the outcome of three blending processes: composition, completion and elaboration (Turner and Fauconnier, 1995; Fauconnier and Turner, 1998a, 2002). The first process is composition. In Turner's (1996) words, "we project partial structure from input stories and *compose* that structure in a blended story. We are guided by doing so by counterpart connections between the inputs" (p. 84, italics in original). In this metaphor, counterpart connections in the two input spaces are selectively projected to the blended space and fused. Government members are thus males with declining sexual abilities and demonstrations are a young female with beautiful and lusty characteristics. The government's performance is therefore useless and futile. One concept that is not projected into the blend is how and when the government's impotency will be healed.

Completion "provides additional structure not provided by composition" (Turner, 1996, p. 84). Completion brings in the politics frame to the blended space. Fauconnier and Turner (2002) show that inputs include elements and frequently relations between them. "When these elements and relations are organized as a package we already know about, we say that the mental space is framed and we call that organization a frame (Fauconnier and Turner, 2002, p. 102). When the frame of politics is combined with readers' background knowledge, the political message of comparing and contrasting the government's political performance with the sexual performance of impotent males is communicated. This conveys disappointment, frustration and outrage. The political vision and procedures of the government will not be able to satisfy people's needs and will bring about futility and barrenness to the whole country.

By virtue of this frame, we are able to run the blend or elaborate it. Elaboration "develops the blend through imaginative mental simulation according to the principles and internal logic of the blend. Some of these principles will have been brought to the blend by completion" (Turner, 1996, p. 84). Imaginatively, readers are able to perceive this absurd scenario and infer the meaning that the government members are politically incapacitated and demonstrations are the only means to stimulate them. This is what Fauconnier and Turner call the emergent structure.

What contributes to the ironic and humorous interpretation of this metaphor is the compression of various incongruous elements inside the blended space. For example, the representation of the government as a male with declining sexual abilities highlights a physical disability, whereas the government's real disability is a cognitive or mental one, preventing them from imagining strategies and policies that can bring prosperity to the country and satisfy people's needs. Besides, the portrayal of demonstrations as a vigorous

young woman contrasts with the weakness of the government that is depicted as an impotent male.

Moreover, the conflict of frames such as politics and sex which have different cultural significance aids in elucidating the ironic and humorous content of this metaphor. The political frame is evoked by the government, while the sex frame is evoked by the impotent male and the young female. Fujii (2008) argues that "it is the clash within the blend that creates humor or irony" (p. 185). The simultaneous projection of the two frames into the blend creates some concepts with opposite socio-cultural significance. In this context, the political performance of the government activates notions such as seriousness, importance, etc., whereas the sexual milieu activates notions such as relaxation, enjoyment, etc. Again, the exploitation of this contrast provides a certain degree of incongruity which helps in revealing the ironic and humorous meaning of this metaphor. The irony and humor of this example are employed to ridicule and criticize the political situation at Mubarak's time.

III.6.2. The Government's policy towards citizens

[Taxi driver]: "After that the government realised that it had to get its act together, and that these demonstrations had become a serious threat to them. The 18th and 19th of January were not just anything, that was the start of a revolution, but you know what, it wasn't completed. And since then the government has planted in us a fear of hunger. It's made every woman hold her husband by the arm and say to him: "Mind you don't go out. The kids will die". They planted hunger in the belly of every Egyptian, a terror that made everyone look out for himself or say "Why should I make it my problem?", so that's why the 18th and 19th of January were the beginnig of the end".

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[Narrator]: "Were the 18th and 19th of January really the beginning of the end? And what is this end that the driver was talking about with such simplicity and utmost certainty?" (p. 11)

This metaphor is selected also from the third episode of *Taxi*. The taxi driver keeps giving his opinions about demonstrations which took place against the political regime. He gives a flashback of a protest against the policies of Sadat (1970-1981) which led to the increase in poverty. This protest has been historically known as "the bread uprising". However, Sadat called it "The Uprising of Thieves." This uprising took place in 1977, or in the last four years of Sadat's epoch before he was assassinated during a military parade in October 1981. Since then the governments have realized that such protests threaten their stabilities. Therefore, they begin to follow policies that impede people from repeating such rebellions. Among the policies used is starving people so that people become preoccupied only with finding ways to satisfy their bare necessities.

Following Fauconnier and Turner (2002), Figure 7 below represents a blending network model for the metaphor "they planted hunger in the belly of every Egyptian":

Generic Space

Input Space 1- Government
Space

People
Activities
Space
Results

Input Space 2-
Farming Space

Government
members

Farmers
Planting seeds of
crops
Land

Input Space 3- Policy Space

Planting seeds of
hunger
Belly of citizens

Input space 4-
Harvesting Space

Input Space 5-Outcome Space

Crops

Hunger

Blended Space

Government members-farmers
Planting seeds of hunger-planting seeds of crops
Belly of citizens-land
Hunger-crop

Background Space: Egypt is an agricultural country. It has relied on agriculture as one of the essential sources of its national income. In addition, Egypt was dubbed the breadbasket of the world. However, the open door policies of Sadat which sought to liberalize the economy and depend on loans from the World Bank resulted in bad economic consequences, leading people to revolt against Sadat in 1977.

Figure 7: A conceptual integration network of "they planted hunger in the belly of every Egyptian".

This metaphor uses a complex structure of blending which involves a number of input spaces. The conceptual integration network of this metaphor consists of five input spaces, a generic space, a blended space, and a background space. Input space one contains members of the government and activates the politics frame. Input space two represents an agriculture scene where farmers can sow or plant seeds and wait for gathering. This input evokes the farming frame with its rural setting, simplicity and patience of farmers, farmers' lifestyle and the attractiveness and beauty of nature. Input space three, on the other hand, contains information about another kind of seeding. This time the seeds are not concrete objects but a somewhat abstract concept. The soil here is not the agricultural soil but the stomachs of people. Inputs four and five represent the harvesting scenario. The two different kinds of seed produce two distinct types of reap: the first is a useful crop, while the second is hunger. The generic space conveys the image that some individuals are performing certain activities in order to arrive at specific outcomes, whereas the background space hints at the political situation at that time. Elements of these separate input spaces are integrated in the blended space to get the novel meaning that the Egyptian government at that time had begun to overburden citizens with hunger so that people think only of how to get their living and so do not have time to think of revolting against injustice.

In this metaphor, two factors should be accompanied with the fusion of equivalent ingredients in the blend in order to get the new meaning. These two factors are context and readers' background knowledge. Both of them are essential to intake the policy of the government at that time and so facilitates the three blending processes, namely, composition, completion and elaboration which are the basic steps in arriving at the novel inference (Fauconnier and Turner, 1998a, 2002).

Composition, which is the first stage, is defined by Rassi (2004) as "a novel alignment of elements and relations resulting from selective projection of input spaces to a blended

space" (cited in Kok and Bublitz, 2011, p. 295). Within the blend, government members are linked to farmers by the vital relation of identity: government members are thus farmers. The fusion of the other elements of the separate mental spaces renders hunger a crop, and belly of citizens a land. Besides, projected to the blend from input space one is the politics frame. Projected to the blend from input spaces two and three is the activity of sowing a seed (the farming frame). Projected to the blend from input spaces four and five is the final product of seeding. The juxtaposition of these projected features yields one scenario (i.e., seeding) with two different and opposing outcomes; i.e. hunger and crops.

The second stage involved in the creation of the emergent structure is completion. Completion "recruits pre-existing knowledge, i.e. familiar frames, into the blended space so as to make further inferences available" (Kok and Bublitz, 2011, p. 295). At this stage, readers' background knowledge aids them to complete the structure generated through composition by integrating the political frame to the blended space, instead of the farming frame. In other words, the organizing frame of the blend is that of politics. In this way, the social stigma of the government's policy is represented.

The third stage or elaboration, i.e. "running the blend through imaginative mental simulation" (Kok and Bublitz, 2011, p. 295), produces the new meaning that the government is planning to starve its citizens for political reasons, namely, disabling citizens to rebel against it. This meaning is emergent, surprising and cannot be drawn from only one input space. This conclusion accords with Ox's (2014) claim that "the way that conceptual blending takes place in fluid, idiosyncratic mental spaces allows for some surprises, often created from the blending of entities that seem to clash; their coming together provides unexpected experiences" (p. 96).

Tribushinina (2011) argues that the majority of scholars adopting the blending approach have agreed that the generated blend is both larger and smaller than the totality of

the input components (see also Turner and Fauconnier, 1995). It is smaller because not all features of the input spaces are projected into the blended space. It is larger because it contains an emergent meaning, which is a unique characteristic of the blended space. The same criteria are applied to the metaphor under analysis. This metaphoric blend is smaller since simplicity of farmers and the beauty of nature, for example, are not projected into the blend. Besides, the normal goal of farmers that is introducing something useful to people is not projected also into the blended space as it is found that the government's aim is to harm and torture its citizens. The blended space is also larger since it contains the new meaning which cannot logically be deduced from the detached inputs; i.e. the government's social policy to starve its citizens.

Part of the ironic meaning of this metaphor is revealed through an incongruity between expectations and reality. The government's policies bring about hunger for the people rather than prosperity which is the opposite of what governments are expected to do. Readers' background knowledge can also play a role in perceiving the ironic effect of this metaphor. Egypt has always depended on agriculture as the main source of income, and was known as "the world's bread basket". Things have changed radically with the advent of capitalist policies, like the open door policy of Sadat, which was continued by Mubarak. Hunger has become the main crop ever since, grown by the government in people's stomachs. The harvest, expectedly, is not real harvest but barrenness. This metaphor therefore shows how hunger or fear of hunger which the government sows in people's stomachs and minds is used as a political tool of oppression in Egypt. Besides, the incompatibility of the elements projected into the blended space conveys another part of the metaphor's ironic interpretation. Inside the blend, government members are compared to farmers, hunger is compared to a crop and belly of citizens is compared to land. The fusion of these disharmonious elements in the blend results in a clash between the politics domain and the farming domain and forms

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relations of incompatible nature. For example, government members' aim which is starving people collides with farmers' aim of supporting people with food. In addition, the abstract feeling of implanting hunger collides with the material and tangible process of sowing a seed.

The ironic content of this metaphor can be seen as a means of criticism to the policy of the Egyptian government which was targeting its efforts to capture and seize citizens' freedom in expressing their opinions and in rebelling against the corruption and degradation of their government. This has been achieved through starving people so that their primary and essential concern in their country turns to be how to satisfy their instinctive or basic needs.

III.6.3. Advertisements

> [Taxi driver]: "In the old days, in our day, adverts were meant to serve society, and there were not so many, so few that you had to look high and low to find them, but now the adverts are out to destroy society and they will destroy it and sit on the ruins. Then you can say Abu Ismail told you so". (p. 16)

This metaphor is taken from the fifth episode of *Taxi*. This episode mainly reflects a taxi driver's viewpoint about the negative effects on the Egyptian economy of both people's unwise consumerist customs and advertisements. To begin with, people spend a lot of money on telephone calls and tobacco. For example, Egyptian citizens at that time spent more than twenty million pounds annually on mobile conversations. Besides, the taxi driver continues showing how advertisements contributed to the destruction of society through putting pressure on people to subscribe to certain companies (for instance, Mobinil, Vodafone, etc.) and to buy specific kinds of products which are frivolous and with no essential value for

them. The taxi driver's point of view is that if people become rational in their consumption and in purchasing the essential products only, the money could be spent on education, health, food, housing, etc. Therefore, it is the taxi driver's opinion that advertisements must be banned as they play a key role in destroying the country and its citizens.

A diagrammatic configuration of the metaphor "adverts are out to destroy society and they will destroy it and sit on the ruins" can be illuminated in the following figure (Figure 8):

Generic Space

Agents
Tools
Means
Target
Prey

Input Space 1- Advertising

Space

Advertisers
Advertisements
Television, radio, etc.
Achieving profits
Citizens

Input Space 2- Fighting

Space

Bombardiers
Bombs
Cannon
Devastation
Victims

Blended Space

Advertisers-bombardiers
Advertisements-bombs
Television, radio, etc.—cannon
Achieving profits-devastation
Citizens-victims

Background Space: Advertising agencies in Egypt keep imposing on audience to buy their products even if they are unnecessary for them. They try to convey the image that in order for people to be modern and civilized, they must use their products. This puts a lot of pressure on families, especially poor and humble families that hardly get their livings. This unrealistic and false image transferred through advertisements leads people to either purchase unnecessary and superfluous products or feel that they are unsatisfied about themselves.

Figure 8: A conceptual integration network of "Adverts are out to destroy society".

The integration network is composed of two input spaces, a generic space a blended space and a background space. Input space one comprises the scenario of the promoting or advertising of products. It is obvious that advertising companies merchandize goods through advertisements in order to persuade customers to purchase these goods. With the increase in consumption in such products, these companies achieve huge financial profits. Input space two presents a war episode. War is usually defined as an armed conflict between countries, states, etc. or between groups of different political views, and is characterized by violence, aggression, devastation and casualties. The generic space "maps onto each of the inputs". It reveals "some common, usually more abstract structure and organization shared by the inputs and defines the core cross-space mapping between them" (Fauconnier, 1997, p. 149). The five elements that exist in the generic space, namely, "agents", "tools", "means", "target" and "prey" correspond to components of the two input spaces or show the abstract correspondences between the inputs. Then comes the background space to provide readers with the basis or basic structure of this integration network and so makes it easier for readers to grasp the emergent structure and the taxi driver's intended criticism.

The inputs are connected by cross-space mappings linking advertisers to bombardiers; advertisements to bombs; television, radio, etc. to cannon; achieving profits to devastation and citizens to victims. The blend inherits its organizing frame from the second input. It contains selective projection from the two inputs and develops a unique inference. Projected to the blend from the advertising space are the materialistic policies of advertisers who exert a lot of efforts to convince consumers to buy their products. Projected to the blend from the fighting space is the devastating and destructive nature of bombs. Notice here that structure available for recruitment from the advertising frame such as its importance in revealing information about products or goods which may benefit people does not get projected into

the blend. The blend then develops an image in which advertisements acquire the destructive property of bombs. This is created through composition.

Within the blend, therefore, advertisers and bombardiers together with citizens and victims are connected by the vital relation of identity and similarity: in the blend, advertisers become bombardiers and citizens become the victims. The vital relation of similarity connects also advertisements to bombs; television, radio etc. to cannon; and achieving profits to causing devastation. Therefore, the vital relation of cause-effect exists as well. The cause of devastation is advertisements. Besides, the compression of the vital relation of time, which links the duration of an advertisement to that of a war, displays advertisements as more dangerous than wars. The fact that a war may continue for a long period of time (for example, for months and even years) is compressed into the three-or- four-minutes-duration of an advertisement. What this indicates is that the long-run destruction and ruin of war can be achieved in the very limited period of time of an advertisement.

Moreover, through completion, background information and inferences are recruited in the blended space in order to complete the pattern created in the composition stage. According to Coulson and Matlock (2001), completion "occurs when structure in the blend matches information in long-term memory" (p. 301). In this metaphor, completion activates readers' background knowledge of how advertisers in Egypt, in order to achieve the utmost amount of profits, convey misleading images to consumers or citizens that shape their minds and create different ideologies in society. For example, advertisers reveal the image that people who buy specific kinds of products are classy and belong to an upper class, whereas people who do not use such products are old-fashioned and belong to a lower social class. This deceiving image transferred through advertisements compels citizens to either buy products they cannot afford or have a constant feeling of resentment. Then elaboration runs the blend and introduces a complete representation of the scenario. Therefore, in the blend, a

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new story is constituted in which advertisements are dangerous weapons that can lead to the destruction of society.

In this conceptual integration network, the two input spaces communicate conflicting information which is projected into the blended space. There is a clash between the advertising or business frame with its positive connotations of achieving profits, making life easier for people by exposing products they need, etc., and the war frame with its negative connotations of devastation, losses, causalities, etc. Besides, advertisements usually show the positive characteristics of a product in order to encourage and persuade consumers to buy it. However, within the blend, advertisements acquire a destructive property or function which is in conflict with peoples' expectations. This helps also in interpreting this metaphor as ironic. In addition, advertising is an inoffensive situation, whereas fighting is an aggressive and harmful scenario. The blended space enables readers to perceive the two inconsistent scenarios simultaneously and to grasp the ironic effect of the metaphor, which is directed at criticizing the materialistic way of thinking of advertisers together with the consumerist habits of citizens.

III.6.4. The Emergency Law at Mubarak's time

> [Taxi driver]: "So in short he has a million ways to arrest you even if everything's in order and he doesn't like your face. He can investigate, and at the end he has the emergency law that has been around for a quarter of a century. I tell you, if they went into any house in Egypt they could dig out illegal things by the score, because with us the law's as flexible as a giant rubber band". (p. 68)

The metaphor "The law is as flexible as a giant rubber band" is selected from the twentieth episode of *Taxi*. This metaphor is about the application of the Emergency Law in Egypt at Mubarak's time. It shows how laws in Egypt during Mubarak's time were made so elastic that they could be applied to every single citizen in the country. By these laws, especially the Emergency Law, policemen could arrest any citizen without a clear reason. Mubarak's government announced that the Emergency Law was extended to protect the country from terrorists. However, this law was aimed at oppressing people and preventing them from criticizing Mubarak and his government. Otherwise, the political system could hold them at any time even though there were not any kinds of real conviction against them.

As an Egyptian citizen, I see that the original image of this metaphor does involve a comparison between law making and clothes making and this is a rich context in the culture of Egyptian Arabic as we always talk about "dressmakers of law" and "cutting out law", etc. Nevertheless, the translation does not accurately transfer this image. Therefore, I am going to re-translate this metaphor in order to convey the correct image and the intended message of the taxi driver. Hence, the accurate translation is "The law is as flexible as an underwear's elastic band". In spite of that, comparing law to a piece of cloth that suits all sizes may evoke the saying that "Justice is blind", meaning that everybody should be considered equal under law. If law is like a robe that suits all sizes, it may convey the meaning of equal justice for all. However, this interpretation will be re-considered with Egyptian readers' background knowledge: readers will understand that at Mubarak's time "justice was blind only for people who are against the political regime". As long as a citizen is not criticizing the political regime, he is on the safe side. Otherwise, he may be arrested for security reasons, even if he is not guilty. The comprehension of this metaphor thus involves the activation of two input spaces, a generic space, a blended space and a background space. Figure 9 below shows the conceptual integration network associated with this metaphor.

Generic Space

Legislation
Special product
Individuals

Input Space 1: Law
making Space

Input Space 2: Clothes
making Space

Law
Lawmakers
Judges
Citizens

Cloth with elastic band
Dressmakers
Salesmen
Customers

Blended Space

Law-cloth with elastic band
Lawmakers-dressmakers
Judges-salesmen
Citizens-customers

Background Space: This metaphor is concerned
with the Emergency Law at Mubarak's time. By
means of this law, every single citizen, who is
against Mubarak's policies, can be arrested at
any time and at any place without a clear-cut
conviction.

Figure 9: A conceptual integration network of "The law is as flexible as an underwear's elastic band".

The first input is the domain of law making, while the second is the domain of clothes making. The two input spaces always share some structure in the blend through the generic space, while the background space paves the way for readers to comprehend the connection between the different input spaces. Conceptual blending theory involves the construction of cross-space mappings or correspondences between elements of the input spaces. There is an analogy mapping between law and cloth with elastic band; there are also identity mappings between lawmakers and dressmakers; judges and salesmen and citizens and customers. In the context of this blend, law has some of the properties of cloth with elastic band (it is stretchy and can suit all sizes), but also some authoritative properties derived from the obligatory nature of its force by authorities. The blend then inherits the goal of dressmakers and salesmen and the tools and manner of authority. In this way, the authority's sociopolitical strategy to seize every single citizen is understood by analogy to merchants' commercial policy of selling every single product to achieve the greatest amount of financial gains. On the contrary, the gain of the authority is to achieve the stability of the political regime.

This is achieved through the selective projection of elements from both inputs. The first input space projects an image of how the country produces its legislations and how to apply them to all citizens through court. The second input space projects an image in which dressmakers and salesmen are designing specific kinds of clothes that can be used by all customers. What are not projected from the inputs include for which kinds of crime this law is issued, the price of the products and places of selling them, etc. Besides, taking context into consideration, the obligatory nature of applying laws to all citizens is imported into the blend, but not the optional choice of customers to purchase products. The juxtaposition of this information from the two distinct domains highlights the first phase of emergent structure creation, i.e., composition (Coulson, 2006).

However, "composition alone cannot account for the conceptual richness of blends; this is first of all the result of pattern completion; wherein elements and structures are introduced to the blend that are derived from the background knowledge of those who construct it" (Gomola, 2018, p. 173). In this network, the frame of politics will be brought into the blend by Egyptian readers' background knowledge. It reminds them of the Emergency Law which was issued by Mubarak's government. By means of this law, every single citizen could be arrested at any time and at any place without any type of condemnation under the item of protecting the country. This law was among the main reasons that led Egyptians to revolt against Mubarak in 2011.

Elaboration is "an extended version of completion that results from mental simulation" (Coulson, 2006, p. 190). In other words, we run the blend through imagination in order to arrive at the novel meaning. The emergent structure is that Mubarak's political system was attempting to reinforce its stability through threatening citizens by law. For the first while, issuing laws is supposed to be a legal way of protecting the country as well as people's rights, but Mubarak's legal laws were used illegally. Ironically, every single individual in the country could be legally arrested and jailed by the power of law without any clear-cut reason. By doing so, the political regime legitimize its illegitimate deeds. This emergent structure depends on the context of the metaphor together with readers' background and cultural information about the way the political regime at Mubarak's time was running the country. This new meaning cannot be the product of the separate inputs. According to Coulson (2006), "one motivation of blending theory is the observation that metaphoric expressions often have novel implications that cannot be traced back to either the source or the target domains" (p. 192).

The irony of this metaphor mainly arises from a fundamental incongruity based on readers' background knowledge: law in Egypt at Mubarak's time was used unlawfully. The

irony of this metaphor is used to criticize Mubarak's political regime which used the legality of laws in an illegal way.

There is also a clash evoked by the fusion of elements of the different frames of issuing legislations and business. This creates a contrast in socio-political values inside the blend between the more prestigious frame of issuing laws with its moral values of securing justice, equality, protecting the country, etc., and the business frame which can be considered as inferior and aims at achieving personal and materialistic profits by introducing or creating a special kind of product (i.e. an underwear with elastic bands) which can fit anybody and so making the utmost amount of financial gains possible.

III.6.5. Education

[The narrator]: "To complete the cosmic cycle, every Egyptian struggles to make a living so that he can give his earnings to private teachers. Private lessons are like brand names. You can find them at all prices to suit every class and segment of society. Arithmetic lessons can be for ten pounds a session, and equally for 100 pounds. If your income does not permit you to pay ten pounds, then there are remedial classes, group lessons and study centers, business in every shape and form. With a driver who has children of school age, you only have to push the education button for him to set off like a rocket and no one can stop him, not even NASA engineers!" (p. 87)

This metaphor is taken from the twenty-ninth episode of *Taxi* which is about the deteriorating conditions of public or government education in Egypt at Mubarak's time and

the phenomenon of private lessons which puts a lot of financial and psychological burdens on families. Education is one of the most important issues for Egyptians. It is equated in its importance with Egyptians' struggle to get their living. However, the public education system failed to provide students with the good and adequate education and this led parents to resort to private teaching which cost them much money and irritated their anger, dissatisfaction and resentment. The taxi driver of this episode is an example. He explained to the novelist, who had just paid the school fees for his three children and the money he paid still hot in the safe, how his child who was in his sixth grade primary could not write his name. He moved from grade to grade or from a year to the next by cheating. Besides, he had to pay a lot of money for the private teachers of his two daughters who are in secondary school. This agitated parents' worry and frustration of a good future for their sons.

As depicted in figure 10, the meaning of this metaphor is revealed in two separate integration networks, which, according to Fauconnier and Turner (2002), constitute a mega blend. Each network is consisted of two or more input spaces, a generic space, a blended space and one background space for both networks. I will call these networks N1 and N2.

Generic Space N1

Process
Device
Individuals

Input Space 1: Education
Space N1

N1

Input Space 2: Fuse Space N1

Education

Teachers

Fuse

People who light the fuse

Blended Space N1/ Input
Space 1: Trigger Space N2

Education-fuse
Teachers-people who light the fuse

Input Space 2: Outrage Space N2

N2

Input Space 3: Launching Space N2

Generic Space N2

A taxi driver who
has children of
school age

Outrage

Human beings
Vehicle
Activity
Feelings
Motion

Rocket

Launching

Blended Space N2

Education-trigger of the taxi driver's outrage
Fuse-trigger of launching a rocket
A taxi driver who has children of school age-rocket
Outrage-launching a rocket

Background Space: Schools in Egypt at Mubarak's era were unable to provide pupils with the standard degree of education. This had gradually led to the deterioration of the public education system and the increase in private lessons which added another level of declination to the educational process and increased the financial burdens on families. The dependence on private teaching and negligence of school teaching turned education into a business in which the main winner was the private teacher.
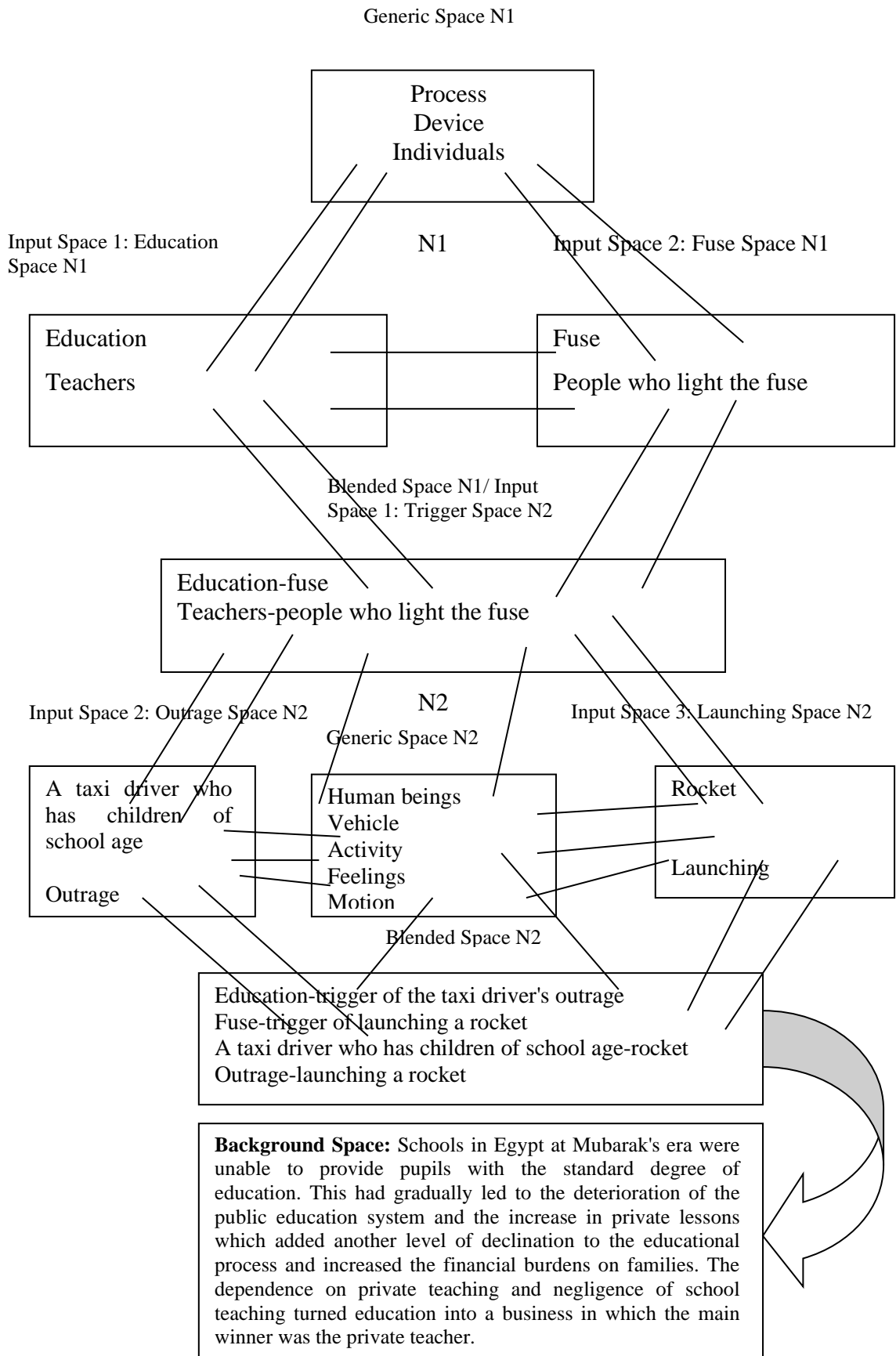
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Figure 10: A conceptual integration network of "With a driver who has children of school age, you only have to push the education button for him to set off like a rocket and no one can stop him, not even NASA engineers!"

In N1, input space one contains encyclopedic knowledge about public education in Egypt at Mubarak's time and about teachers as the cornerstone of the learning process. Education at that time depended on traditional teaching methods and neglected critical thinking skills. A number of teachers, on the other hand, were not qualified enough to follow the modern technologies in teaching. In addition, the low budget of education did not allow teachers to receive good and satisfactory salaries, leading to a state of discontent among them. The unsatisfactory salaries of teachers led them to give private lessons which contributed to the retrogradation of the public school system and cost families huge amounts of money every year. Input space two, the fuse space, gets its structure from the context of this metaphor and includes two elements, namely, a "fuse" and "people who light the fuse". A fuse usually refers to any device by which an explosive charge is ignited. The generic space of this network reveals some individuals who are carrying out a certain task.

Cross-space mappings connect elements of the two input spaces. Elements of the education space that could be mapped onto the fuse space include education to a fuse and teachers against people who light the fuse. In this scenario, the educational process begins to be analogized with the process of burning a fuse. Additionally, it is important to notice that the projection from the two input spaces to the blend is partial: projected from input space one into the blend is the failure of public education to fulfill its objectives in providing pupils with a good level of education, together with the financial burdens of private lessons on parents. Projected from input space 2 into the blend is the explosive objective of a fuse. These projections lead to the emergent structure in the blend in which education, being

unable to do its purpose, and private lessons seem to perform the function of a fuse in igniting or preparing something for explosion or setting out.

The blended mental space in N1 in turn serves as input space one in N2 linking the two networks into a mega blend. Fauconnier and Turner (2002) claim that conceptual blending is a dynamic process in which multiple inputs can be used over and over again. In other words, "outputs" of blending can serve as "inputs" in other integration networks. Therefore, the blended mental space "education is a fuse" serves as the first input in N2 in which "a taxi driver who has children of school age" and "rocket" constitute two additional inputs: input space two N2 and input space three N2 respectively. The final blended space has the emergent meaning that education and the cost of private lessons are the trigger that agitates the taxi driver's outrage as the fuse is the trigger that leads to the ignition and launching of a rocket.

In N2, input space one or the triggering space is connected by cross-space mappings to the outrage space (input space two) and the launching space (input space three) which contain the outcome of the triggering quality of education/fuse on both the taxi driver who has children of school age and its counterpart element (rocket) in input space three. Thus, in the blend, the driver's outrage is measured in fuse-related terms; education is the fuse that causes the taxi driver's anger. This is firstly achieved through composition, which is defined by Sinding (2005) as "the selective projection of structure from the input spaces into the blended space" (p. 594). In this network, the burning or triggering characteristic of both education and fuse is projected to the blend from input space three. Taking context into account, the taxi driver's background information or intuitive sense about the deteriorating and frustrating conditions of education and the financial burdens put on his shoulders because of the unsuccessful public education system and private lessons are projected into the blend from input space two. What is projected into the blend from input space three is the

sudden movement of a rocket which occurs when the fuse is ignited. Within the blend, then, the taxi driver who has children of school age is conceptualized as a rocket that is ready to burst suddenly as soon as somebody ignites the fuse (i.e., speak with him about education and private lessons).

Completion makes further background knowledge available. It is clear that the government or public education system at Mubarak's era suffered from various kinds of ailments. Among them are: poor teaching skills, rote-learning techniques, crowdedness of pupils in classes and poor infrastructure. In addition, the unsatisfactory salaries of teachers made them recourse to private lessons in order to improve their income and neglect school teaching which in turn cost families a lot of money because they had to give private lessons to their sons. Finally, through elaboration, we run the blend or treat its components as "simulations" (Fauconnier and Turner, 2002). The reader now can cognitively imagine the scene as an integrated unit and grasp the consequence of the failed public or government education system and the cost of private lessons on the taxi driver who has children of school age, i.e., arousing his anger and outrage.

The idea that the failure of government education and the cost of private lessons are the reasons for the taxi driver's outrage is ironic in the sense that this idea contradicts the author's expectations about education in Egypt. The author utilizes a hyperbole in this metaphor in order to reveal his disappointment regarding the incongruity between expectations (education should be the taxi driver's trigger of looking for a good future) and reality (the failed public education system and its negative financial effects on parents who are forced to head for private teachers are the trigger for the driver's anger and frustration). The taxi driver is willing to sacrifice himself to pay for his children's education because he believes that it will help them to get "a good future life", but he is infuriated because the current public education system cannot achieve his objective, costing him an abusive amount of money paid for

private lessons. This incongruity between expectations and reality evokes the ironic meaning of this metaphor which is projected into the final blended space as an emergent structure. In addition, in this context, education which is a somewhat abstract concept is understood in terms of a fuse which is a tangible object. The clash of these contradictory notions helps in revealing the ironic interpretation of this metaphor which is used to criticize the public education system, which is not enough to provide the education results that it sets as its objective.

III.6.6. The Government's policy towards citizens in crises

> [Taxi driver]: "Then the woman who presents the children's programme comes on and tells us on the radio in her Drink up your milk before you go to bed voice and gives us advice in her sympathetic mother voice as though people still haven't given up wearing their bibs". (p. 107)

The metaphor "people still haven't given up wearing their bibs" is picked up from the thirty-fifth episode of *Taxi*. In this episode, the author tells how the media in Egypt at Mubarak's time does not respect peoples' minds and treat them as children with no knowledge about what is going on in their country. When a catastrophe takes place in Egypt, the news stays for four or five days broadcasting information about similar catastrophes abroad in order to minimize it. For example, if there is a train crash in Egypt, people hear about all train accidents that took place anywhere else in the world. In this way, people are led to consider these problems as something normal and the government eschews responsibility for its failure in preventing disasters or problems that impact negatively on peoples' lives.

The meaning of this metaphor is created in a seven-space integration network (see Figure 11):

Generic Space

Responsible
Subjects
Ways of thinking

Input Space 1-
president Space

Input Space 2-Parental
Space

President Mubarak

Father / Papa

Input Space 3-
government Space

Input Space 4-caregiver
Space

Government-minister
of information
Information-news
Citizens
Adults' mentality

Caregiver
Food
Kids
Kids' mentality
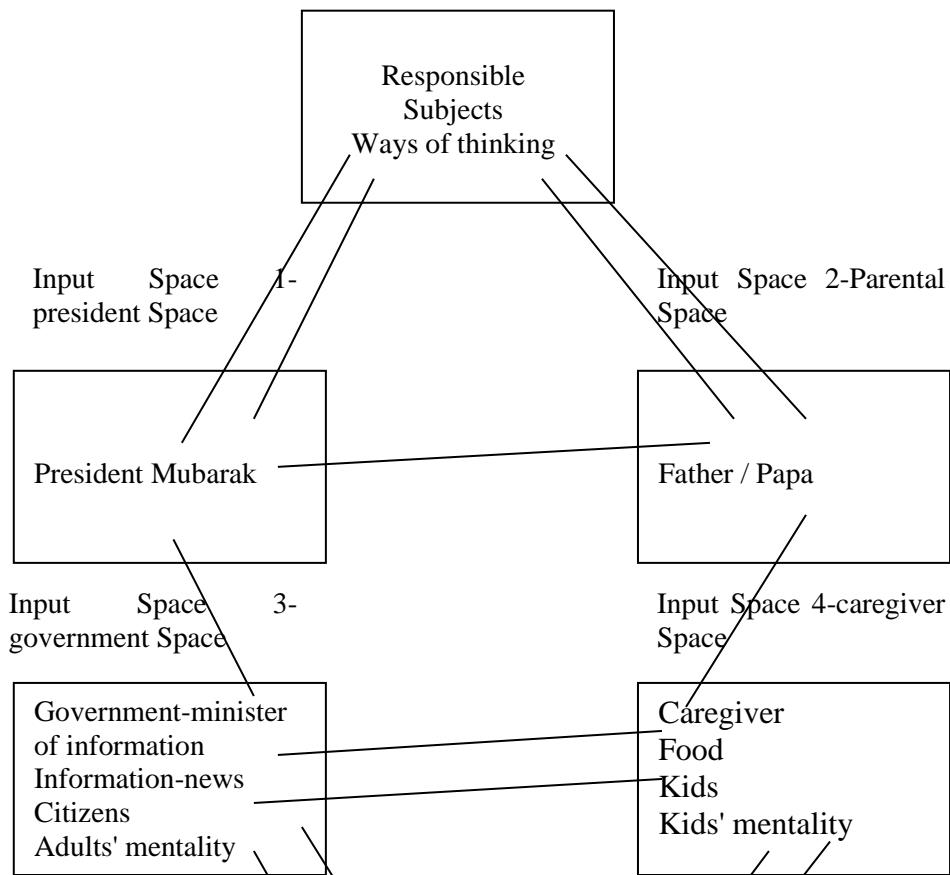
Blended Space

President Mubarak-father or Papa
Government represented by the minister of
information- caregiver
Information-food
Citizens-kids
Adults' mentality-kids' mentality

Background Space: In authoritarian regimes, like that of Mubarak, the president is always described as the "father" or "papa" (and even Mrs. Mubarak was often referred to, sometimes humorously, as "Mama Suzan"). This highlights the image of the president and his government as the caregiver, while it stresses the idea that Egyptians are immature, irresponsible, unable to decide for themselves, likely to humiliate themselves if they were allowed to exercise their free will.

Besides, taking context into account, the word "bibs" implies that the government, through its control of the media is feeding citizens certain information and shaping their minds, which grow to be dependent on the Government's perspective of things.

Figure 11: A conceptual integration network of "people still haven't given up wearing their bibs".

There are four input spaces, a generic space, a blended space and a background space. Input space one contains knowledge about the former Egyptian president Hosni Mubarak. Mubarak assumed presidency from 1981, after the assassination of Sadat, to 2011 when he had to step down and transfer authority to the Supreme Council of Armed Forces after the 25th of January 2011 Revolution. Mubarak was also a military leader. He was the commander-in-chief of the Armed Forces. The last ten years of his presidency, which continued about 30 years, were characterized by corruption, injustice, oppression and bureaucracy. Input space two contains the concept of fatherhood, with its lifelong responsibilities and duties towards children and the family. This concept may also convey connotations such as authority, power, and control since in a patriarchal society like that of Egypt, the father or the man is seen as the protector, whereas the mother or the woman is usually seen as a home-maker. The paternal frame is thus evoked by this input. Input space three contains the minister of information, who is a member of the government, giving orders and instructions to presenters to broadcast special kinds of information to citizens. However, the minister of information receives orders from the president because Mubarak's authoritarian regime had depended greatly on the media to support him and to feed people certain information. The politics frame is thus recruited in this input. Input space four inherits the "readily available frame of human kinship" that is "the family, which includes roles for father, mother, child and so on" (Fauconnier and Turner, 2002, p. 120). This input provokes a domestic ambience in which parents are the caregivers of their children. This includes providing them with food and care as well as treating them according to their ages and mentalities. The generic space displays a situation where a responsible entity is feeding his

dependents something suitable for their ages and treating them according to their mentalities. The background space provides readers with the information which is not explicitly stated in the separate inputs, and so facilitates the projection of features into the blend and the creation of the emergent structure.

From the perspective of conceptual blending theory, we have here a correspondence of elements and structure from the politics domains to the domestic domains. As Gomola (2018) puts it: "composition is related to cross-space mappings and through this process counterpart elements may become one element in the blend" (p. 173). In this conceptual integration network, President Mubarak corresponds to father or papa. There are also mappings of counterpart elements of minister of information and caregiver; information and food; citizens and kids; and adults' mentality and kids' mentality. In the blend, the president and his minister of information are the parents and caregivers of citizens. On the other hand, citizens inherit the mentality of kids. They have a short vision and so should be treated in a special way. In this way, the minister of information who is linked to the caregiver through identity mappings is able to feed his children/citizens simple and plain information in order to control and satisfy them.

Besides, completion recruits the sociopolitical frame that Mubarak and his government do not respect people's minds when conveying a picture through the media that the crises that occur in the country are normal as they happen at all parts of the world. Completion, thus, "plays a key role in conceptual integration, transforming blends into flexible conceptual tools in our reasoning" (Gomola, 2018, p. 173). Moreover, elaboration or running the blend allows users of language to utilize their imagination (Gomola, 2018) to reach the novel inference that the government, through its control of the media, is feeding citizens certain information and shaping their minds, which grow to be dependent on the government's perspective of things. Taking context and readers' background knowledge into account, it becomes obvious

that Mubarak's government was following the technique of comparisons to hide its failure in dealing with the crucial issues of the country. It utilized the media to distract people of all the accidents that had occurred worldwide to convey the message that Egypt is not the only country that had such disasters and so the government should not be blamed or criticized for its failure in facing crises and for the absence of vision that prevent the occurrence of such disasters or accidents. Portraying the government as the caregiver then gives the insinuation that their citizens/kids are likely to accept and approve their information.

This metaphor provides a clash between two discrete frames: the politics frame and the parental or caregiver frame. The extension of the politics domain to the activity of raising and taking care of children evokes a strong contrast between socio-political values. This is reflected in the image of the president and his government as the caregiver, while it stresses the idea that Egyptians are immature, irresponsible, unable to decide for themselves, likely to humiliate themselves if they were allowed to exercise their free will. The blend therefore highlights a fundamental incongruity between political activities and social or domestic activities and communicates an ironic effect used to criticize the government's policy towards its citizens in dealing with disasters or crises. Besides, the incompatibility of elements such as "citizens", "kids", "adults' mentality" and "kids' mentality" not only provokes a conflict, but also functions as a marker of irony at the lexical level.

Furthermore, there is a contrast between parents' aim and the government's aim, or to put it in Utsumi's (2000) words, there is a conflict between the actual situation and the expected one. Unlike parents who are supposed to love their kids, work to satisfy their needs, achieve prosperity for them, etc., the government is feeding citizens certain information to hide its failure in finding wise strategies that can face or control dangers that threaten citizens. This mismatch between the parents' goal and the government's goal evokes another level of incongruity which conveys the ironic meaning of this metaphor.

The irony of this instance then is expressed at two levels; the conceptual and the lexical. At the conceptual level, there is a juxtaposition of social and political values. There is also an incongruity between the real situation and the anticipated situation. At the level of lexis, there is an opposition between adulthood and childhood and the ways of thinking for both of them.

III.6.7. Democracy

[Narrator]: Place: Cairo International Book Fair at Nasr City

Day: 26 January 2005

Hour: 2:15 p.m.

Temperature: moderate

Event: A television programme about political participation, and taped interviews with the general public (definitely not on air because live broadcasts would be a danger to the democratic climate).

Method: During the interviews the interviewer gives the unfortunate public lessons in good ethics for the refinement of political participation. If necessary the interviewer uses barks and grimaces to keep people in their places. (p. 123)

The metaphor "definitely not on air because live broadcasts would be a danger to the democratic climate" is taken from the fortieth episode of *Taxi*. In this episode, the novelist tells an anecdote that took place when he was visiting the Cairo International Book Fair in 2005. There was a television program in which an interviewer asks people in the street about their opinions in political participation. All these interviews are taped because, according to

the author, live broadcasts in which citizens can freely express their opinions would annoy the political regime and threaten its stability. The director of this program stopped the author and tried to entice him to participate in the talk by telling him that his wife and children would be proud to see him on television.

The interviewer asked the author about voting cards. In response, he narrated one of his encounters with a taxi driver who brought this topic up. The taxi driver expressed his refusal to own such a card because, for him, this meant that his name could be registered and he could be surveilled and punished if he did not vote for the government. In spite of the fact that the author attempted to convince the driver to change his feelings of distrust towards the country's authority, his words were in vain and the driver became wary of him. The author concluded his talk with the interviewer asserting that the driver's suspicion of the authority showed that it was useless to speak about political participation in Egypt. At the end, the author reflected his regret that his wife and children will not be proud of him because his talk will definitely not be broadcasted on the silver screen since his true and sincere opinion will be censored by the political regime.

This metaphor prompts the creation of a conceptual blending network consisting of two mental spaces, a generic space, a blended space and a background space. Schematically, figure 12 is a conceptual representation of this model:

Generic Space

Space
Humans
Infection carriers
Preventive procedures

Input Space 1- Media Space

Democratic space
The regime
Censorship
The media people
Citizens' free opinions

Input Space 2- Open air Space

Open air space
An ill person
Safety precautions
Doctors
Germs or bacteria

Blended Space

Democratic space-open air space
The regime-an ill person
Censorship-safety precautions
The media people-doctors
Citizen's free opinions-germs or bacteria in the open air

Background Space: The political regime at Mubarak's time always conveyed the picture that it was democratic and allowed for freedom of speech for all citizens. However, in reality, it suppressed people's opinions and regarded criticism as a sign of danger to its stability and its worldwide image.
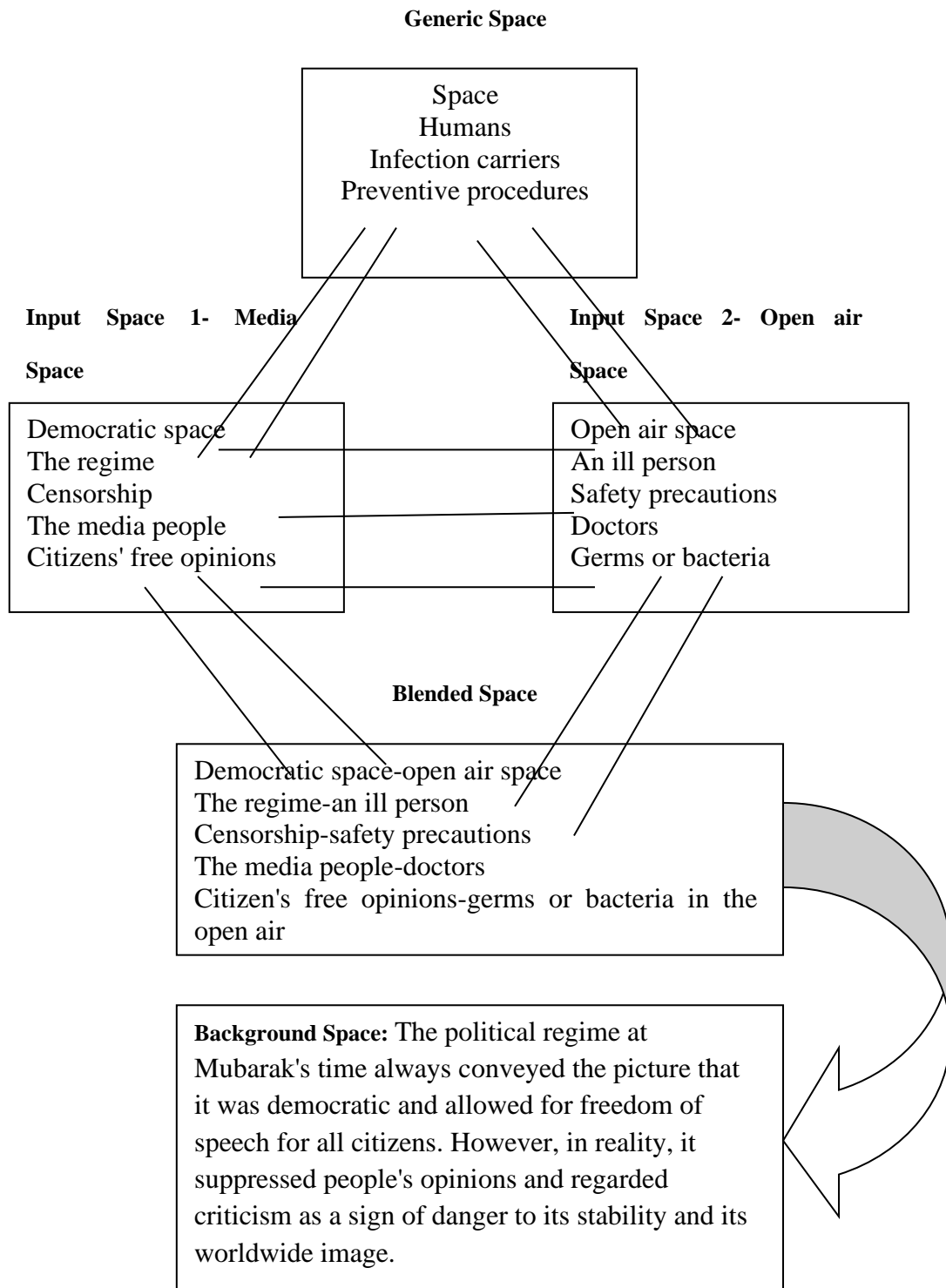
Figure 12: A conceptual integration network of "definitely not on air because live broadcasts would be a danger to the democratic climate".

Input space one reveals a media situation in which people have a space to freely express their opinions. However, in order to save the image of the regime from distortion, the media people put a limit for this freedom. If people attempted to exceed the allowed level of freedom and criticize the president and his government, the media people have the censorship weapon that they can use to prevent any kind of criticism to the political regime. This input therefore evokes the frame of politics. Input space two portrays a situation in which an invalid is out in the open air. Because the open air may contain germs or bacteria that can attack the invalid, the invalid's "wise" doctors are taking precautions to guarantee his safety (sterilizing the air, for example). The health frame is therefore evoked by this input. There are always cross-space mappings which connect elements of the two inputs. The analogical relationship between what the media people do in order to save the image of the regime (i.e. censoring people's free opinions) and what doctors do in order to save the life of their invalid (i.e. taking safety precautions) implied mappings between the media space and the open air space as both of them can be seen as a means of danger to both the regime and the invalid; the regime and an ill person; censorship and precautions that guarantee the safety of the ill person; the media people and doctors who wrote this "prescription" for the ill person; as well as between citizen's free opinions and germs or bacteria that can attack the ill person if the air are not sterilized by the "wise" doctors. The generic space, which displays what the inputs share, has elements such as "space", "humans", "infection carriers" and "preventive procedures", whereas the background space provides readers with information about the political situation at Mubarak's time. Integrating contents of the two input spaces gives us a blended space where we constitute a particular imaginary scenario in which the regime is an ill person for whom citizens' free opinions can threaten his life.

The blend then incites a political script transposed on a health scenario. Within the blend, an imaginary scene is developed in which citizens' free opinions are deleterious

creatures or organisms that can cause harm to the political regime if they are allowed to penetrate his sick body. What this indicates is that citizens' freedom of expression is dangerous to the political regime, or ironically and implicitly, to the democratic climate.

This emergent structure arises in three blending processes: composition, completion and elaboration. First, the composition and projection of structure from the two input spaces produce new relations in the blend. Identity connectors connect the regime to an ill person and the media people to doctors. Thus, in the blend, they are the same. Similarity connectors link peoples' free opinions to germs or bacteria. Hence, the harmful characteristic of people's free opinions is projected into the blended space and fused with the sick body of the regime. What is projected to the blend also is the democratic arena in which citizens are able to express their free will, or in other words, the space where germs and bacteria invigorate. A cause-effect connector therefore links citizens' ability to express their free will to the harm that can affect the regime if the wise doctors/the media people do not prevent this through the safety precautions/censorship.

Second, completion brings in the frame of politics as the organizing frame of the blend. This frame is recruited to the blend as its organizing structure because of the conceptualizer's background knowledge about the state of democracy and freedom of speech in Egypt at Mubarak's era. In order to improve its national and international image and guarantee its stability, the regime acted as giving the chance to all people to express their viewpoints and opinions freely. However, this was only sham, meaning that nothing happened outside of the political volition of the president and his government. People must express themselves within specific bounds set for them by the media people. If people attempted to overstep the lines drawn for them, their talk or opinions would be filtered or blocked. Finally, elaboration leads us to intuitively and imaginatively stimulate the two situations as an integrated unit to realize the dangerous consequences of freedom of speech on the stability of the regime.

The ironic meaning of this metaphor results from a conflict between the democratic regime people expect and want to see (a vision to which politicians supporting the political regime pay lip service) and the reality reflected by the author (democracy does not really exist because it would cause worries and troubles to the political regime). On the contextual level then there is a contradiction between expectations and reality. The ironic content of this example, consequently, delivers a critical negative evaluation to Mubarak's authoritarian regime that censored TV programs and prevented freedom of expression.

Besides, in its canonical use, the word censorship refers to an evil situation in which freedom of expression is suppressed and therefore it has a clearly negative connotation. However, in the blend, since it represents the safety precautions that should be carried out in order to save the life of the invalid, it has a positive connotation. Hence, the negative reading of censorship turns into a positive one inside the blend. This incongruity works as an ironic marker at the level of lexis.

III.6.8. Bureaucracy

> [Taxi driver]: "The next day I went to the traffic department, from Dar el-Salam to Salam city, toughened from all the battles I had been through and with the papers in my pocket". (p. 172)

The metaphor "toughened from all the battles I had been through and with the papers in my pocket" is taken from the fifty-seventh episode of *Taxi* which is about the very difficult and exhausting bureaucratic procedures citizens had to go through at Mubarak's time. The author gets in a taxi with a driver who anticipates the approaching dreadful moment of

renewing his driving license. The driver still cringes at the memory of the waste of time and money the last time he went to the Cairo Traffic Department to renew his driving license. After collecting and filling in various forms from multiple places all over the city, employees redirected him to one another in order to sign a document and then ordered him to get it stamped from the manager. Unfortunately, she turned out to be outside the office for no reason and he had to wait for an hour to meet her. After that, he had to stand for hours under the hot sun in a very long queue in order to finish other documents.

This metaphor prompts the construction of the following conceptual blending network (see Figure 13) which is composed of two input spaces, a generic space, a blended space and a background space providing information about the bureaucratic state of affairs at Mubarak's time. As in the previous examples, input space 1 describes the scenario of a social routine activity performed by nearly all citizens of the country, namely, going to governmental institutions to issue official documents that they need in their daily life to facilitate their interactions with authorities and guarantee their safety as well as the safety of their country. The frame of a country's social policy is therefore recruited in this input. Input space 2, on the other hand, displays a conflict scenario where some fighters are engaged in a struggle. It can be implied that countries always battle for serious political or economic reasons. The frames of seriousness and war are thus activated in this input. The generic space captures the abstract structures of both inputs "action", "site", "humans", "tools" and "result".

Generic Space

Action
Site
Humans
Tools
Result

Input Space 1: Administrative
procedures Space

Administrative procedures
Governmental bodies
Citizens
Papers
Bureaucrats
Finishing documents
Failure in finishing documents

Input Space 2: Fighting Space

Battle
Battlefield
Fighters
Weapons
Enemies
Winning the battle
Losing the battle

Blended Space

Administrative procedures- battle
Governmental bodies- battlefield
Citizens- fighters
Papers- weapons
Bureaucrats- enemy
Finishing documents- winning the battle
Failure in finishing documents- losing the battle

Background Space: Citizens at Mubarak's time had to suffer misery and agony in order to issue their official documents. They had to waste much time and effort to finish their paperwork.
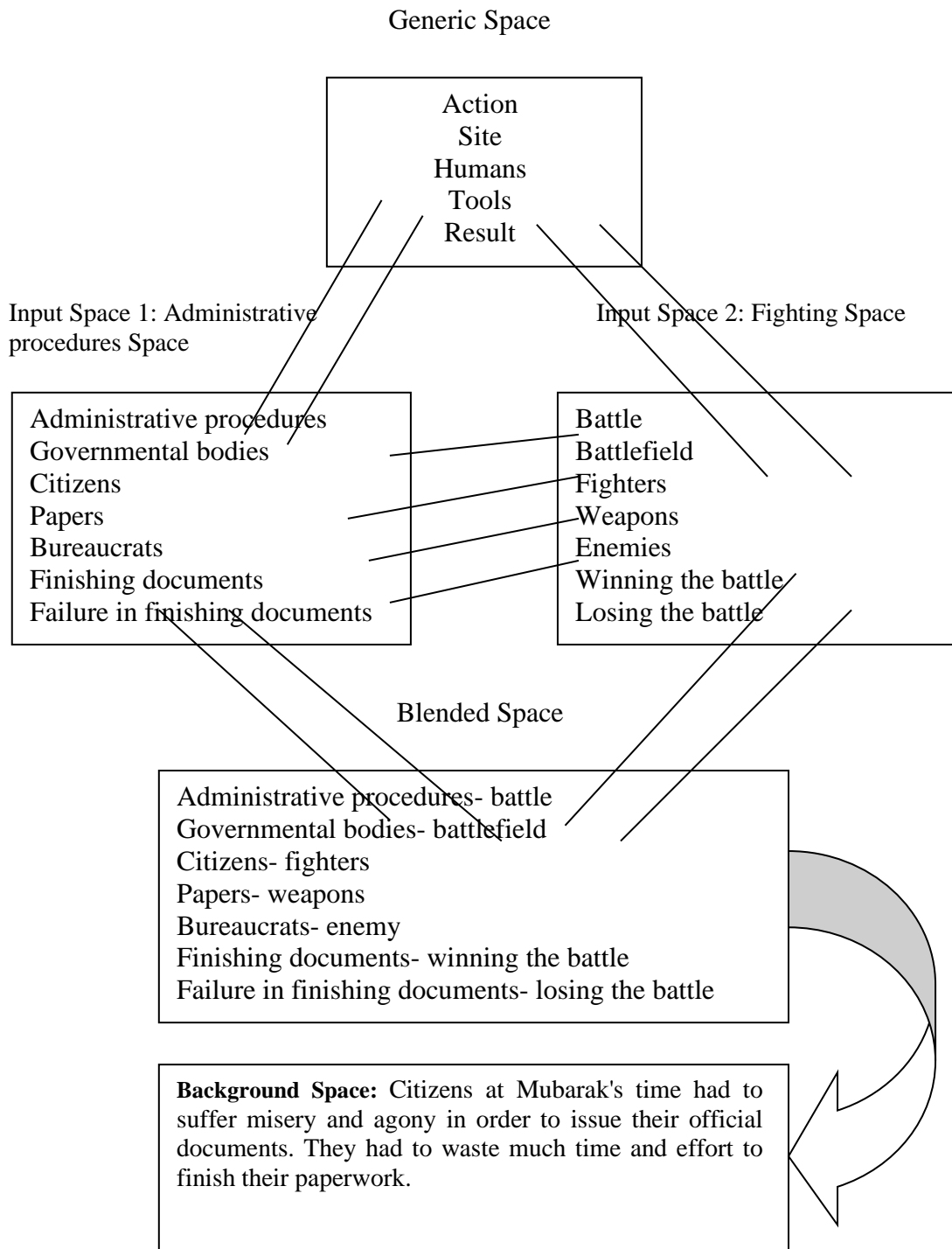
Figure 13: A conceptual integration network of "toughened from all the battles I had been through".

Elements of the two input spaces are linked via a series of cross-space mappings. Cross-space mappings link "administrative procedures" to a "battle"; "governmental bodies" to a "battlefield"; "citizens" to "fighters"; "papers" to "weapons", "bureaucrats" to "enemies", "finishing documents" to "winning the battle"; and "failure in finishing documents" to "losing the battle". These correspondences are brought together according to composition. Consequently, the routine procedure of going to issue official documents is conceptualized as a fighting episode with citizens as fighters.

In this conceptual blending lattice, not all elements of each input space are projected into the blend. The blend then inherits a partial structure from the inputs. Projected from input space 1 is a social and normal behavior all citizens do. Projected from input space is the suffering and losses fighters experience during confrontation. The blend inherits the features of input space 2 or the organizing frame of the second input space. It can be presupposed then that citizens have to suffer in order to finish their official documents. This inference is brought into the blend through completion which evokes the frame of bureaucracy and how people in Egypt have to suffer misery and agony in order to perform a very normal and easy task, i.e. issuing their official documents.

Finally, elaboration which is "achieved via manipulations and extensions of the blended contents itself, bringing new meanings or contexts onto the blend, in accordance with the blend's own logical relations" (Jablonska-Hood, 2015, p. 20), brings the emergent structure that bureaucracy in Egypt at Mubarak's era was a kind of torture and suffering to citizens. This absurd situation that emerges in the blend includes exceptional combination of incompatible features which makes the ironic effect of this metaphor.

The two unrelated events described in the blended space are incongruous due to their nature: finishing official documents is a peaceful operation that happens smoothly and without any efforts or losses, whereas a battle is an aggressive scenario that requires

extraordinary efforts and is usually characterized by losses and causalities. The conflict between the two incompatible domains of bureaucracy and war is the one that leads to the ironic interpretation of this metaphor, which is used as a critique against the government's unwise policy of finding new and innovative ways which can facilitate the process of finishing official documents so that people's efforts, time and money can be saved.

There is another incongruity arising from the contrast between the war domain and the bureaucracy domain. Fighters, who are also citizens of the country, combat honorably and fiercely for the sake of their country in order to protect it. This reveals their pride and honor of their state. However, this clashes with the sensation of shame and frustration which hold them when they need to issue their paperwork. The incompatibility of the two scenes united in the blend can thus be perceived as ironic.

III.7. Concluding Remarks

This chapter has addressed research question 2. As I have shown in section III.6, the analyses of the selected metaphors from Al Khamissi's *Taxi*, which reveal some political and social ailments under Mubarak's rule, have demonstrated that blending theory is well equipped to tackle such metaphors and to show how humor and / or irony are created out of the clash or incompatibility of the constituent parts of the input spaces which are projected into the blended space, together with the incongruity between expectations and reality.

Each metaphoric blend results from the integration of two or more input spaces which contain elements from different and divergent conceptual domains, a generic space which displays the common structure of the inputs and a background space which provide readers with information about the political and social situations at that time and so enables the reader to easily comprehend the connection between the distinct inputs and the perception of the intended criticism. However, the analysis of the fifth example in this chapter reveals that

the metaphoric blend "education is a fuse" serves as a separate input in a novel integration network leading to the construction of what Fauconnier and Turner (2002) dub a mega blend. This has been illuminated in section III.6.5 which reveals the effect of the frustrating conditions of education and the incredible costs of private lessons on the taxi driver who has children of school age.

The analyses have also revealed the validity of blending theory to account for the purposefulness of metaphors which has been mainly achieved through their ironic contents. This purpose is to criticize some deteriorating political and social conditions in the Egyptian society at Mubarak's time. Therefore, both metaphors and their ironic readings reflect the writer's viewpoint about the problems his society is suffering from. Besides, irony and humor prove to be effective indirect tools of criticism that can potentially lead to real changes. All the metaphors analyzed in this chapter uncover some political and social problems Egyptians had been enduring for long and led them to revolt against Mubarak in 2011.

Moreover, the use of blending theory in analyzing metaphors in *Taxi* has turned to be very useful in accounting for the emergent properties of metaphors, helping readers to clearly understand the way in which the regime was governing Egypt and the nature of the resulting problems. Furthermore, the blending analysis has shown the mental operations (e.g., cross-space mappings, compression, etc.) that take place in the conceptualizer's mind in order to comprehend both metaphor and irony.

In addition, both context and the conceptualizer's background knowledge as reflected in the background space play a crucial part in the construction of the conceptual blending network for each metaphor.

Nevertheless, the blending analysis of metaphors occurs on a sentence-level only, or in other words, a micro-level. This is appropriate to the analysis of metaphors since metaphors are always embedded within a wider context or discourse. I will argue in the next chapter that

this micro-level analysis should be accompanied by a macro-level analysis through the text-world framework in order to expose the complexities and intricacies of the selected Egyptian novels. This will be achieved through an integrated analysis to Naguib Mahfouz's (1985) novel *The Day the Leader Was Killed*.

CHAPTER IV

AN INTEGRATED APPROACH TO THE ANALYSIS OF NAGUIB MAHFOUZ'S *THE DAY THE LEADER WAS KILLED*

In the preceding two chapters of this thesis, I have outlined its theoretical basis, namely, Text World Theory and Blending Theory, and have applied the two theories separately to Alrawi's *Book of Sands* and Al Khamissi's *Taxi* respectively. The present chapter aims to combine both theories in the analysis of Mahfouz's novel *The Day the Leader Was Killed,* first published in Arabic in 1985, in order to show how the two approaches are complementary. In other words, this chapter is an attempt to find an answer to the third research question: "Can the combination of Text World Theory and Blending Theory constitute a better methodology for a comprehensive understanding of the narrative text on both macro and micro levels than the application of either theory to a specific text? This combined approach is tested in the analysis of Mahfouz's *The Day the Leader Was Killed* in section IV.2 through macro-level-text-world and micro-level blending theory analyses of some selected excerpts from the novel. These excerpts focus on social problems resulting mostly from Sadat's open-door economic policy after illustrating the usefulness of integrating both theories in section IV.1. This is followed by some concluding remarks presented in section IV.3.

IV.1. Combining Text World Theory and Blending Theory in the Analysis of *The Day the Leader Was Killed*

In the previous two chapters, I discussed the concepts of Text World Theory and

Blending Theory, respectively. While Chapter Two used Text World Theory to analyze Karim Alrawi's *Book of Sands*, Chapter Three employed Blending Theory to interpret metaphors and ideas in Khalid Al Khamissi's *Taxi.* On the one side, Chapter Two concludes that Text World Theory facilitates readers' involvement in the text through three cognitive interconnected layers, namely the discourse-world, text-worlds, and sub-worlds. Text World Theory, then, emphasizes the importance of linguistic choices in the text, readers' inference and background knowledge and their passion and psychological conditions. However, Chapter Two underscores that Text World Theory is unable to account for the world-switches created in present tense, non-fixed focalization narratives. Chapter Three, on the other side, shows how Blending Theory provides a very useful and deep understanding of texts through the analysis of figures of speech such as metaphors. Blending Theory offers micro linguistic and mental interpretation of the sentences in a text. Nonetheless, Blending Theory is limited to figures of speech within individual sentences rather than the wider context or discourse of the text. In this chapter, I combine Text World Theory and Blending Theory to offer a comprehensive critical analysis of Naguib Mahfouz's *The Day the Leader Was Killed.* I argue that the combination of Text World Theory and Blending Theory results in a comprehensive critical method that offers a deeper understanding of the concealed cultural, economic and socio-political particularities of the written text, and enables researchers to relate and deeply explore macro and micro meanings of the text. Moreover, I argue that my double approach (the combination of text world theory and blending theory) is perfect for introducing the Arabic novel to western and international readers, as it conveys the historical and cultural background of the text on the one side and the text's structure and language on the other. Thus, it encourages interactive and creative text-reader relationship.

This chapter moves within two interdependent directions. Firstly, it uses the Text World Theory to identify the discourse-world, text-worlds, and sub-worlds in *The Day the*

Leader Was Killed. Like in Alrawi's *Book of Sands*, a discourse-world of the production and interpretation of *The Day the Leader Was Killed* is split: the author and readers are spatially and temporally separated. On the one hand, the discourse-world of the text producer, the author, is culturally and geographically associated to Egypt. The discourse-world of readers, on the other hand, is constructed according to their different and varied cultural backgrounds, knowledge, age groups, genders, etc. Moreover, the absence of face-to-face apprehension strategies in *The Day the Leader Was Killed*, like in split discourse-worlds, compels the reader to depend on the text itself as the main source of information for constructing the text-world (Gavins, 2000, 2007; Werth, 1999). Gavins explains two intertwined aspects of split discourse-worlds. Firstly, Gavins (2000) argues that since the reader cannot rely on the "comprehension aids normally available in face-to-face communication, such as body language, tone of voice and so on, to help him or her to make sense of the discourse at hand, the text itself becomes the most important source of information from which a text world may be built" (p. 24). Secondly, for Gavins (2000), the relationship between the written text and the readers generates "levels of co-operation and coherence as those which form the basis of face-to-face conversation" (p. 24). However, Gavins' (2001) argues further that the familiarity between the readers and the creators of the text aids discourse participants to minutely hypothesize the nature of the situational context in which their co-participants dwell.

Taking a cue from Gavins' arguments, I can familiarize the readers with Mahfouz and his text. I, like Mahfouz, am Egyptian. As a reader and analyst of *The Day the Leader Was Killed*, I will utilize my familiarity with the novelist's discourse-world together with my intimate information about the era of Sadat to interpret the hidden text-worlds of the novel to foreign readers. Generally, the majority of Mahfouz's novels reveal his concern with and bitter criticism of the deteriorating social and political conditions of his country that he has

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been an eyewitness to (see also El-Enany, 1993). *The Day the Leader Was Killed* is not an exception. This socio-political novel traces the negative effects of Sadat's Infitah (1974) or the open-door economic policy on the social life of middle-class Egyptians. Hashem (1997) describes the Infitah policy in the following way:

> An era of transition in Egypt, a time of acute crisis, as everywhere ordinary people were being pushed into the abyss of Infitah. In the mad rush, there was a sense of an ending, a feeling of panic as the innocent helplessly watched their world rapidly disintegrating. A whole way of life with its age-old traditions and values was simply falling apart, making way for a merciless new materialism in "the kingdom of the corrupt", where survival had indeed to be for the fittest. (p. I)

According to Hashem (1997), the Infitah policy marks a crucial transition in the history of modern Egypt. As economic and materialistic gains become the main and sole target for the majority of Egyptians, inter-gender and familial relationships change as well. Moreover, the novel's emphasis on the newly established economic order in Egypt connects with international concerns with capitalism and its competitive, ruthless rules. Here, the title of Mahfouz's novel, according to Lahey (2006), performs an informative function on the discourse-world level and a deictic function on the text-world level. It informs discourse-participants that the events or incidents of the novel took place at the era of Sadat, before it displays some world-building and function-advancing information that fleshes out the first text-world in the novel. Despite the fact that neither the day nor the name of the leader who was killed are explicitly introduced in the title, it can be deduced that "the day of the title is 6 October 1981 and the leader killed is … Anwar Sadat" (El-Enany, 1993, p. 93). However, the unspecified reference to Sadat downgrades his position in this world, placing him at the

background (Gavins, 2007). My knowledge base also helps me to add further deictic information (e.g., location and other enactors in the text-world) that is not straightforwardly represented in the novel's title. For example, I know that Sadat was assassinated in Cairo during a military parade while he was celebrating the eighth anniversary of Egypt's victory over Israel in the 1973 War. I also know that Sadat was assassinated by Lieutenant Khaled Islambouli, mainly because of Sadat's 1979 peace treaty with Israel. This world quickly falls into my background as soon as I turn the page and begin to read the novel (Gavins, 2007; Whiteley, 2010).

I will underscore text-worlds, world-switches and modal worlds in *The Day the Leader Was Killed* for deeper analysis of the text. Each chapter in the novel is narrated by one of the main characters in the story: Muhtashimi Zayed (the grandfather), Elwan Fawwaz Muhtashimi (the grandson) and Randa Sulyman Mubarak (Elwan's fiancée). The events are filtered from the eyes of the first and third generations (Muhtashimi, Elwan and Randa), whereas the in-between generation (Elwan and Randa's families) is only represented through the other two generations' points of view (El-Enany, 1993). However, "the story mainly documents the predicament of Egyptian youth during the Sadat era, and through parallelism between the consciousness of the old and the young creates the sense of a continuum of national frustration across generations" (El-Enany, 1993, p. 93). The novel thus belongs to Genette's (1980) classification of variable internal focalization, with Muhtashimi, Elwan and Randa as the main focalizers. Furthermore, they are also the protagonists and narrators of the story. Therefore, all the text-worlds constructed in the passages that follow are only enactor-accessible since readers will not be able to verify their truthfulness and reliability (Gavins, 2007). However, readers' awareness of the historical period of Sadat and the negative consequences of his economic policy of Infitah on the social life of middle-class Egyptians add a degree of reliability to the enactor-accessible text-worlds established by the

protagonists of the narrative. President Sadat dies, but his economic policies survive and keep affecting characters' present and future choices. In addition, the first-person narration which is dominant for most of the novel creates an intimate relationship between the text-world enactors and readers and so facilitates readers' indulgence at the text-world level (Gavins, 2007).

Secondly, this chapter completes the macro interpretations created by the application of Text World Theory to Mahfouz's novel by using Blending Theory to analyze metaphors from the twenty-two chapters of *The Day the Leader Was Killed*. The selected extracts represent significant linguistic figures and qualities that highlight different generations' and genders' perspectives on socio-economic and political changes in Egypt. Moreover, the selected extracts use metaphors as the main medium of denoting the mental, psychological and socio-economic development and changes that affect different characters in the novel and afflict their lives and conscience. In this way, the selected extracts perfectly validate the combination of Text World Theory and Blending theory. For instance, when Elwan says "There I stand, broad as a dam, blocking her path" (p. 10), this metaphor reflects and relates his internal and external conflicts. He believes that he is negatively affecting his beloved's life. He has to be selfless and to let Randa go. Yet, this metaphor draws Elwan's poverty, which is a result of political and socio-economic corruption and injustices in his country, as a "*dam*" that blocks the natural path of his rights for love and marriage. The text-world of the dam in modern Egyptian culture is mainly related to the High Dam in Aswan, built by President Nasser to protect Egypt from floods and to produce electricity. Nasser's socialist rule is a dam that supports poor classes against abuse and discrimination while Sadat's capitalist economic system becomes a dam separating classes on spatial and socio-cultural levels. The dam under Sadat becomes a symbol of helplessness, vulnerability and fear.

To sum up, this chapter provides a comprehensive analysis of Mahfouz's novel *The Day the Leader Was Killed* through connecting the micro and macro interpretations of the novel. Mixing Text World Theory and Blending Theory may introduce innovative and unexplored cultural and socio-political aspects of the Egyptian society to an international readership.

IV.2. Analyzing Selected Extracts

This part of Chapter Four analyzes six extracts from *The Day the Leader Was Killed.* The novel uses stream-of-consciousness technique and multiple narratives to tell of the failed love story between Randa and Elwan, two middle-class Egyptians engaged to each other and living under President Anwar Sadat's open door policy. Since Randa and Elwan are impoverished by the competitive capitalist order and do not manage to save enough money to procure a flat and furniture for their married life, and lack the support of their families, relatives or friends, they end up breaking their engagement. After this, Randa and Elwan continue making wrong choices that further complicate their lives. In the end, Randa divorces her abusive husband Anwar, while Elwan is imprisoned for murdering Anwar.

The six selected extracts employ metaphors to expose different aspects of socio-economic, cultural and political life in Egypt under Sadat's policy of Infitah. The family is a symbol of wider social and political structures in Egypt. For example, extract one focuses on the personal love relationship between Randa and Elwan to reflect on wider economic and social problems facing working and middle classes in Egypt. It also shows the gendered attitudes towards love and marriage in Egypt. The second extract traces the different reactions and visions of Randa's and Elwan's families to their love problems as a means of exposing wider cultural and social problems that uphold patriarchal attitudes in Egypt,

particularly towards women. It shows that although modernization and economic changes reshape people's beliefs and values, even older generations, Egyptian women of all age groups and all social backgrounds are still subaltern and subjugated to men. Extracts three and four adopt the female perspective and expose Randa's internal-external conflicts with her family, society and her internalized fears and beliefs as a way of reflecting on the dilemma of the individual versus institutionalized structures in the Egyptian society and worldwide. Randa fights and resists, but still she is lonely. In extract five, Randa's personal and social compromises and her unemotional, rational marriage to Anwar arouse controversial inquiries into strategies of resilience and change in modern Egypt versus individual basic needs for a family, security and motherhood. Extract six shows Randa's divorce as a personal revolution against violent masculinity and a social revolution against patriarchal culture and politics. If family relationships in Egypt are corrupted by inequality and male domination, the political system is condemned for hierarchy and injustice. The selected six extracts, then, show different interconnections between the personal and the social, the private and the public and gender and class discrimination in Egypt.

IV.2.1. Extract 1: The Engagement of Elwan and Randa (Setting the conflict in the novel)

Our engagement was announced on a happy day. In those days, a dream could still come true. But the moment we started working, we had to face a new set of problems. Three years went by, and we turned twenty-six. I was in love then, but now I am exhausted, helpless and burdened with responsibilities. We no longer meet just to talk to but engage in endless discussions, enough to allow us to qualify for the Economics Group: the flat, the furniture, and the burdens of a life together. Neither she nor I have a solution. We have only love and determination. Our engagement was announced in the

Nasser era and we were made to face reality in the days of Infitah. We sank in a whirlpool of a mad world. We are not even eligible for emigration. There is no demand for philosophy or history majors. We are redundant. So many redundant people. How did we get to this point of no return? I am a man persecuted and burdened with responsibilities and doubts; she is pretty and desirable. There I stand, broad as a dam, blocking her path. (p. 10)

Elwan's perspective on the social dilemma of his relationship with Randa sets the main conflict in the novel between the young lovers and their families and society. As Elwan and Randa face their financial inability to prepare the prerequisites of marriage which are the flat and the furniture, they move from a world of idealism and romanticism to a world of harsh realities. The past-tense construction which opens the extract "our engagement was announced on a happy day" locates the initial text-world in a past time-zone. Despite the fact that no precise year is given for the "happy day" of Elwan's and Randa's engagement, readers can infer that this happy day was in Nasser's epoch (1954-1970). This is confirmed by Elwan himself by the middle of the passage: "our engagement was in the Nasser era and we were made to face reality in the days of Infitah." The enactors populating this world are thus Elwan, Randa and their families. Besides, my background information enables me to infer that (Gavins, 2007) the engagement party was at Randa's apartment, as the Egyptian custom of wedding parties dictates that the engagement celebration takes place at the bride's home or at a hotel. Since Randa's family is as poor and moneyless as Elwan's family, I can infer that the engagement celebration was at Randa's flat. Moreover, since both families belong socially to the middle-class, it is most likely that the only objects that exist in this world are the rings of engagement and some candies.

As soon as the initial text-world is established, the reader is directed at an epistemic modal-world cued by the modal auxiliary "could" in "a dream could still come true" which

expresses the possibility of middle-class citizens to achieve their dreams during Nasser's era. The distal demonstrative "those" positions this mental representation as occurring in the early days of Nasser's regime. This is followed by a deontic modal-world triggered by "had to" in "but the moment we started working we had to face a new set of problems"(p. 10). This world highlights Elwan's and Randa's obligation to experience some different and unpleasant states of affair the working atmosphere imposes on them.

A temporal alternation has occurred in "three years went by" which displaces the text-world in an earlier point in Elwan's and Randa's life when they become twenty-six years old. This displacement cues World-Switch 1 as it postures Elwan and Randa in a new world with a new president, i.e. Sadat rather than Nasser. Then Elwan begins to compare between the two stages in the history of contemporary Egypt toggling between the past (Nasser's era) when "a dream could still come true" and the present (Sadat's era) when they "sank in a whirlpool of a mad world". This toggling (Gavins, 2007) between the two eras or between the past and the present constitutes a number of world-switches and may reflect Elwan's regret and frustration here and now. This comparison begins by the distal deixis "then" in "I was in love then" which refers to Nasser's time, while Sadat's era is indicated by the proximal deixis "now" and the use of the present tense in "but now I am exhausted, helpless, and burdened with responsibilities". This move from the distal perspective to the more proximal one reveals Elwan's dilemma which he has already been experiencing at the present time. This change of time from the past to the present then triggers a temporal world-switch (World-Switch 2).

In Elwan's present-tense narration, a number of world-switches are triggered by negation in "we no longer meet just to talk to …"; "neither she nor I have a solution"; "we are not even eligible for emigration"; and "there is no demand for philosophy or history majors". According to Gavins (2007), negation "has a foregrounding effect" (p. 115, see also Hidalgo-

Downing 2000 and Nahajec 2009). Thus, these negated world-switches foreground the pecuniary dilemma of Elwan and Randa which is the main obstacle in the way of their pleasure. Elwan's and Randa's previous conversations which were replete with love and affection turn to be purely materialistic as they become overwhelmed with the problem of how to rent a flat and furnish it. The negation expressed in these worlds also foregrounds another major reason behind Elwan's and Randa's financial crisis, namely, their inability to leave the country and find another way to improve their income because their educational and work experiences or specializations are not required in other countries.

Elwan then switches back to the past by using the past-simple and thus World-Switch 3 is cued. This time he refers again to the scene of his engagement and to the main reason behind his and his whole generation's predicament, i.e. Sadat's policy of Infitah: "we were made to face reality in the days of Infitah. We sank in a whirlpool of a mad world". Here, readers' background knowledge about Sadat's economic policy of Infitah will play a role in fleshing out this world and in providing the necessary information that enables the reader to understand the disadvantages and ailments this policy brought to the social life of middle-class Egyptian people.

After the July 1952 revolution which transferred authority to the Free Officers among whom was Gamal Abdel Nasser who assumed the presidency of Egypt from 1954 to 1970, he adopted a nationalist policy aiming at enhancing the social and economic conditions of all Egyptians, particularly poor classes. This was partly achieved through the redistribution of the economic power of landlords to citizens (Weinbaum, 1985). Besides, Abdel Nasser attempted to make the economy "relatively closed through domestic regulations and controls, and politics that sharply constrained Egypt's relations with the west" (Weinbaum, 1985, p. 207). Under this policy, foreign investment was enclosed with strict conditions. Moreover, the Central Bank had the upper hand in governing oversea reciprocation and importation

scheme, and succeeded in monopolizing oversea trading. As a consequence of this closed economic policy together with the relocation of wealth, the poor got many benefits, including a good public education system, new health services, in addition to the increase in the national income and salaries (Weinbaum, 1985).

However, after the death of Nasser, Sadat (1970-1981) adopted an entirely different scheme (Nagarajan, 2013). In contrast with Nasser's government-oriented economic policy (Weinbaum, 1985), Sadat sought to liberalize the Egyptian economy in 1974. This strategy or economic vision had to be known as Infitah or open-door policy. This strategy was based on opening the country's door to foreign investment, the transport of technology and the liberalization of the market. Sadat believed that this policy would bring boom and prosperity to the country. However, Sadat's economic vision failed to achieve its goals, leading to acute inflation and high increase in prices (Nagarajan, 2013). This in turn had negative consequences on middle-class citizens and broadened the gap between the rich and the poor (Weinbaum, 1985). Cooper (1982) states: "Until the end of the 1977, economic liberalization was an utter disaster. It produced none of the benefits that the government had projected and almost every one of the negative impacts that the left had predicted" (cited in Nagarajan, 2013, p. 27).

Elwan turns to the present again by using the present-tense in "There is no demand for philosophy or history majors. We are redundant" and so a temporal switch (World-Switch 4) is constructed. In his present state of affairs, Elwan justifies or emphasizes their unlucky fate which prevents them from immigration and so the possibility of finding more opportunities which can improve their income and enhance their life. The many specialists in their areas of study thus, together with the Infitah seem to add to Elwan's and Randa's misery and poverty. Randa's honesty, prettiness and attractiveness urge Elwan then to reproach himself for being

an obstacle in Randa's success in life and achieving prosperity: "There I stand, broad as a dam, blocking her path".

As I have illustrated previously (section II.3.2.3), Van der Bom (2015) claims that expressions of emotion in discourse constitute epistemic modal-worlds. She argues that "when the inner feelings of an enactor are expressed, this triggers an epistemic modal-world" (Van de Bom, 2015, p. 168). Following Van der Bom's argument, a set of epistemic modal-worlds are detected in this passage. In the sentence, "I was in love then, but now I am exhausted, helpless, and burdened with responsibilities", Elwan creates some epistemic modal-worlds revealing his past affective disposition towards Randa and his present feelings towards his predicament in the days of Infitah. Elwan's and Randa's strong emotional relationship and connection are also expressed in "We have only love and determination" which triggers another epistemic modal-world. The adverb "only" in this sentence reflects Elwan's and Randa's lack of materialistic means; they have no more than incorporeal feelings which, in a materialistic world, are useless and of no value. Elwan continues expressing his internal conflict with himself and with the thwarting conditions he is forced to confront in the days of Infitah and hence cueing other epistemic modal-worlds in "I am a man persecuted and burdened with responsibilities and doubts".

In Elwan's extract, there are two salient metaphors presenting Elwan's point of view towards the plight of Infitah and its many inauspicious consequences on his life and future, and on his relationship towards his beloved. He also reflects on the moral struggles of other upright members of his generation who refuse to drift to illegal behaviors in the era of Sadat's Infitah and corruption through which they can lawlessly gain extra money to enhance their economic situation. El-Enany (1993) claims that Elwan and Randa "seem to represent what Mahfouz believes to be the positive and generally moderate characteristics of Egyptian personality" (p. 93). Elwan thus metaphorically reveals his standpoint towards the evils of

Infitah on his whole generation in "we sank in a whirlpool of a mad world" and "There I stand, broad as a dam, blocking her path". I would argue that the conceptual blending analysis of these metaphors reveals other aspects or nuances of meaning not provided by the macro-level analysis of Text World Theory. These nuances of meaning will help resolve the complexities and intricacies represented in *The Day the Leader Was Killed* and make the picture more vivid or obvious. This micro-level analysis at the level of the sentence should be seen as complementary to the text-world macro-analysis. The blending analysis of the above-mentioned metaphors is represented in the section that follows.

The conceptual integration network of the metaphor "we sank in a whirlpool of a mad world" can be represented as follows (see Figure 1):
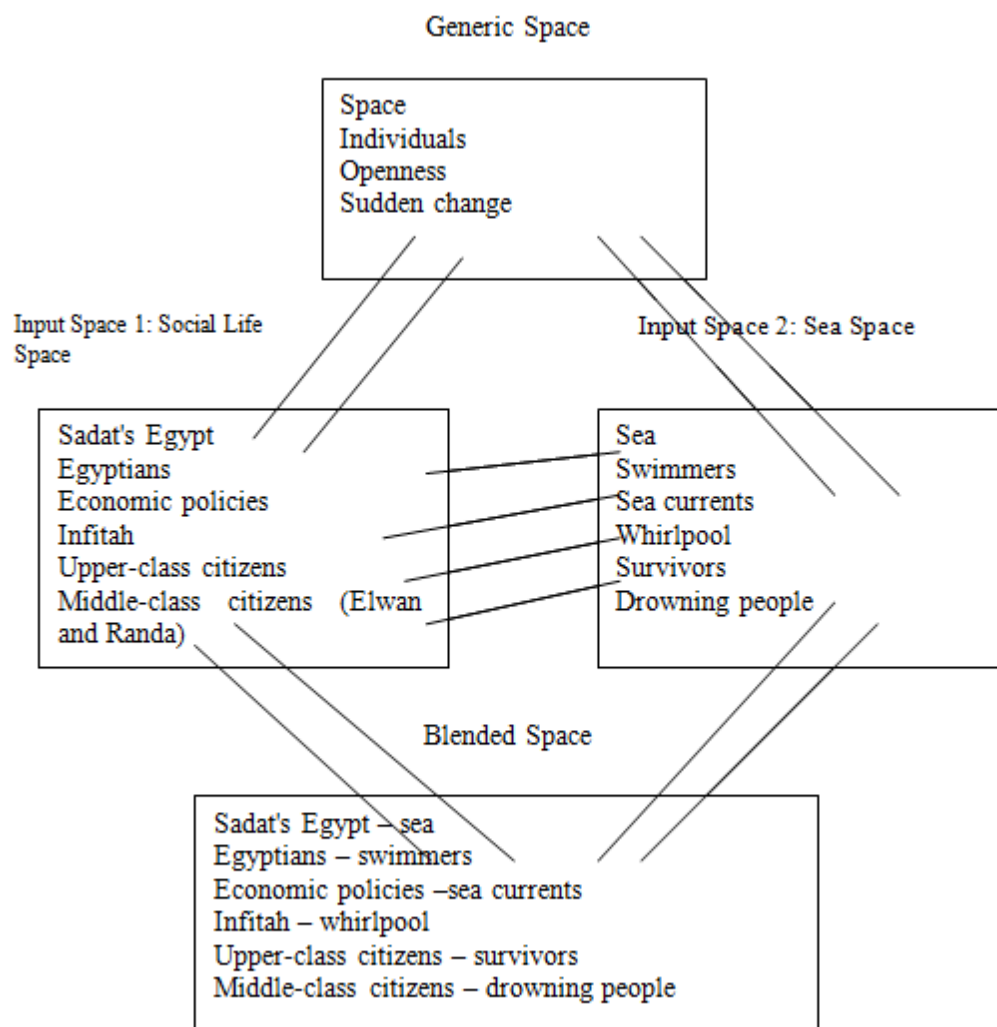
Figure 1: A conceptual integration network of "We sank in a whirlpool of a mad world".

This diagrammatic configuration consists of two input spaces, a generic space and a blended space. As is indicated in the above figure, input space one shows the classification and conditions of Egyptians under Sadat's economic policy of Infitah, while input space two represents the scenario of a number of different swimmers who suddenly find themselves in a whirlpool in the sea and have to fight for their survival. Here, with the lack of external support or help, the personal abilities of the swimmers are their asset. Input space one, thus, activates the social life frame with Egyptians at Sadat's era as the members of this social structure. Input space two, on the other hand, activates the frame of swimming in a sea. The generic space of this conceptual lattice includes the basic structure of the inputs. It represents the scene of a group of people who find themselves in an unexpected and obnoxious situation.

From the perspective of conceptual blending theory, we have conceptual correspondences or cross-space mappings between Sadat's Egypt and the sea; Egyptians and swimmers; economic policies and sea currents; Infitah and the whirlpool; upper-class citizens and survivors, and middle/lower-class citizens (Elwan and Randa) and drowning people. The fusion of these counterpart elements within the blended space yields the emergent meaning that the social class of Egyptians under Sadat's rule is the one that determines their fate in their country. This emergent structure, according to Fauconnier and Turner (1998a, 2002), is constructed through three processes, namely, composition, completion and elaboration. In this example, composition, which involves the juxtaposition of components of the diverse input spaces (Coulson, 2005), brings the social life of Egyptians at the days of Infitah in parallel with the scenario of swimming for survival in a sea. Therefore, the concrete

relationship between the whirlpool and swimmers in the sea shapes and elaborates on our understanding of the relationship between the Infitah policy and the destiny of Egyptians in the social life space.

Completion, which is the second stage in the creation of the emergent structure, occurs when information in the blended space matches structure in our background store of knowledge. Here, we can trace that completion is not pivotal in the understanding of this metaphor since readers' background knowledge about Sadat's policy of Infitah has already been activated or introduced in the macro-level text-world analysis. Consequently, it is not necessary to attach a background space to the conceptual integration network of this metaphor. The same criteria will be applied to the subsequent metaphors as well. What this indicates is that Text World Theory and Blending Theory complement each other in helping the reader to conceptualize and comprehend the narrative.

Ultimately, elaboration, the "process that often involves mental or physical simulation of the event in the blend" (Ginter, 2006, p. 162), creates a creative imagery in which Egyptians' lifelike survival is measured in terms of their social class which is defined by their economic conditions. The blend, thus, inherits structure from both inputs and develops an emergent structure of its own. Within the blend, upper-class citizens are survivors, i.e., leading a secure and stable life, whereas the destiny of middle-class people such as Elwan and Randa seems to be death. This novel inference exists only in the blended space.

In *The Day the Leader was Killed*, Naguib Mahfouz uses metaphors to reflect on social and political life in Egypt under Sadat. In the above-mentioned metaphor, Mahfouz describes how Egyptian people feel helpless and oppressed as Egypt transforms from a socialist, state-controlled economic system under Nasser to a capitalist economy under Sadat. Under both economic systems, however, Egyptian people suffer systematized processes of corruption and exploitation that not only normalize class discriminations as a constitutive aspect of

social life but also intentionally burden Egyptian people with responsibilities that limit their social activities. Within this context, Elwan Fawwaz Muhtashimi in *The Day the Leader was Killed* feels lost and trapped by huge responsibilities and defeated by oppression to the extent that social life in Egypt is depicted as a sea; both are open, uncontrolled spaces that crash the simple dreams of Egyptian individuals.

The second salient metaphor analyzed in this extract is "There I stand, broad as a dam, blocking her path". In this metaphor, Elwan blames himself for being a "*dam*" in his beloved's Randa's way to achieve prosperity. Elwan's usage of the word "dam" in this context of his love with Randa provokes an image in the Egyptian culture where love is described in relation to nature and agricultural terms. For example, the consummation of love in the Egyptian culture is always compared to land irrigation. Besides, the woman is compared to a land, whereas the man is the master who brings his woman abundance and life and verifies her being as a woman through the act of love, which results in motherhood, another kind of abundance. Taking context and the image of love as an agricultural scenario into consideration, the conceptual blending network of the metaphor "There I stand, broad as a dam, blocking her path" can be represented as follows (see Figure 2):
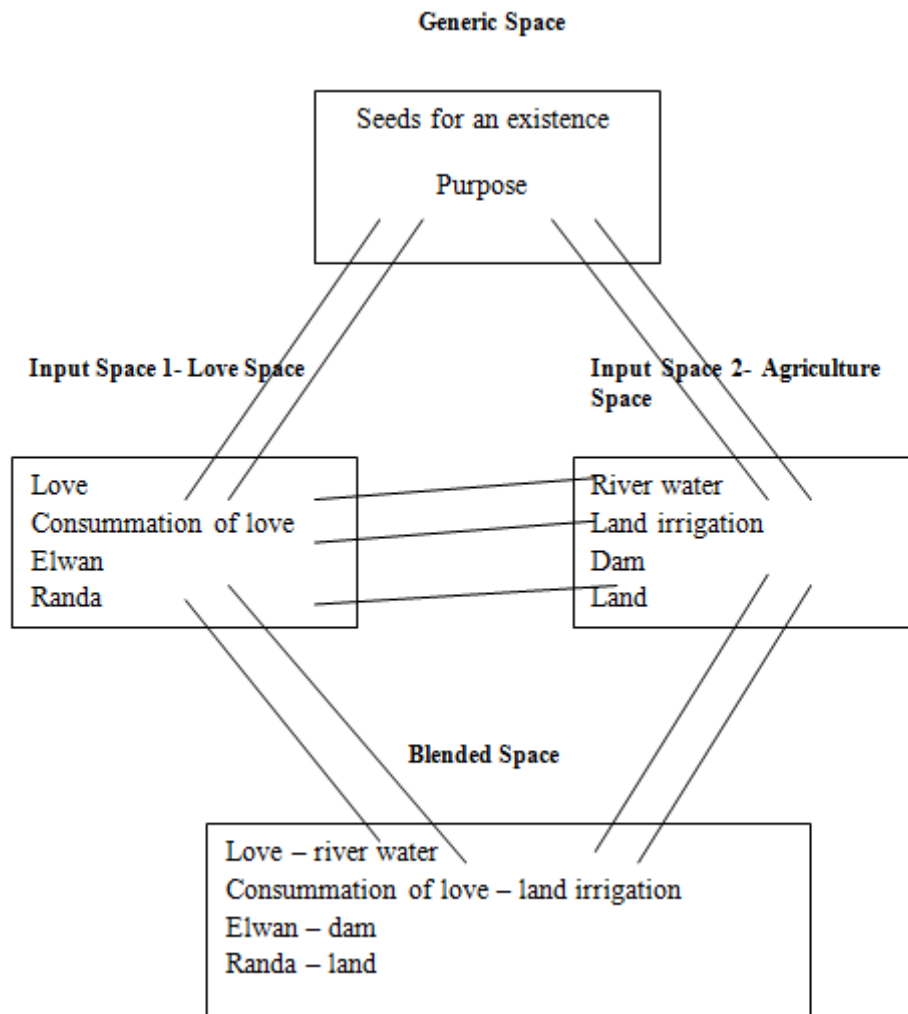
Figure 2: A conceptual integration network of "There I stand, broad as a dam, blocking her path".

The conceptual integration network representing this metaphor involves two input spaces, a generic space and a blended space. Input space one is structured by the love frame and contains elements such as "love", the idea of the "consummation of love" as well as "Elwan" and "Randa" as lovers. Input space two is structured by the agriculture frame and shows how river water is used to irrigate lands in Egypt. The generic space represents the common structure of the inputs; i.e., the idea of the existence of a seed for something and the purpose of this existence. For example, river water is the seed for land irrigation which leads

to greenness, food, etc. as well as love is the seed which ultimately leads to marriage in the Egyptian culture.

Cross-space correspondences map components of the two inputs: love correlates to river water; the idea of the consummation of love correlates to the notion of land irrigation; and Elwan and Randa as lovers correlate to dam and land respectively. Composition, hence, enables readers to understand Elwan and Randa's love as a scenario of agriculture. Besides, the blended space has partial structure from both inputs and an emergent meaning. Projected from input space one is Elwan's inability to complete his love vows to Randa since his poverty prevented him from providing the requirements of marriage at the days of Infitah. Therefore, the consummation of Elwan and Randa's love has not been achieved. This image thus entails the cut or stopping of the process of the irrigation of the land which is projected from input space two into the blend. This stoppage is caused by the "dam" which conveys negative connotations in this context because of its fusion with the poor, lover Elwan. Hence, the greenness, food, richness, abundance, affluence, etc., which are supposed to be part of Randa's world had her lover been non-existent, turn into barrenness inside the blend. The "mental simulation" (Coulson, 2006) or elaboration of this scenario thus produces the unique inference that Elwan in the obstacle that blocks Randa's way to material prosperity and well-being.

In addition, in all cultures, women are seen and stereotyped as symbols of land and national identity. So, men have the duty and right to protect women and provide for them. This national-symbolic image of women as land has double meaning. First, men have the patriarchal power over women and second, both land and women are objects for men's control and desires (Sandilands, 1997). In this sense, love in Elwan's and Randa's case exposes different psychological and social problems represented in the text. For example, Elwan fails his male or masculine duties as he fails to provide financially for his beloved.

Randa, being deprived of Elwan's love, is seen as deprived of her own family life and male protection. Yet, the fact that Randa is later able to overcome her sadness and failure in love shows her as defying this stereotypical image of women as inferior to men and offers another challenge in the novel concerning women's ability of resistance to social and personal changes and conflicts. Moreover, because Elwan and Randa's engagement has continued for a long time and Elwan is unable to provide the financial obligations of marriage, Randa's family has decided to terminate their engagement as Randa's advancement in age means that she will not be able to find convenient suitors in the future. In the following episode, Randa's mother visits Elwan's grandfather Muhtashimi in order to discuss this issue with him to convince Elwan to break off his engagement with Randa in order to open the door for other suitors who are financially capable of providing the necessities of marriage.

IV.2.2. Extract 2: The visit of Randa's mother to Elwan's grandfather (old generation's perspective)

Around the noontime, the doorbell rings. Who is it? Today isn't Umm Ali's day. I open the door and in walk is Zeinab Hanem, Rand's mother. I welcome her warmly. I am amazed at her corpulence given her meager means. She seats herself in the living room as I turn off the radio.

"I have no one but you Muhtashimi Bey", she said. I wonder what of earth has got hold of her.
"We are all in God's hands", I said.
"I should have been speaking with Fawwaz Bey and Hanaa Hanem, but they're so busy working that they have no free time. And it is no use addressing Elwan either. That's why I am resorting to your good offices".
Now I understand everything even before she as much as utters a single word. She has come to discuss Elwan and Rand's problem.
"I'm at your service, Zeinab Hanem".

"You judge, Muhtashimi Bey. The girl is on the verge of utter ruin".

"God forbid".

"As far as we're concerned, you people are our first choice, but for how long is she supposed to wait?"

I could sense danger encircling my dear grandson.

"Zeinab Hanem, isn't Randa old enough and sufficiently educated to be able to distinguish between what is good and what's bad for her?"

"Love misleads, Muhtashimi Bey. And, nowadays, love has become a god. Was yours a love match, Muhtashimi Bey? Was Fawwaz Bey's a love match?"

"But they believe in it".

"Are we to let it ruin them both?" (pp. 30-31).

The first paragraph in this passage provides the spatial and deictic information necessary for the reader to establish an initial mental representation of the scene being described. The extract opens by drawing reader's attention into the temporal boundaries of the initial text-world. This is expressed through "around the noontime" which locates the events of this world as occurring at the middle of the day. However, no specific day is given. The opening of this passage also positions the text-world spatially since it indicates that the incidents will take place at the "living room" of Muhtashimi's apartment. Enactors inhabiting this world are Zeinab Hanem and Muhtashimi, while the only object which is nominated as present is the "radio". Readers can infer from "radio" that the setting is somehow old since living rooms at modern times are usually furnished with a television rather than a radio.

Besides, because this scene is filtered through Muhtashimi's viewpoint, he becomes the deictic center of this mental representation. However, the definite reference to Zeinab Hanem foregrounds her position in this world as well turning both of them as the focus of attention of the text-world (Gavins, 2001, 2007). Nevertheless, a social distance between both enactors is established from the outset of the extract through the use of the address form "Hanem" and

"Bey". Gavins (2007) argues that "deictic world-builders can also give information about the personal and social relationship" (p. 38) between text-world enactors or discourse-world participants. The social distance between Randa's mother and Elwan's grandfather is maintained throughout the whole conversation: "I'm at your service, Zeinab Hanem"; "You judge, Muhtashimi Bey" and so on. Both "Hanem" and "Bey" are two forms of address used at that time to show respect as well. Therefore, both enactors not only create a social distance between them but also constitute a respected ambience from the beginning of their talk.

Once the reader has established the originating text-world of this discourse, he / she constructs further world-switches and modal-worlds as soon as the conversation between Randa's mother and Elwan's grandfather begins. World-Switch 1 is cued by Zeinab Hanem's direct speech "I have no one but you Muhtashimi Bey". However, embedded in this sentence is a negated modal-world triggered by the negative particle "no". According to Hidalgo-Downing (2000), negation creates a foregrounded text-world in the discourse as a whole. Gavins and Stockwell (2012), argues further that "[b]ecause the reader must conceptualize the content of the negated text-worlds before being able to understand their negative ontological status, these worlds become highly prominent and conceptually resonant" (p. 38). This negated text-world then foregrounds the sudden visit of Randa's mother and her aggressive attitude towards Elwan's grandfather in the conceptualizer's mind before the fervent discussion of the two characters is presented. This world may also function as an attracting tool which propels the reader to continue reading in order to know the reasons behind the unexpected visit of Randa's mother.

This is followed by an epistemic modal-world triggered by Muhtashimi's Indirect Thought in "I wonder what of earth has got hold of her". According to Gavins (2007), Indirect Thought representation is an enactor-accessible epistemic modal-world forming. The Indirect Thought representation of an enactor in a text-world is not usually "marked by any kind of

reporting clause, graphological markers, or a switch in the alignment of the deictic features of the text" (Gavins, 2007, p. 117). The enactors responsible for the creation of such worlds display thoughts or beliefs which are not reachable to or can be tested by participants in the discourse-world. The current world reveals Muhtashimi's bewilderment and speculations about the reasons that lead Randa's mother to visit him without a previous appointment. This modal-world thus sets up a future scenario situated in an epistemic distance from Muhtashimi's here and now.

As the conversation between Zeinab Hanem and Muhtashimi continues, a series of other world-switches and modal-worlds (epistemic and deontic) are constructed. All the world-switches in this extract are created by the direct speech of the two enactors, while the epistemic modal-worlds are mainly triggered by Muhtashimi's Indirect Thought representations which permeate the body of his talk with Randa's mother. World-Switch 2 is represented in "We are all in God's hands". Besides, World-Switch 3 is cued by Zeinab Hanem's speech "I should have been speaking with …". Within the same sentence, Zeinab Hanem uses the modal auxiliary "should" which sets up a deontic modal-world reflecting her predilection to discuss Elwan and Randa's problem with Elwan's parents. Nevertheless, the unconcern and busy work life of Elwan's parents force her to resort to Elwan's grandfather. The poverty or harsh economic conditions of Elwan's parents turn them as cogs in a big machine that must work all the time in order to provide their basic needs under Sadat's economic policy of Infitah. Then Muhtashimi's Indirect Thought representation in "Now I understand everything …" cues an epistemic modal-world which shows Muhtashimi's speculations about Zeinab Hanem's unexpected visit. At that moment, Muhtashimi begins to realize the reasons of the visit before Randa's mother openly illustrates them. He realizes that the woman comes to reveal her disapproval and umbrage because Elwan is still unable to

provide the prerequisites of marriage, that is, the flat and its furniture, despite of the very long period of Elwan and Randa's engagement.

Another deontic modal-world is embedded in the direct speech of Muhtashimi which cues World-Switch 4: "I am at your service Zeinab Hanem". This world illustrates Muhtashimi's commitment to help Randa's mother to find a solution to her daughter's problem. Then, Zeinab Hanem begins to reveal the problem which Muhtashimi has already gotten in advance. It is a matter of time: "but for how long is she supposed to wait?" At that moment, Muhtashimi's emotional response "I could sense danger encircling my dear grandson" triggers an epistemic modal-world (Van de Bom, 2015) in which Elwan is endangered. This passionate atmosphere can move reader's feelings as well. Gavins (2012) claims that "[r]eaders activate a wide range of schematic knowledge structures in their interactions with literary texts which enrich their mental representations of the discourse and can result in a highly immersive and emotional experience readers regularly report" (p. 354). Here, readers' background knowledge about the frustrating financial conditions of Muhtashimi plays a role in arousing readers' sympathy (see also Stockwell, 2016) and pity towards Elwan's grandfather who seems to be helpless and is unable to do anything for his "dear grandson" in order to help him to marry his beloved and sweetheart Randa. Notice here that the text is mainly represented in the present simple. This gives a sense of "temporal immediacy" (Gavins, 2012, p. 351) and portrays this painful situation as still vivid in Muhtashimi's memory.

Being unable to introduce any financial help to save his grandson from the negative consequences he may encounter from breaking off his engagement with Randa, Muhtashimi tries to convince Randa's mother to alter her opinion about this issue: "Zeinab Hanem, isn't Randa old enough and sufficiently educated to be able to distinguish between what is good and what's bad for her?" However, Randa's mother rejects Muhtashimi's conception showing

metaphorically that love is not the criterion upon which Randa can base her future as love can deceive and destroy both of them. Muhtashimi goes on to embed another epistemic modal-world in his discourse structure in his final trial to persuade Zeinab Hanem to change her mind. This world is cued by the lexical verb "believe" in "But they believe in it" which portrays a remote scenario from the main text-world in which Elwan and Randa's faith about the worth of love in their lives exists.

This analysis shows different levels and forms of internal and external conflicts between changing personalities and orders in Egypt. Zeinab's rough attitude towards Elwan can be explained in a double way. The mother is worried about her daughter's future and wants to secure her a well-to-do life. She is aware of the changes in her society. However, the mother is a victim to deep-rooted gendered stereotypes that inferiorize women as followers to men and as defamed if they are not married. While the mother is changing with her age and time, she is not progressing on the cultural level. Rather, she confuses Randa about her social roles. Likewise, Muhtashimi is, unlike Zeinab, dreamy and idealist. He sympathizes with Randa and Elwan, but is unable to offer practical help. He seems unable to give up his old values but is unable to accept realities as well. Older people in the novel are confused and go through conflicts as well. In this way, the external conflict between Muhtashimi and Zeinab results from and informs their internal conflicts.

Three salient metaphors in this excerpt are analyzed in terms of Fauconnier and Turner's (2002) blending theory. They are: (1) love misleads; (2) love has become a god; and (3) are we to let it ruin them both? The three metaphors reveal the traditional point of view of families about love and its influence on middle-class Egyptian youth at Sadat's era of Infitah. Instead of blaming social inequality, political authoritarianism and economic corruption, love becomes an excuse for human greed and subjugation.

The first metaphor analyzed is "Love misleads". This metaphor can be seen as one of the linguistic realizations of Lakoff and Johnson's (1980) conceptual metaphor LOVE IS A JOURNEY. Other linguistic expressions referring to this metaphor include: "We're at a *crossroad*"; "I don't think the relationship is *going anywhere*"; "Our marriage is *on the rocks*"; "The relationship is *foundering*", etc. (Kovecses, 2010, p. 6). As in a real journey we can encounter misleading individuals, this can be realized in the love journey. However, in the metaphor "Love misleads", love itself is compared to a misleading human being. The personification of love is not new. In their book *Metaphors We Live By*, Lakoff and Johnson (1980) describe love in terms of human characteristics. Examples of metaphors which personify love are: "love can give you hope"; "love can be blind" and "love can be tender". Nevertheless, the personification of love as a misleading human being in *The Day the Leader Was Killed* is culture-specific.

This personification of love as a misleading human being exposes different cultural attitudes towards love in Egypt. Firstly, it is common that love and emotions in Egypt are seen as a luxury and unnecessary for a successful marriage. For instance, Rashad (2005) explains that marriage in Arab culture is "a well-defined turning point that bestows prestige, recognition, and societal approval on both partners, particularly the bride", and for the rich, marriage is mainly "a social and economic contract between two families" (p. 3). Love is not seen as a basic need for marriage. Rather, many Egyptian families prefer arranged marriages that are based on social and economic matching between the couples. In this sense, love misleads because lovers care about their strong emotions and are blind to any social or economic differences between them. For instance, for Randa's family, the love story of Randa and Elwan is futile and does not lead to a successful marriage because of the lower economic and social status of Elwan. Here, the cleavage between love and marriage in Egyptian culture is made clear. Whereas love between Randa and Elwan becomes a source of personal

happiness and empowerment, it also denotes a social hindrance to their marriage and union since Randa's family regard their love as blinding them to post-marriage difficulties. Marriage is a union between families who prefer socio-economic comfort to emotions.

Another important use of this personification is that love as a spiritual, elevated and undefeatable power is degraded and belittled as a deceiving person that can be defeated and controlled. Arab societies and culture are highly suspicious and controllable of female sexuality (Mernissi, 1987). Women's bodies and sexuality stand for the honour of their families. Consequently, women's honour is protected through seclusion and separation from men (Zakarriya, 2019). In this way, love and emotions are seen as dangerous and can lead to immoral actions since men and women have intimate relationships, an idea that is abhorred by the highly conservative Egyptian society. Put this way, the conceptual integration network of "Love misleads" can be represented as follows (see Figure 3):

Generic Space

Individuals
Means
Goals

Input Space 1: Love Space

Love story of Elwan and Randa
Lovers (Elwan and Randa)
Love
Marriage

Input Space 2: Travel Space

Journey
Travellers
Misleading adviser
Destination

Blended Space

Love story of Elwan and Randa – journey
Elwan and Randa as lovers – travellers
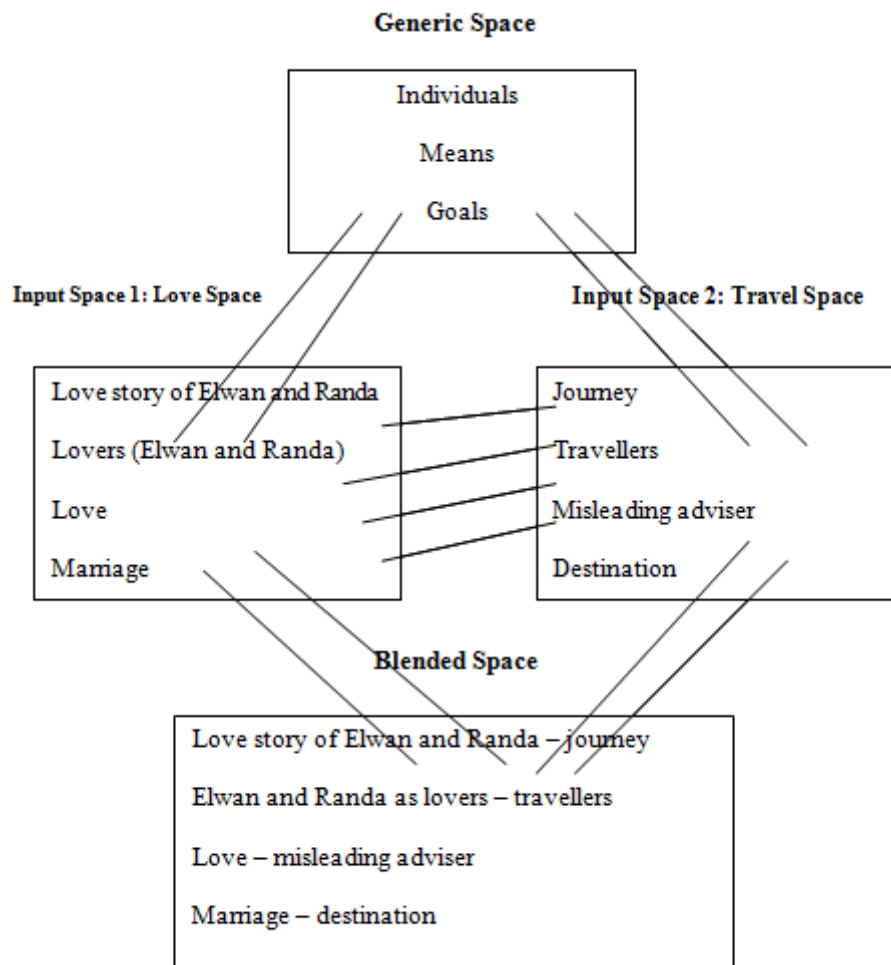Love – misleading adviser
Marriage – destination

Figure 3: A conceptual integration network of "Love misleads".

Input space one reveals the love story of Elwan and Randa and the intended purpose of their love relationship; i.e., they are supposed to get married. Input space two displays the scene of a journey in which two travellers are planning to go somewhere by consulting an adviser. However, this adviser turns to be a dishonest and misleading individual. The generic space represents the scenario of some individuals who are planning to reach to particular goals and the means they utilize to arrive at these goals.

The two input spaces are connected by cross-space mappings. Elwan and Randa's love story correlates to a journey; Elwan and Randa as lovers correlate to travellers; love correlates to a misleading adviser; and marriage correlates to the travellers' intended destination. Composition makes it clear that something wrong may happen to Elwan and Randa since they are accompanied by a misleading adviser in their love journey.

The blend is an outcome of selective projection from both inputs. The sincere love of Elwan and Randa comes from input space one to the blend where it is fused with the deceptive and misguiding characteristics of the adviser which come from input space two. Therefore, inside the blended space, Elwan and Randa's love loses its sincerity and acquires features such as deception, dishonesty, etc. The imaginative simulation of this scene within the blend produces the unique inference that love is dangerous as it has the ability to lead Elwan and Randa to the wrong destination, namely, fornication, in this context. This meaning is not identical to any of the separate inputs.

The second metaphor analyzed is "love has become a god". The following figure (Figure 4) is a conceptual representation of this example:
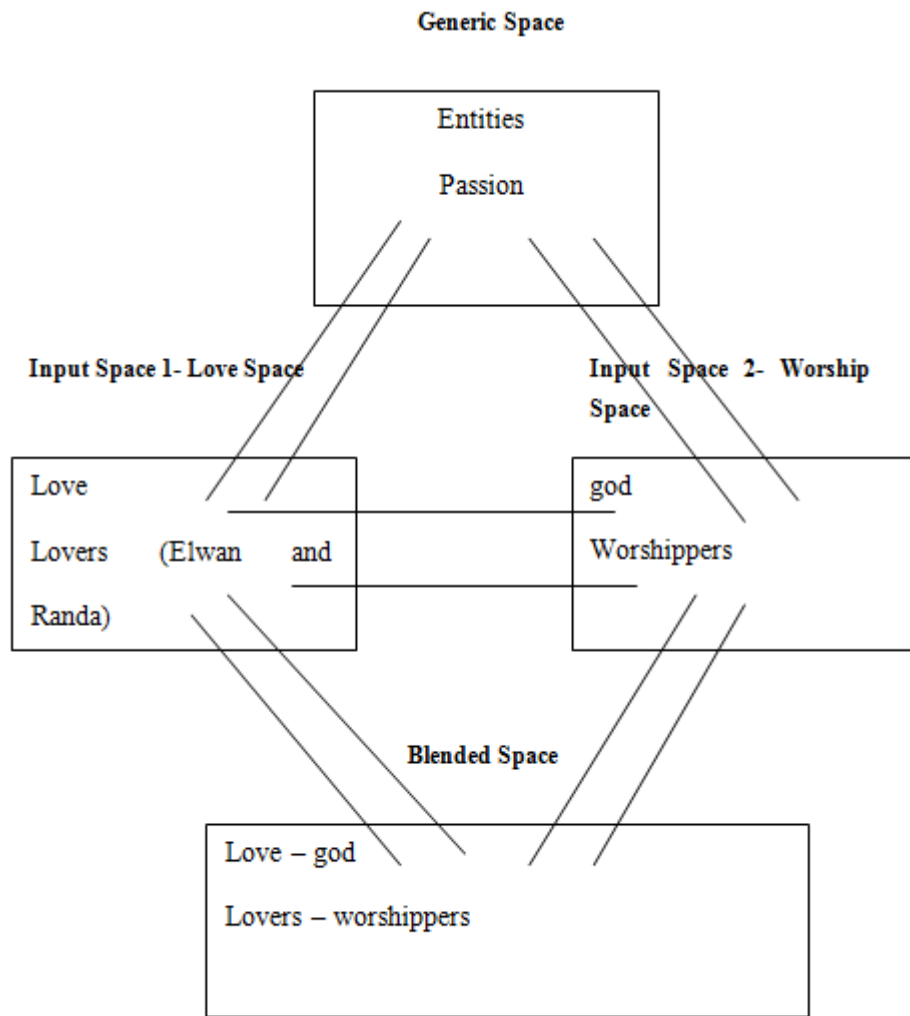
Figure 4: A conceptual integration network of "Love has become a god".

The metaphor "love has become a god" can be understood as a cognitive process according to which four mental spaces are constructed: two input spaces, a generic space and a blended space. Input space one, which is the love space, contains two elements: "love" and "lovers" which stand for Elwan and Randa. This input is structured by the love frame. Input space two, on the other hand, includes "god" and "worshipers" and is structured by the frame of divinity. The generic space contains the "abstract structure" of both inputs, i.e. some entities and a passionate relationship among them.

Composition includes the link of the elements from the different spaces through connectors which give rise to a wide range of cross-space mappings (Fauconnier and Turner, 2002). In this metaphor, love is conceptualized as a god and Elwan and Randa are conceptualized as worshippers of this god. The input spaces are thus tied up with "analogical connectors" (Coulson, 2001). The relationship between lovers and their affection is construed in terms of the blind obedience relationship between worshippers and their god. In addition, the importance of love in people's lives becomes analogous to the importance of the existence of a god.

According to Fauconnier and Turner (2002), the projection of features from both inputs is always partial. Taking the social context of this metaphor into consideration, what can be projected into the blend is the negative effect of young people's infatuation of or blind obedience to their affection. This is supported by readers' existing background knowledge about the negative effects of Elwan and Randa's love story on their future under their poverty and Elwan's inability to provide the apartment and its furniture which are the prerequisites of marriage in the Egyptian society. The elaboration process hence gives rise to a blended space in which the blind bondage of love can have negative consequences on young people, namely, Randa and Elwan.

This metaphor stands for the traditional view of families on the feelings of love. Love is compared to a god as an expression of its great effects and importance in human life, particularly in modern societies dominated by competition, repression, fear and psychological-social pressures. However, love can have a negative effect on young men and women who lack maturity and sound reason. It can increase people's sufferings. This traditional view of love that exaggerates its effects, particularly on girls and women, who are seen as weak and dependent, shows how patriarchal authorities run on the familial and social levels in Egypt.

The use of the contradictory metaphors of love as a deceiving person and love as god dramatizes the socio-emotional conflicts in the novel.

Finally, the conceptual integration network of "Are we to let it ruin them both?" is schematized in Figure 5:

Generic Space

Individuals
Internal affair

Input Space 1- Love Space

Love
Lovers   (Elwan   and
Randa)
Parents (Randa's mother)

**Input Space 2- Illness
Space**

Disease
Invalids
Surgeons

Blended Space
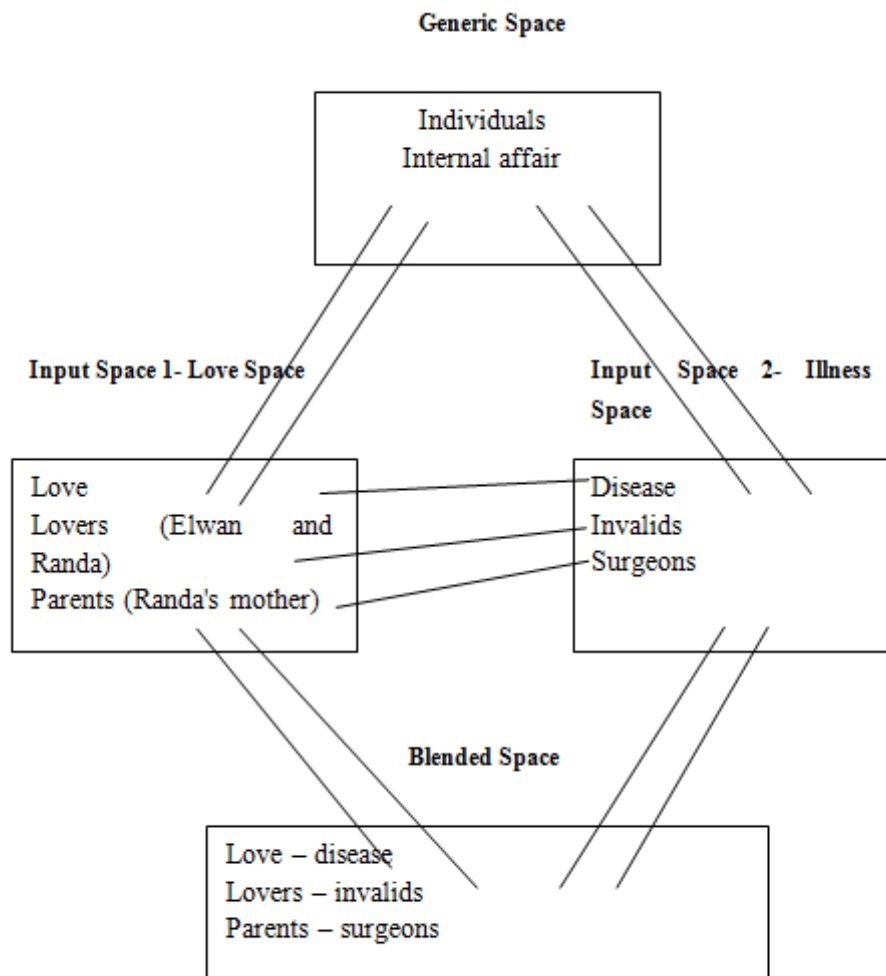
Love – disease
Lovers – invalids
Parents – surgeons

Figure 5: A conceptual integration network of "Are we to let it ruin them both?"

The conceptual integration network of this metaphor is composed of two input spaces, a generic space and a blended space. Input space one models the situation of Elwan and Randa's love story and the objection of Randa's parents that Elwan and Randa continue in their

engagement which lasted for long without any clear-cut allusion from Elwan that he will be able to provide the requirements of marriage. Input space two models the scenario of sick persons who have a specific kind of disease and doctors suggest a quick surgery so that they prevent the disease from growing up or moving to other parts in their bodies. There are cross-space mappings between the two input spaces: "love" is the counterpart of a "disease", "Elwan and Randa" are the counterparts of the "invalids", and "parents" are the counterparts of "surgeons". The generic space provides structure that can be applied to both inputs: "individuals" and an "internal affair". There is a blend in which Randa and Elwan's love should be quickly controlled and eradicated so as not to destroy or ruin both of them. This view of love as a disease is culturally-specific in the novel. Randa's family thinks that love between socially and economically unequal lovers is a disease since it weakens their mental judgment of the obstacles they may have in their lives. Also, it shows that in modern Egypt, many families are too materialistic and class-centered to respect emotions.

In this conceptual blending network, the negative effect of Elwan and Randa's love on their future is projected from input space one into the blended space. What is projected from input space two is the urgent need for a quick surgery for the invalids in order to save their lives. The blend inherits its organizing frame from input space two. Love therefore is a critical disease and its eradication from Elwan and Randa's bodies is essential for their survival. Hence, a cause-effect relation connects Elwan and Randa's relinquishing of or getting rid of their love to the safety of their lives. This absurd situation created in the blended space introduces the continuation of Elwan and Randa in their love as a logical and acceptable reason that can ruin their future or even end their lives under Sadat's economic policies which spread poverty and despair among young middle-class Egyptians and end their hope in leading a good life and aspiring for a better future.

This metaphor allows us to compress our understanding of an abstract concept in terms of a concrete scene. Through the representation of Elwan and Randa's love story in parallel with the scenario of a disease that needs a rapid surgical intervention to be extirpated, Naguib Mahfouz succeeds in conveying the idea that the drought or death of feelings and emotions in the hearts of young middle-class Egyptian people is a key factor in keeping them alive. This absurdity thus highlights the predicament of not only Elwan and Randa but also of a whole generation under Sadat's Egypt.

This metaphor reflects also the domineering control of Egyptian parents and families over the lives of young people, particularly women. Zeinab Hanem gives herself the right to decide for her daughter and to choose for her. Zeinab's attitude towards Randa is part and parcel of a prevailing patriarchal culture in Egypt that homogenizes and normalizes certain beliefs and social customs such as marriage and class relationships.

After Zeinab Hanem's visit, Muhtashimi informs Elwan about its purpose and attempts to persuade him to save Randa from the seemingly endless waiting. Elwan then meets Randa telling her about the purpose of her mother's visit and frees her from the bondage of love. Despite Randa's objection about Elwan's decision, Elwan insists on breaking off the engagement in order not to be an obstacle in the way of her future. Randa blames her mother for her trial to break up of the engagement and expresses conflicting emotions towards Elwan and herself in her present status. Nevertheless, Zeinab Hanem succeeds in shaping the first chapter of her daughter's and Elwan's life.   In this case, the victory of the discriminatory class- and economic-oriented view of marriage and human relationships signifies different challenges and experiences in Randa's personality formation.

IV.2.3. Extract 3: Randa's regret at breaking off the engagement with Elwan (Female perspective and conflict)

I could see the image of my face reflected in the look with which my mother greeted me: pity and something very close to fear.

"Congratulations. Your efforts have succeeded", I told her within earshot of my father…

I was angry with Elwan. He proved to be weaker than I had imagined. He deserves to remain confused and aimless forever and ever. I can even see him getting into bad ways or selling himself to a woman like Gulstan. The fact is he is tired of having to bear responsibilities. He is trying to escape from the sense of inadequacy and imagines that no one will ever accuse him any longer of not being able to get married.

I told myself that I should be congratulating myself on my freedom. I am lighter than I have ever been in the past. He has abandoned me; he has betrayed me. Who but him is ever to care about my excruciating unhappiness? I should be congratulating myself on my freedom. From now on, I can weigh matters rationally with a mind unfettered by the whims of the heart. I am free … I am free! Enough of that! But what did Anwar Allam mean when he spoke to me? What endless unhappiness is that! Does time really cure one from the pangs of love? When and how, damn it! The more I am humiliated, the more contempt I have for him [Elwan]. My parents are being deliberately elusive and will probably remain so until they are once again able to handle matters. First comes defeat in victory, then the sense of victory. He fled and I have been freed. Nurse your pain courageously until it disappears.

I braced myself to meet him in his arrival at the office in the morning, bent on greeting him like any other colleague as though nothing had happened, determined to appear indifferent. But I could not. I was unable to look this way, thus revealing my unhappiness. I wonder how he spent the night? Had he shared my torment or did he sink deep in sleep, a restful sleep, the sleep of freedom? Our secret was going to have to be disclosed. It became known at the office and, on the face of it at least a sense of gloom

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seems to prevail. No one made any comment. The bankrupt must have rejoiced, for unhappy people find solace in this company.

When my turn came to appear before Anwar Allam, he seemed unusually serious at first. However, before I was allowed to go, he said:

"I have been told and am sorry".

I kept quiet.

"This was the inevitable end. I even believe it has come rather late in the day", he continued. "A person like you should not have her future depend on a vague promise as though you had no idea of your real worth", he added in a stronger tone.
I did not utter a single word, so he went on:

"When I once said that every problem had a solution, I had this end in mind. And, seeing that everything eventually disappears, sorrow will certainly not be the exception to the rule!" (pp. 37-40).

The first lines in this excerpt contain the world-building elements needed for the reader to establish an initial mental representation of this episode. This world is located in a past time-zone marked by the use of the modal adverb "could" and the past tense "greeted". In spite of the fact that the spatial boundaries of the originating text-world are not explicitly stated, readers can infer that this domestic scene is taking place at Randa's apartment. The enactors populating this domestic world are Randa, her mother and her father. However, Randa's use of "mother" instead of "mum" for example, stamps this domestic scene with a formal tone (Gavins, 2007). This is appropriate in this context since Randa is going to blame her mother for her successful trial to break off her engagement with Elwan. As a young, dreamy and pure young woman, Randa has serious difficulties in realizing facts and realities

around her. She blames her mother and others for her and Elwan's failure to defend their right for love. Yet, Randa has multi-faceted forms of pressure because of her gender. Her conflicts are not only generated by her social class, but also her gender.

A handful of world-switches and modal-worlds are expressed from the beginning of this excerpt. The first departure from the originating text-world is triggered by Randa's ironic and bitter direct speech to her mother: "Congratulations. Your efforts have succeeded" which constitutes a World-Switch (World-Switch 1) and divulges Randa's resentment of her mother because her mother's last visit to Muhtashimi is the main reason that led Elwan to annul his engagement with Randa. Randa, then, begins to reveal her sorrow and frustration towards Elwan in a series of epistemic modal-worlds. The first of them is created through Randa's psychological reactions towards Elwan's behavior: "I was angry with Elwan". A second epistemic modal-world is created in the second sentence "He proved to be weaker than I had imagined" and is cued by the lexical verb "imagine". This world contains an impotent version of Elwan and reflects Randa's disappointment about the personality of her expected future partner. Besides, a negated modal-world is expressed in "He deserves to remain confused and aimless forever and ever". The opposite of this world is foregrounded in Randa's here and now before its content can be represented (see Gavins, 2007; Nahajec, 2009; Gavins and Stockwell, 2012). Randa thus first expresses her desire that Elwan be aware of his disquieted states of affair which will affect their lives negatively before her revelation that "he deserves to remain confused and aimless" is introduced.

Two further epistemic modal-worlds, one of them is negated, are represented in "He is trying to escape from the sense of inadequacy and imagines that no one will ever accuse him any longer of not being able to get married". The first of them is cued by the lexical verb "imagine", while the second is triggered by the future auxiliary "will" and the negation expressed in the sentence. The two text-worlds depict a remote scenario in which Elwan

believes that he will not be reproached for his weakness and his inability to satisfy his love vows to Randa who waited for him for a long period of time without showing discontent or any kind of indignation. The two worlds thus uncover Randa's deep irritation because of Elwan's unjustified decision from her standpoint. The fact that Randa knows about Elwan's real care and love for her happiness and her understating of the harsh motivations for ending their relationship such as his poverty and humiliation for being unable to fulfill his duties further complicates her internal and external struggles. She feels abandoned by Elwan to fight her family alone but misses Elwan's love and care as well.

Randa's irritation escalates as she begins to enter into a prolonged soliloquy trying to convince herself that she is strong and that her freedom from Elwan's bound is an occasion she should felicitate herself on. The whole paragraph can thus be seen as constituting an epistemic modal-world since it represents Randa's inner thoughts and contemplations about her existing state of affairs (Gavins, 2001; 2007). The reader can hence see Randa's distress entirely from her internal viewpoint and her inner thoughts and speculations. Nevertheless, embedded in Randa's soliloquy are a number of deontic and epistemic modal-worlds. Two deontic modal-worlds are cued by "should" in "I should be congratulating myself on my freedom" which demonstrate Randa's inner duty to solace herself on her fake joy. I would argue that through the repetition of these two deontic modal-worlds, Randa is trying to relieve her anger and frustration, attempting to achieve any kind of inner tranquility.

Besides, the negated modal-world cued by "ever" in "who but him is ever to care about my excruciating unhappiness" foregrounds Randa's deep wound as it introduces Elwan as the only person who can cure her pain or pluck her out of the world of sorrow. Moreover, the protagonist constructs an epistemic modal-world in "My parents are being deliberately elusive and will probably remain so" in which a distant situation containing Randa's parents as unhelpful creatures is created in Randa's mind as she makes sure that her parents will not help

her in her distress. This world hence reveals Randa's pessimistic standpoint towards her parents who are inflexible and will not change their minds towards Elwan's decision.

The location of the unfolding scene has changed and a spatial world-switch (World-Switch 2) is created. Now the domestic scene has transferred into Randa's company where she and Elwan are co-workers. Once again, a series of worlds are constructed as Randa struggles to regain her composure and attempts to confront Elwan as a stranger or as anyone else in the company. However, Randa's inability to deal with Elwan as a stranger is reflected in "But I could not" which constitutes a negated epistemic modal-world. Two hypothetical worlds are also set up by Randa's wondering in "I wonder how he spent the night? Had he shared my torment or did he sink deep in sleep?" These worlds reveal Randa's mediation about the state of Elwan's mind at the first night of their separation. Furthermore, Randa ironically builds an epistemic modal-world in "The bankrupt must have rejoiced" in which Elwan and Randa are represented as two glad characters despite of their bankruptcy. They dwell thus in a world which is more conceptually distant than the other worlds constructed in this excerpt of the novel.

From the outset of this excerpt, an empathetic relationship (Gavins, 2001) is established between Randa and the readers. This is achieved through the abundance of epistemic modal-worlds constructed by Randa's emotional reactions (see Van der Bom, 2015) towards Elwan, who abandons her, leaving here alone in a materialistic dystopian world where love and affection are worth nothing. Gavins (2007) claims that readers are likely to deal with text-world enactors as having the same feelings and emotions as discourse-world participants who are "real" human creatures. This is due to readers' "psychological projections" (p. 42) into the enactors' text-worlds which may resemble events and incidents in the readers' real universe. Besides, Whiteley (2016) notes that the reader's capacity to use the same mental abilities in their treatment of the feelings and emotions inside both literary and real universes is a key

element in their emotional connection with a text-world. Therefore, Randa's feelings of resentment, melancholy and disappointment increase the readers' empathetic involvement with Randa's text-world. I would argue then that the readers' emotional interaction with Randa's grief and their probable desire that Elwan and Randa's problem be solved so that Randa's bitterness ends reveal one advantage of the text-world framework which tackles "readers as fully psychologized discourse participants, with variable faculties of attention and emerging expectations and desires, rather than simply as mindless text-processors" (Whiteley, 2016, pp. 179-180).

After that, Randa recounts her first encounter with Anwar Allam immediately after breaking off her engagement with Elwan. Anwar Allam is Randa and Elwan's boss at work. He is a practical character and seeks to rise quickly in society and constitutes a fortune that can secure his position in the upper-class community. He is admired with Randa's beauty and personality and presses on her to break off her engagement with Elwan for practical reasons as well, i.e., befitting his social position and finding a maidservant who can do some domestic jobs. The encounter between Randa and Anwar has been expressed through the perception modal verb "seem" and the negation in "unusually serious" which constitute an epistemic modal-world with negative shading. The combination of perception modality with negation in "he seemed unusually serious" is important, as it foregrounds Anwar Allam's seriousness and interest in Randa and Elwan's separation in a somehow perceptible and unclouded way (see Gavins, 2007). Gavins (2007) notes that "when we make reference to our bodily senses in order to express a particular level of epistemic commitment, things that are true and definite are often described in terms of physical tangibility" (p. 115). This scene is therefore significant as it directs readers into a turning point in Randa's life when Anwar Allam proposes to her later on.

Other epistemic modal-worlds present in this excerpt frame Anwar Allam's evaluation and beliefs or viewpoints towards Randa's engagement with Elwan: "I even believe it has come rather late in the day"; "I had this end in mind"; and "sorrow will certainly not be the exception to the rule". However, as Anwar Allam advises Randa to be aware of irresponsible promises which can have a negative effect on her future, the intrusion of the negated deontic modal-world that is triggered by the modal auxiliary "should" and the particle of negation "no" in "A person like you should not have her future depend on a vague promise," reveals his cunning. Soon readers discover that he takes advantage of Randa's plight and seeks to marry her. The metaphor "He fled and I have been freed" is analyzed in the light of Fauconnier and Turner's (2002) blending theory. The conceptual blending network of this metaphor consists of two separate networks (N1 and N2 respectively), with two or three input spaces, a generic space and a blended space for each input. Figure 6 below is the conceptual structure of the entire network:
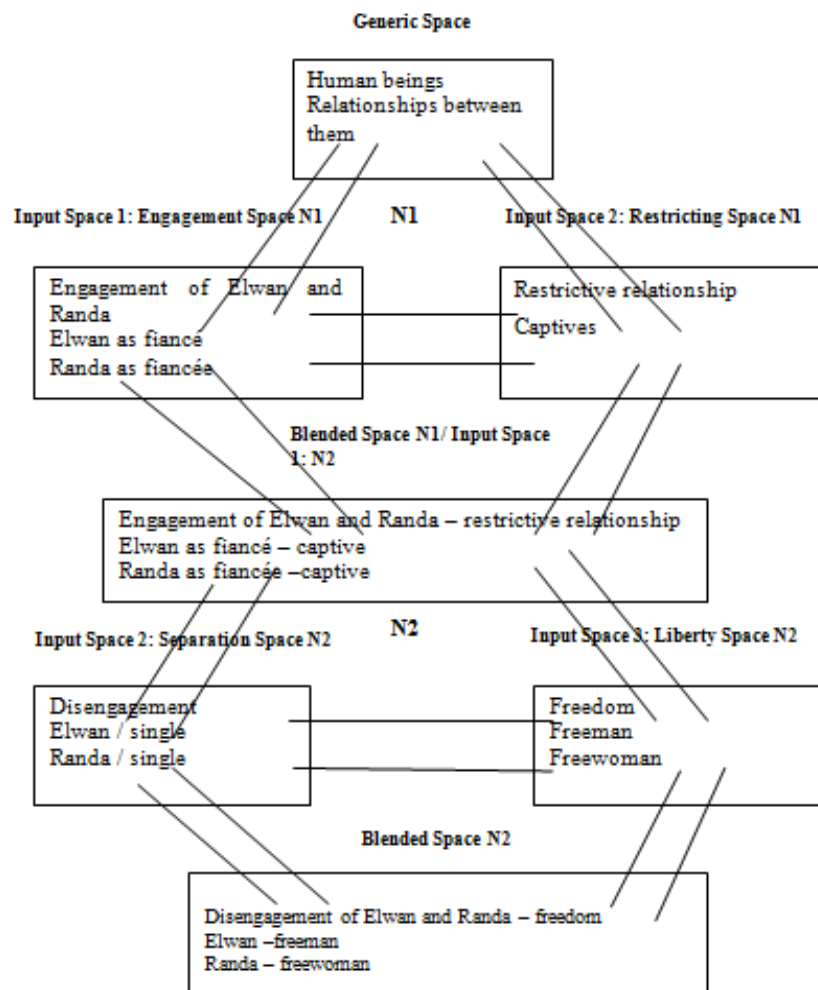
Figure 6: A conceptual integration network of "He fled and I have been freed".

Input space one in N1 prompts the situation of Elwan and Randa's engagement, while input space two activates the scene of two captives who are engaged in a restrictive relationship. The generic space thus prompts the image of some individuals who are attached with certain kind of relationships. On the basis of cross-space mappings between counterpart elements of the two inputs, composition creates new relations in the blend. Within the blend, the engagement of Elwan and Randa is conceptualized as a restrictive relationship, while Elwan and Randa as fiancé and fiancée are conceptualized as captives. Stored in our conceptual frame of a restrictive relationship is the fact that it causes specific kind of

annoyance and discomfort or maybe suffering for the participants in such relationship. These features are projected into the blended space where they are fused with the state of Elwan and Randa as being captivated by their engagement. The elaboration of such a network makes available the inference that the engagement of Elwan and Randa causes turbidity and discomfort for both of them.

The blended space in N1 works as input space one in N2. Therefore, input space one / N2 contain Elwan and Randa as annoyed and troubled fiancé and fiancée captivated by their engagement. This input is connected by the cause-effect vital relationship with input space 2 / N2 as Elwan and Randa's annoyance and muddiness resulting from Elwan and Randa's engagement is among the reasons behind annulling the engagement. Input space three represents the state of freedom for a man and a woman who were in uncomfortable states of affairs. The fusion of the elements of the separation and liberty spaces inside the blend introduces Elwan and Randa's disengagement as a kind of freedom for both of them. Despite the fact that "disengagement" and "freedom" have different connotations, "disengagement" acquires characteristics of freedom because of their convergence in the blend. Hence, after elaboration, the blend introduces the inference that Elwan and Randa's turbidity because of their engagement is terminated since they are liberated and released from the captivity of engagement.

As Randa reflects on her new relationship with Elwan and her new experience with her boss at work, Randa's mother begins to offer marriage proposals to Randa again.

IV.2.4. Extract 4: The end of Randa's convalescing period from breaking off the engagement (female recovery and resilience)

Time begets hope: it too brings about both death and life. Some day the microbe will be killed and recovery will be in sight. God will not forsake a true believer. Now we actually talk to each other and collaborate as would two colleagues working in the same office, like colleagues, indeed, but also like strangers who have never tasted the sweetness of a kiss. And sometimes, like me, he invites pity. I no longer condemn him but neither do I respect him. I am now involved in a new experience: Anwar Allam. He is unusually friendly, addressing me in flirtatious fashion that spells out admiration and sympathy. I have expectations. I sit and brood. My pride will not give in to defeat. Mother now considers the truce to be over and thinks that it is time she spoke up.

"I heard that Ibrahim Bey is ready to propose again", she said one day as we were sitting together in the living room. He is an elderly man, the owner of a mining factory, who had proposed two years ago and was turned down. She seems to have noticed that I was annoyed.

"We've agreed that as long as you have no one in mind, the matter should be settled rationally", she said.

"But he's a widow and a father!" I said, objecting.

"He's also rich and is ready to accept you just as you are", she pleaded.

"It's not just a matter of buying and selling".

"But we won't find the likes of him easily".

"I'm not in hurry", I retorted sharply.

"Time is running out …" she said in a compassionate tone.

"I won't be the first spinster in history", I said defiantly.

My father had kept quiet the whole time. I hadn't been absolutely honest in expressing how I actually felt. The fact is I want to assert myself but not at the expense of my dignity. There should be both money and respectability. Anwar Allam has both (pp. 50-51).

The beginning of this episode does not provide readers with a multiplicity of world-builders through which they can construct the originating text-world of this episode. However, the use of the present simple at the outset of this excerpt positions the scene in a present time-zone. Although there is no explicit mentioning of the location of this world, readers are likely to infer that the unfolding scene is taking place at the apartment of Randa's family. Besides, the only inhabitant of this world is Randa. Here, Randa symbolizes individual resistance to biased cultural attitudes and corrupt socio-economic and political structures in her society.

Notwithstanding, this world is only fleeting as Randa quickly departs to an unspecified future time-zone expressed by the temporal deictic "Someday" which initiates a temporal world-switch (World-Switch 1). This is followed by two boulomaic modal-worlds introduced in "the microbe will be killed and recovery will be in sight". As outlined earlier (section II.3.2.5), Lugea (2016b) notes that the modal auxiliary "will" can be used as a trigger for the construction of boulomaic modal-worlds when it expresses a wish or desire rather than just pointing to a future situation. Following Lugea's line of thought, the auxiliary "will" in the above- mentioned statement expresses Randa's desire that her society becomes free from the corrupt socio-economic structures which are one of the key factors towards her and Elwan's sufferings. "Will" here cannot reflect Randa's certainty in the disappearance of such corrupt bodies which are deeply rooted in Egypt. She only has the aspiration that the Egyptian society can, one day, get rid of them. As a representative of all middle-class Egyptians, Randa thus hopes for a new intact version of the Egyptian society. After that, a negated future modal-world is reflected in "God will not forsake a true believer". This world reveals Randa's strong epistemic commitment or faith in God's power and ability in helping her to overcome her problems and reach a safe shore in a world fluctuating in corruption, oppression, fear, and

anxiety. A world in which middle-class Egyptian women's rights of love and marriage with their lovers have become elusive, leading them to accept any rich suitor.

The temporal adverb "now" constitutes World-Switch 2, and takes Randa back to her current state of mental contemplation referring to her new relationship with Elwan; they are dealing with each other as only colleagues or even strangers. An epistemic modal-world is also expressed by Randa's reflection on the psychological conditions of herself and Elwan: "And sometimes, like me, he invites pity". This world shows the shared miserable circumstances of both characters which are noticeable to other people and can arouse people's sympathy towards them. Besides, two negated modal-worlds expressing Randa's indifference or balanced state of mind are created in "I no longer condemn him but neither do I respect him". Nevertheless, as Gavins and Simpson (2015) point out, the positive meaning of the negated worlds is usually conceptualized before the negative meaning is introduced. Therefore, Randa's condemnation and respect for Elwan are foregrounded in her mind before the opposite is manifest.

Again, the temporal adverb "now" in "I am now involved in a new experience: Anwar Allam" not only creates a world-switch (World-Switch 3) but also marks a new phase in the body of the narrative or in Randa's social life where Elwan exists only at Randa's heart or memory. In addition, two modal-worlds are introduced in the last two sentences of this paragraph. I read Randa's use of the auxiliary "will" in "my pride will not give in to defeat" as expressing Randa's personal obligation (see Lugea 2016a) towards herself in keeping her pride and dignity. This obligation is stored in this negated deontic modal-world which reveals Randa as a strong woman. The use of the epistemic lexical verb "think" in "Mother now considers the truce to be over and thinks that it is time she spoke up" triggers the creation of an epistemic modal-world disclosing Zeinab Hanem's beliefs about the end of the opportunity she gave to Randa to recover from the negative effects of her relationship with Elwan. In

other words, Randa's mother highlights the end of Randa's convalescing period of love and the importance of starting her new marriage proposals.

The majority of the other world-switches existing at the remainder of the extract are triggered by the direct speech of the two characters. Approximately, nine speech worlds (World-Switches 4 to 12) are created in the conversation between Randa and her mother. Nonetheless, a number of further modal-worlds are embedded in their talk. The first two of them are epistemic in nature and are represented in "she seems to have noticed that I was annoyed". The first one is cued by the perception modal verb "seem", while the second is cued by Randa's psychological reactions towards her mother's offer. The use of the perception modality here makes Randa's discomfort from the offer clearly visible to her mother. Therefore, Randa's mother tries to mitigate the situation through the construction of a deontic modal-world in "the matter should be settled rationally". In this world, Randa's mother reminds her of their previous agreement and advice that Randa has to utilize her mind rather than her passion in accepting or refusing any future marriage proposals. Despite Randa's objection that Ibrahim Bey proposes again, her mother attempts to convince her to take advantage of this opportunity which cannot be easily repeated. This is reflected in a negated future modal-world introduced in "But we won't find the likes of him easily". This world represents rich people as rare currency in the days of Infitah as well. Randa's rebellion is also stored in a negated future modal-world "I won't be the first spinster in history". Randa here rebels against her parents' control. She wishes to be the one to decide over her own life ("dignity"), even if finally adopting her parents' / society's tenets: she is actually thinking of accepting to marry her boss, thus earning the social status that her family wants for her, keeping her dignity in detriment with love.

Randa closes the excerpt with two modal-worlds, one of them is boulomaic and the other is deontic. The lexical verb "want" in "I want to assert myself" triggers the construction

of a boulomaic modal-world in which Randa departs from the confines of her social reality to an unrealized world where she is both a respected and dignified wife. The use of the lexical verb "assert" is significant in this context, implying that marriage is one of the means through which young women can "assert" themselves in the Egyptian society. This may justify the persistence of Randa's mother in suggesting that Randa may marry an old widow like Ibrahim Bey just because he has the financial ability to provide for her. However, Randa's rebellious mentality in asserting herself but simultaneously not losing her dignity is exemplified in her self-inflicted obligation to choose not only a rich person but one who has a suitable social position as well. These conditions are applicable to her boss at work: "There should be both money and respectability: Anwar Allam has both".

Three metaphors are analyzed in this extract from a blending theory perspective. They are: (1) "Time begets hope: it too brings about both death and life"; (2) "Someday the microbe will be killed and recovery will be in sight;" and (3) "Mother now considers the truce to be over."

The metaphor "Time begets hope: it too brings about both death and life" belongs to what Turner (2000) dubs "kinship metaphors". Examples of kinship metaphors, as Turner (2000) states, include "Necessity is the Mother of invention" and "Science is the mankind's brother" (p. 17). Likewise, the present metaphor can be understood as "Time is the mother of hope, in addition to death and life". The conceptual blending network of this metaphor consists of two input spaces, one generic space and one blended space (see Figure 7):
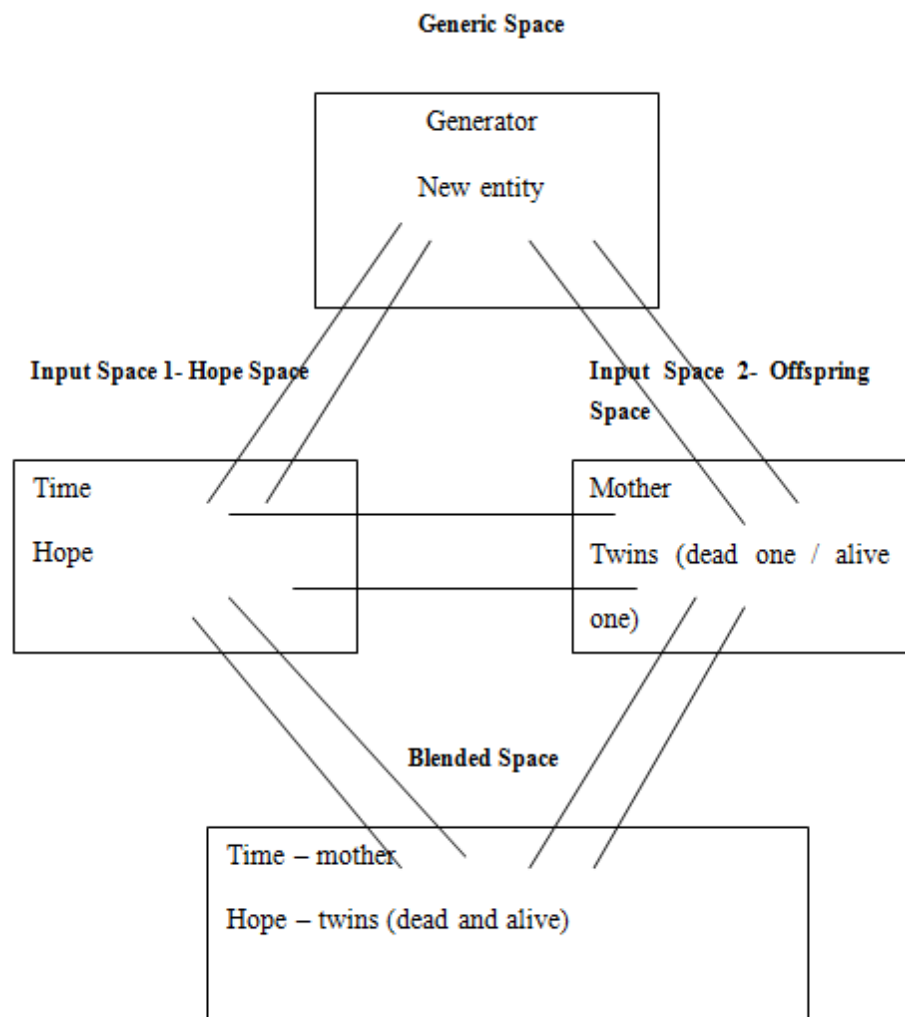
Figure 7: A conceptual integration network of " Time begets hope: it too brings about both death and life".

Input space one in this network introduces the concept of time and what it can bring with it for Randa, in this case, bringing about hope. Input space two represents the image of a mother who gives birth to twins; one of the newborns dies after his birth and the other survives. The generic space captures features common to both inputs. It displays the idea of the emergence of a new entity and its generator. The play with the contrast between life and death also provokes paradoxical feelings, situations and even governing regimes in Egypt.

The end of the love story between Randa and Elwan marks a new beginning in her life. She becomes more independent, rational and practical in her life choices. Likewise, Elwan's personality changes after the separation. He does not marry and gets involved in politics. The death of the love story invokes the birth of his political awareness and his engagement with the political causes of his country such as resistance to oppression. Both Randa and Elwan are children to human fate and newborn experiences and hopes.

Cross-space mappings connect elements of the two input spaces: time is linked to a mother and hope is linked to twins. Composition hence makes readers conceptualize new relations through the connection between components of the two different and unrelated domains (Fauconnier and Turner, 2002), namely, the domain of hope and the domain of offspring. Now the abstract concept of the generation and arrival of hope is comprehended in our concrete biological and encyclopedic knowledge about the production and destiny of a new progeny. Running the blend or the imaginative connection of the two scenes within the blend produces a new kind of hope with human-like characteristics. This new hope is a mixture of life and death or perhaps some sort of death in life. This image of the new hope is striking since, in this context, the death of the first newborn reflects Randa's death of hope for a previous life project with her fiancé and the death of their love, whereas the survival of the other newborn refers to the survival of Randa's hope in a new life, a new relationship, a renewed respect as she may manage to marry her rich and nice boss Anwar.

The second metaphor analyzed in terms of blending theory is "Someday the microbe will be killed and recovery will be in sight". The demonstration of the metaphoric meaning of this example requires the construction of a conceptual blending network including six input spaces: four input spaces as well as a generic space and a blended space (see Figure 8). Input space one reveals the Egyptian society with its corrupt deeply-rooted socio-economic institutions and structures which have negative effects on the whole society, particularly on

upright middle-class citizens like Randa, Elwan and their families who want to lead a straightforward life without selling themselves to such corrupt institutions. Input space two represents the scene of a human body in which a microbe resides for long and gnawing its structure and organs causing many healthy problems. Input spaces three and four introduce the social and medical prescriptions which can be used to get rid of both the socio-economic deterioration as well as the microbe. The generic space, thus, contains a structure that has some problems together with their suggested solutions.
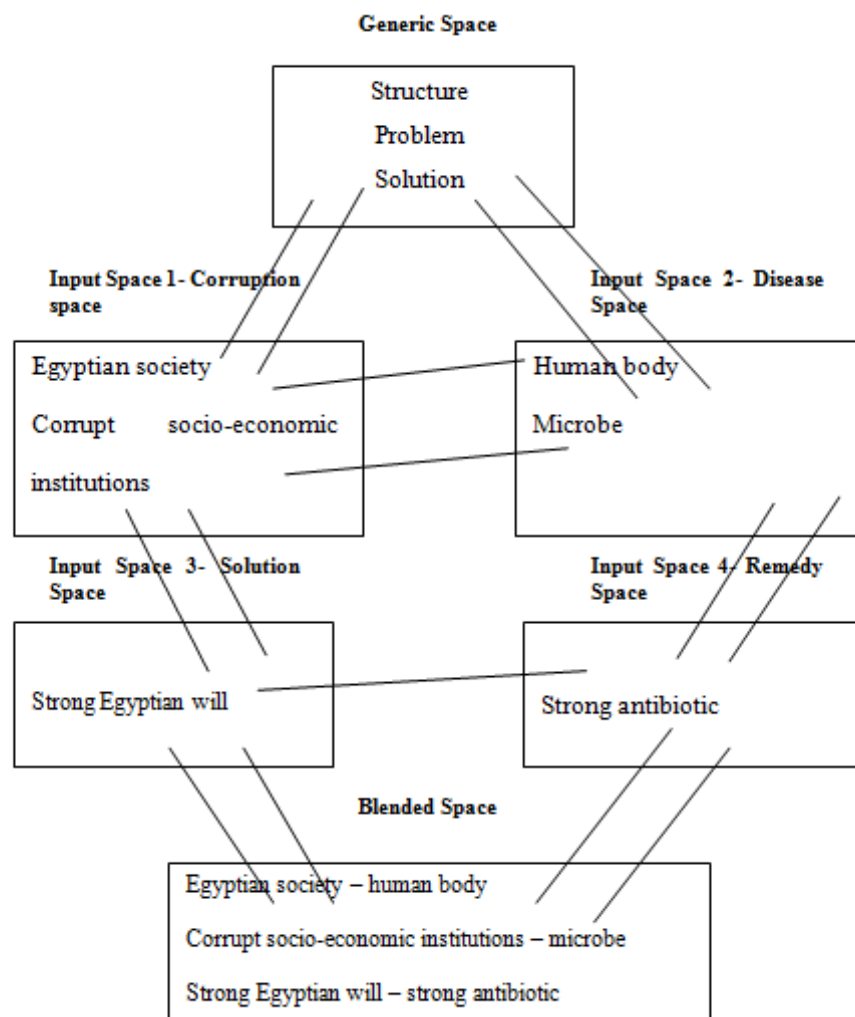

Figure   8: A conceptual integration network of "Someday the microbe will be killed and recovery will be in sight".

Counterpart connections link components of the four input spaces. Therefore, the Egyptian society is conceptualized as a sick human body; the corrupt socio-economic institutions and structures as the microbe that ambuscades this body and causes its troubles; and the strong will of Egyptians as the antibiotic that can kill the microbe and so the sick human body (the Egyptian society) recovers. Composition thus yields a social and economic reformation scenario transported in a medical script. Moreover, the metaphor further strengthens the paradoxical feelings and experiences in the novel. Economic development is contradicted by deep-seated corruptions and unequal access to wealth and power in the country. However, the birth of dictatorial, corrupt rule is equally contradicted with the birth of resistance.

Some information is partially imported into the blend from the four input spaces. Projected from input space one are the patriarchal ideas and poverty which are the outcomes of such corrupt institutions and which participate in the suffering of Elwan and Randa and their generation together with Sadat's economic policy of Infitah which added insult to injury. Projected from input space two are the damages or the negative symptoms the microbe can cause to the human body; and from input spaces three and four is the remedy for these symptoms and troubles. Therefore, in the blend, poverty and the patriarchal ideas that negatively affect the future of Elwan and Randa are in part symptoms of the corrupt socio-economic institutions. This entails that the remedy of such critical symptoms or problems which the Egyptian society is enduring for long is simple; only a strong kind of antibiotic can terminate all these evils. This indicates that these corrupt socio-economic structures are weak and need only the strong will of Egyptians to get rid of them. This central inference reflects Mahfouz's hope in the possible recovery of the Egyptian society.

The third metaphor analyzed in this excerpt is "Mother now considers the truce to be over". In this metaphor, Randa's mother declares the end of the chance she gave to her daughter to reconsider her situation after breaking off her engagement with Elwan and the beginning of her argument with Randa again about marriage proposals. The lexical item "truce" here composes the metaphorical meaning of this instance which is mainly based on the conceptual metaphor ARGUMENT IS WAR (Lakoff and Johnson, 1980). This metaphor thus helps readers to understand the abstract domain of the two characters' argument in terms of a war. The meaning of this example is transported in a four-space conceptual blending network consisting of two input spaces, a generic space and a blended space (see Figure 9).

Generic Space

Antagonists
Combat
Intentional stop
Compromise

Input Space 1: Marriage Proposals Space

Argument over marriage proposals
Suspension of argument about marriage proposals
Randa's mother
Randa
Agreement on marriage
Disagreement on marriage

Input Space 2: War Space

Ongoing battle
Truce
Opponent 1
Opponent 2
Peace treaty
Resume of the battle

Blended Space

Argument over marriage proposals – ongoing battle
Suspension of argument about marriage proposals –truce
Randa's mother – opponent 1
Randa – opponent 2
Agreement on marriage – peace treaty
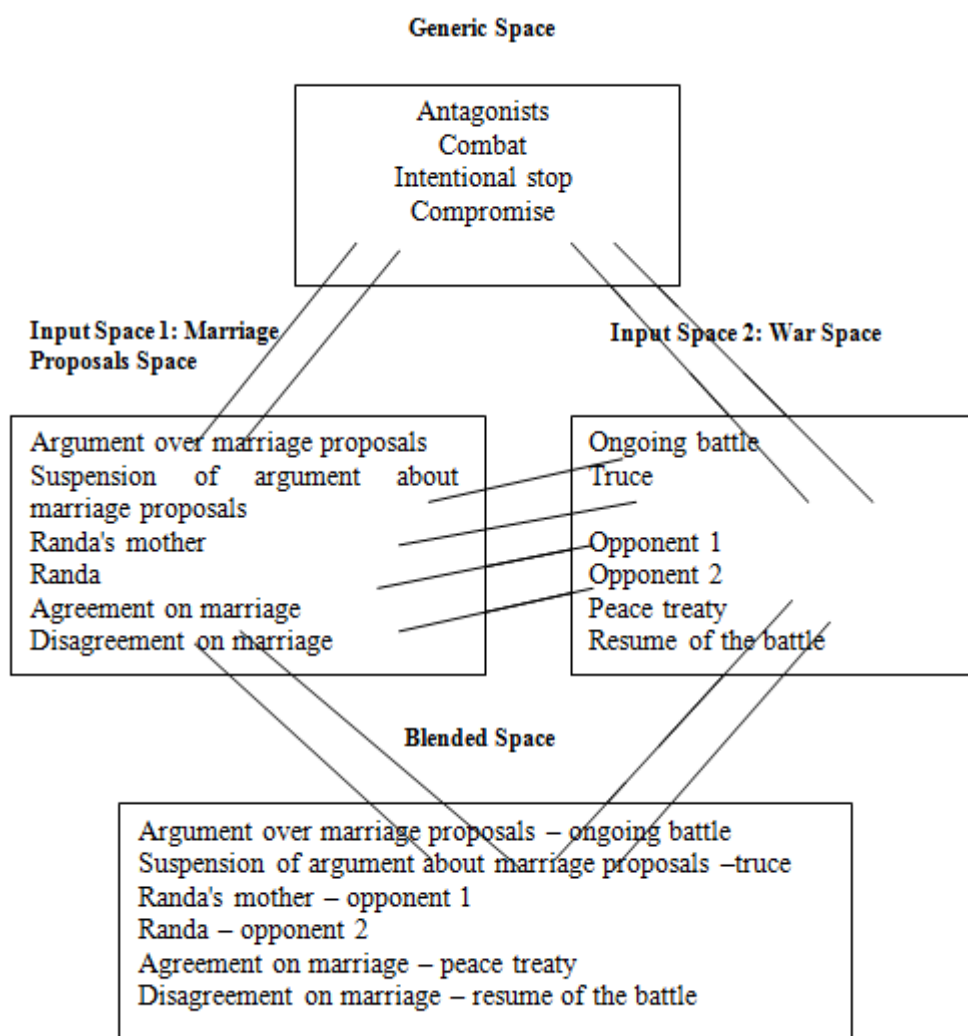Disagreement on marriage – resume of the battle

Figure 9: A conceptual integration network of "Mother now considers the truce to be over".

The first input space provides information about Randa and her mother's suspension of argument about marriage proposals so that Randa recovers from her previous failed experience with Elwan which affects her life negatively. Input space two portrays the scenario of a battle that is still in progress and the need for a cease-fire between the opposing parties so that they give themselves an opportunity to re-evaluate the situation and to reach a settlement that can end the battle. The generic space depicts the picture of some persons who are engaged in unfavorable states of affairs and try to cool them down so that they can arrive at an agreement.

As is the case in the previous examples, elements of both input spaces are connected by analogical cross-space mappings. Consequently, arguments over marriage proposals between Randa and her mother are conceptualized as a continuous battle; suspension of this argument as a truce; Randa's mother and Randa as opponents; their agreement that Randa accepts to get married as a peace deal; and Randa's refusal of her mother's marriage offers as a sign for restarting the battle. Composition fuses these elements in the blend and so enabling the reader to conceptualize the social benefits of Randa's acceptance to get married on herself and her mother as the advantages of a peace treaty in a battle for the two opposing sides.

In this conceptual blending network, some elements are brought into the blend from the marriage proposal space: the importance of marriage for Randa and her mother as well as Randa's advancement in age and the negative effects of this on finding future suitors. What may be brought into the blend from the war space are the sufferings and damages the opponent parties undergo during the battle and the importance of reaching a compromise that can end these evils. Therefore, in the blend, Randa and her mother will undergo continuous

suffering and loss unless Randa gets married. Besides, the cognitive simulation of the two scenes within the blend produces an additional meaning, i.e., marriage in Egypt has become a matter of life or death for women and their families. This emergent meaning reveals the social reality of the Egyptian society at that time. This may justify the constant pressure of Randa's mother on her daughter to get married, just to escape the social stigma of being a spinster and to relieve her and the family from the pain and abashment they are experiencing.

The three metaphors discussed in extract four trace the different internal and external conflicts and transformations Randa undergoes as an independent Egyptian woman. She is fighting huge socio-cultural and economic pressures, stereotypes and difficulties that restrict her abilities, aspiration and rights based on her gender and social class. In this sense, gender, class and social discriminations are inseparable from a hierarchical, corrupt political order in Egypt. The fact that Randa is replacing marriage based on pure love with love based on social equality exposes her internal conflicts for happiness and freedom. Randa compromises with her time and its conditions and values and makes her calculations looking for familial stability. Although Randa's decision shows her surrender, it also reflects her persistent attempts for fighting and progress with her life.

One day immediately after Randa's conversation with her mother about Ibrahim Bey's marriage proposal and while Randa was at her office, Anwar Allam asks her hand in marriage. The same day Randa discusses the issue with her parents, and they quickly agree without any hesitation. Anwar Allam explains to Randa that as long as he initiates the marriage topic, he already has the financial ability to purchase an apartment and furnish it as well as providing all the other necessities of marriage. He has also emphasized the importance of time for him and so an engagement celebration is soon arranged in the villa of Anwar's rich widowed sister. Despite Randa's unbalanced psychological conditions, she pretends to be happy and normal. Shortly after that, Anwar expresses his willingness to hold the wedding

party soon and Randa, finding no justification for delay, agrees. The following scene shows Randa's agreement and her feelings about this new phase in her life.

IV.2.5. Extract 5: Randa's marriage with Anwar Allam (marriage as an institution: mental surrender)

He wants to get married as soon as possible and I can find no excuse for procrastinating. We decided to hold the celebrations in Gulstan Hanem's villa. My father, though, was unable to attend. It was a silent party. The buffet was excellent and it was attended by the company's top executives and a group of businessmen. I wore the inevitable masque of joy. In fact, I had long prayed- and was determined- to succeed. I had a genuine desire to try to make it work and to adjust to my new life. What I dreaded most is the possibility of finding Elwan among the guests, but he was not there. Although I was not attracted to him, I did not find him altogether repulsive. Imagine if Elwan had been the bridegroom tonight. What would he have done? I lived my whole life imagining I could not give myself to anyone but him. But, there it is, reality dictates a different set of options. Suffice it that I now feel that I could come to love Anwar one of these days. (pp. 61-62)

The first world instigated in this text is boulomaic in nature and is cued by the lexical verb "want" in "He wants to get married as soon as possible". This world expresses the accelerated desire of Anwar Allam to hold the wedding party. His will would have been fulfilled and the wedding celebration took place at the villa of Anwar's sister Gulstan. This spatial alternation cues a world-switch (World-Switch 1) referring to a new setting furnished with enactors of the upper-class Egyptian society or rich individuals. Besides, the kinds of food introduced in the wedding party were deluxe. These markers represent a coherent image of Randa's new surroundings or the new phase in her life in which poverty is discarded. From within these new social confines, an epistemic modal-world is created by Randa's

determination to succeed and move on with the new circumstances or the new phase in her life. Randa's repetition of this determination is stored in a boulomaic modal-world expressed in "I had a genuine desire to try to make it work and to adjust to my new life" in which Randa asserts her sincere inclination to abandon the futile past and acclimate with the new life. This world also reflects Randa's resilience towards her difficult situation. She has been defeated by accepting the rules of her society and now she needs to adapt, she has no other way out: she either adapts or be unhappy for the rest of her life.

Randa then begins to envisage alternative realities combined with internal feelings and hypothetical scenarios not confirmed in her real world. An epistemic modal-world revealing Randa's strong fear from seeing Elwan in the wedding party is reflected in "What I dreaded most is the possibility of finding Elwan among the guests". However, the negated modal-world created in "but he was not there" relieves Randa from her negative emotions and encourages her to continue in her trials to succeed in this event which is a turning point in her life. Besides, five further epistemic modal-worlds are expressed in "Imagine if Elwan had been the bridegroom tonight. What would he have done? I lived my whole life imagining I could not give myself to anyone but him". Randa's imaginative transition into unrealized states of affairs in which Elwan is the bridegroom reflects her sorrow and remorse because of Elwan's departure. It also tells of her deep love to Elwan and her gradual forgiveness for his harsh decision to leave. The invoking of such negative feelings at the midst of the wedding celebration, a moment any woman at Randa's position waits for, deepens Randa's wound and casts a gloomy atmosphere into the supposedly happy scene. Yet, she realizes that her feelings for Elwan become past.

Randa then switches back to her present state of affairs and two more epistemic modal-worlds are constructed in her utterance "Suffice it that I now feel that I could come to love Anwar one of these days". By trying to convince herself of the idea of loving a person rather

than Elwan, Randa alleviates her pain and reminds herself of her determination to move on with the new life. Nevertheless, Randa's slippage to an imaginative scenario and then returning back to her current state of affairs may uncover her confusion and regret because of her acceptance to marry a man she does not like. This can also be read as a bridge between her sterile past and a potential prosperous future. The reader thus can simultaneously conceptualize the universal emotions of loss and love which may trigger his empathetic reactions towards Randa's pitiful situation.

The salient metaphor analyzed in this extract is "I wore the inevitable masque of joy". The conceptual integration network of this metaphor consists of two input spaces, a generic space and a blended space (see Figure 10). Input space one represents the bridal ceremony of Randa and Anwar Allam, while input space two displays a farce in which the heroine has to remain happy throughout the show despite the difficult situation she is experiencing. Input space one, thus, is structured by the marriage frame and input space two with the frame of acting. The generic space displays the scenario of an individual who is engaged in a specific kind of situation and has to reveal contradictory emotions to the attendees.
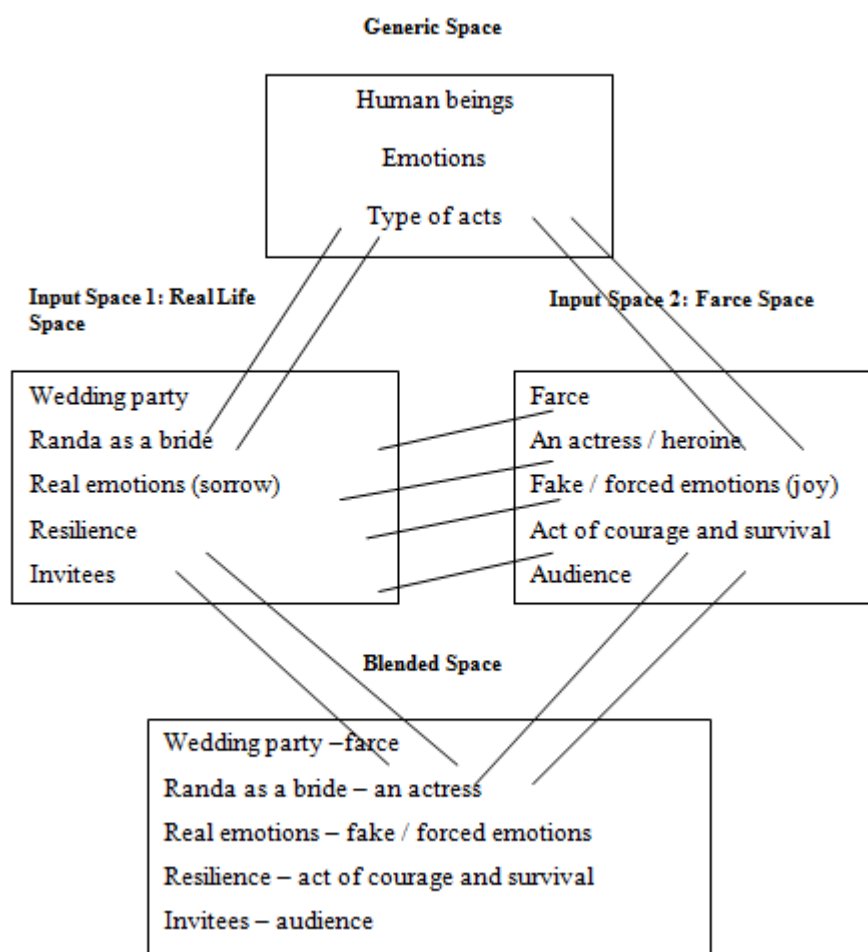
Figure 10: A conceptual integration network of "I wore the inevitable masque of joy".

Cross-space mappings connect elements of the two inputs. The wedding party of Randa and Anwar is linked to a farce; Randa as the bride together with her real emotions of sorrow are linked to the heroine's pretense to be happy. Besides, the act of Randa's resilience to accommodate to the new circumstances and reveal untrue feelings is linked to the act of courage and survival in which the heroine has to endure and challenge her real feelings during the dramatic performance so that the audience which is linked to the wedding party's invitees be convinced of the scenes and so show their applause.

Projection from the input spaces into the blend is selective (Fauconnier and Turner, 2002). What should be projected into the blend is "the matched information, which is

required for local understanding" (Evans and Green, 2006, p. 409). In this conceptual integration network, projected to the blend from input space one is Randa's commitment and attempt to reveal happiness despite of her sorrow. Projected from input space two is the commitment of the actress to make the audience perceive feelings contrary to her real emotions. The blend is structured by the organizing space of the farce space. Therefore, through elaboration, readers can imaginatively reconstruct the scene of Randa's wedding party by applying the tools and techniques of a farce scenario. In the blend, thus, Randa is a happy actress. This meaning emerges only in the blended space.

The metaphorical significance of this example is driven from the word "masque". This word denotes that Randa is hiding her real feelings as she has to marry a man she is not completely convinced of. This metaphor shows also that she is more concerned about other people than her own future and interests. She is still emotionally attached to another man and pretends to be happy while she is not. She has a lot of social and cultural pressures that force her to make this choice regardless of her own happiness. Although she is suffering and is not happy, she is determined to succeed in her new life with Anwar Allam. This choice can be seen as an act of resilience to an enslaving past and to tough realities. Sometimes, a character has limited set of choices so that submitting to realities is an act of courage and survival. Acting or pretending to be happy, then, can be seen as ways to Randa to keep her dignity and pride.

Randa quickly discovers that Anwar Allam holds regular business meetings at their house and that he is not financially secure except through his connection with a number of businessmen and upper-class members who can help him to move from one social class into the other. Besides, he believes that they are living in a merciless materialistic world where he should not only think of how to live comfortably but also how to make a fortune. Most importantly, Randa realizes that he is not emotionally attached to her and that he marries her

in order to perfect his social image and find a person who can make some domestic functions and serve his businessmen friends. Again, this metaphor serves the paradoxical tone in the novel. Randa marries a well-to-do and successful man but he turns out to be corrupt and insecure. Her family thinks that she will be happy and secured, but Randa is sad and abused. She feels like a servant rather than a real wife.

IV.2.6. Extract 6: Randa's discovery of Anwar's personality (patriarchal familial relationship revisited and exposed)

Here, then, is a new person emerging, with amazing rapidity, from behind that other person. He will not hear of patience nor will he be satisfied with rising gradually. As for my reactions, they're beside the point. He is very simply saying: That's me, pure and simple, with no retouches. How about that? He sees only his own ambitions in this world, and those are his sole concern. He prostrates himself before them in a prayer a hundred times a day. It's as though I have no existence apart from the role I may be able to play in his broader strategy. Even those false pretenses of his, he's no good at them, and doesn't even seem to care. He's a total surprise to me, a colossal surprise which strikes me like a thunderbolt. Love is only a thing of the moment. I soon experienced an inconsolable sense of disappointment. I had sold myself for nothing. Or maybe things are even worse than that. I am ashamed to confess my disappointment. I was deluded into thinking that I was, to say the least, an end and I now discover that I am no more than simply a means to an end, quite worthless other than my function as such. My job here is to be courteous, to entertain, and offer drinks. He was not even satisfied with that, and soon informed me that he could no longer postpone his evening duties and that I would myself have to be responsible for receiving and entertaining guests.

"It is an extension of your public relations job", he said with a laugh (pp. 63-64).

Through inference, readers of the text can realize that this episode takes place at Randa's new home. Besides, the use of the present simple at the beginning of this excerpt locates the text-world temporally. The enactors present are Randa who reveals her contemplations about the personality of her husband and her remorse because of her marriage with him after discovering his real intentions, in addition to Anwar whose presence becomes evident through the only world-switch created at the end of the passage: "It's an extension of your public relations job". Despite Anwar's presence in this world, he is considered as absent by Randa who uses the third-person pronoun "he" to refer to him throughout the text in spite of their ongoing conversation.

All the modal-worlds constructed in this extract are epistemic in nature. Additionally, they either reveal the real character of Anwar Allam from the perspective of Randa or express Randa's frustration because of her detection of the hidden aspects of Anwar's personality together with his intent of marrying her. Two negated epistemic modal-worlds revealing Randa's beliefs about the personality of her husband are expressed in "He will not hear of patience nor will he be satisfied with rising gradually". The two worlds represent the negative sides of the ambitious personality of Anwar. He wants to achieve his dreams and be rich in a limited period of time. This tendency is emphasized by the epistemic modal-world cued by the perception lexical verb "see" in "He sees only his own ambitions in this world". The perception verb used here makes the goals and aims of Anwar crystal clear for himself. Despite the fact that ambition in itself is a positive characteristic in any individual, Randa, in this context, refers to the dark aspects of ambition which force a person to sell himself to quickly achieve his desires in a world fluctuating in corruption and degradation. Furthermore, two further negated epistemic modal-worlds expressing Anwar's practical mentality are reflected in "Even those false pretenses, he's not good at them, and doesn't even seem to care". These worlds show Anwar's well understanding of the materialistic and rat-race world he is

living in. Unlike Elwan and Randa, he is a man devoid of feelings and emotions. He only knows exactly his aims and works hard to achieve them by any means. This man is a typical representation of the materialistic world Randa is experiencing.

The second half of the excerpt mainly discloses Randa's psychological reactions towards these revelations: "He's a total surprise to me, a colossal surprise which strikes me like a thunderbolt" and "I soon experienced an inconsolable sense of disappointment". These epistemic modal-world uncover Randa's frustration because her marriage with a weak, corrupt and disrespectful person hiding behind a façade of being a rich and nice boss. Besides, Randa's sense of failure in the correct evaluation of her losses is expressed in another epistemic modal-world triggered by the modal auxiliary "maybe" in "Or maybe things are even worse than that". This world may further reveal her confusion which prevents her from correctly evaluating the situation. Moreover, Randa's understanding of her wrong thoughts about the aim of Anwar's marriage with her is stored in an epistemic modal-world as well. It is cued by the lexical verb "think" in "I was deluded into thinking that I was, to say the least, an end and I now discover that I am no more than simply a means to an end". Randa then closes the extract with two extra epistemic modal-worlds: "and soon informed me that <u>he could no longer</u> postpone his evening duties and <u>that I would myself</u> have to be responsible for receiving and entertaining guests". These worlds further emphasize the practicality of Anwar Allam which helps him to be financially secure and to be able to move up easily to the upper-class community.

The salient metaphor analyzed in this excerpt is Randa's utterance "I had sold myself for nothing". In this example, the notion of Randa's selling of herself without achieving any gains may have the implicature that she enters into a transaction in which she loses her self-respect. Taking the context of this metaphor into account, this transaction refers to Randa's marriage with Anwar Allam. The notion of Randa's "loss" in this marriage transaction emerges in a

conceptual blending network consisting of two input spaces, a generic space and a blended

space (see Figure 11).

Generic Space

Individuals

Type of agreement

Input Space 1: Marriage Space

Marriage

Randa

Anwar Allam

Input Space 2: Slavery Space

Transaction

Odalisque

Master

Blended Space

Marriage – transaction

Randa – odalisque
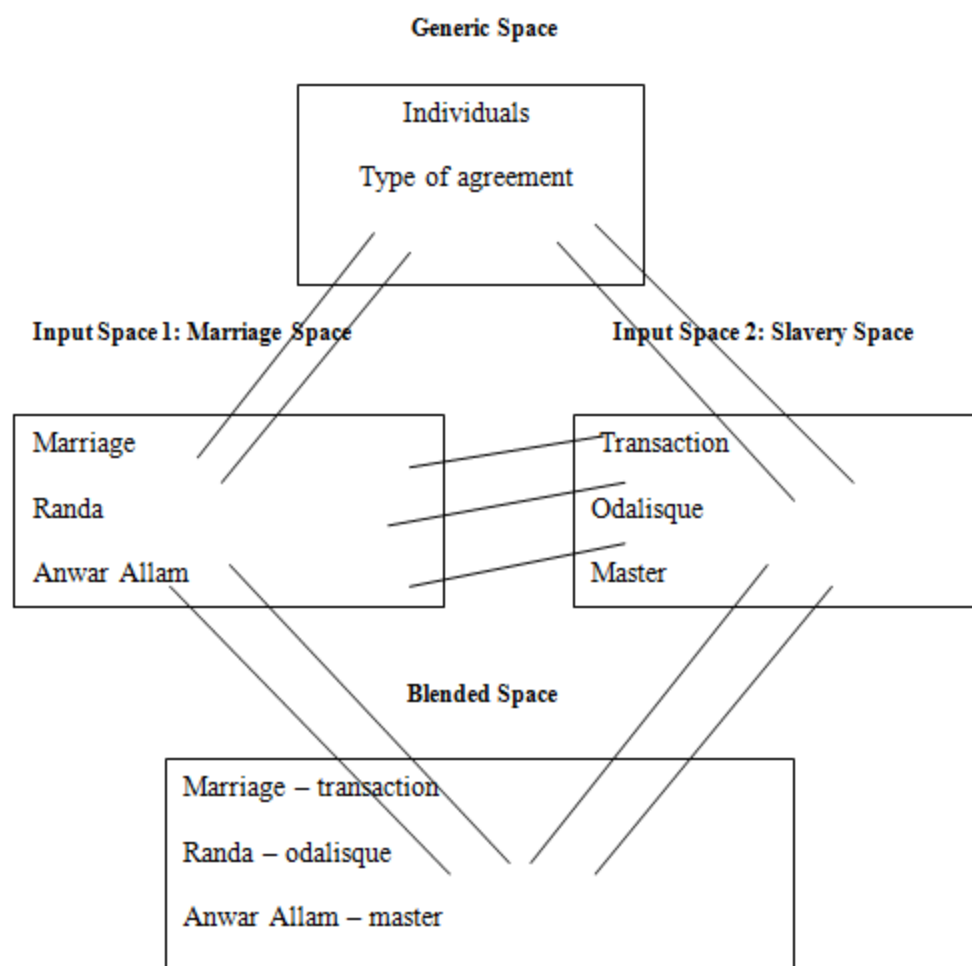
Anwar Allam – master

Figure 11: A conceptual integration network of "I had sold myself for nothing".

Input space one, on the one hand, represents the scenario of Randa's marriage with

Anwar Allam. Input space two, on the other, introduces the scene of a rigid business

transaction in which a woman marries a man for money regardless of love or respect. The

generic space combines what the inputs have in common; i.e., the notion of some individuals

who are engaged in a specific kind of agreement. We have a blend in which Randa loses her

dignity and pride: she is a wife who outwardly seems to enjoy a prestigious life and high social status with a successful husband. Yet, inside the house, Randa feels like a slave. She is humiliated and inferiorized by her husband who shows no passion or respect. As a sensitive, successful and independent woman, Randa regrets marrying Anwar. She confronts herself that she did a mistake. As her spiritual and emotional love relationship with Elwan fails, Randa follows the other extreme choice of calculated marriage relationship without passion. Yet, she fails as well. The business deal fails. This emergent structure is in part constructed through the composition of counterpart elements inside the blended space. In the blend, identity mappings connect Randa to an odalisque or a mere body and Anwar Allam to a master/owner. Besides, marriage and the business transaction are linked by analogy mappings. These mappings enable the reader to conceptualize Randa's marriage as a business deal. As Anwar gets what he wants from this business deal, Randa struggles to meet her needs, duties and expectations. Moreover, the blend receives selective projection from the inputs and develops a unique inference. The first input space which is the domain of marriage projects the new social status of Randa as a wife. The second input space projects the idea of sexual subjugation and inferiority as Anwar has sexual rights that Randa has to fulfill regardless of her own desires. Such sexual duties form the blend where they are integrated with the marital life scenario. By running the blend, thus, a hybrid identity of Randa is represented, namely, the wife-slave Randa. Randa's experience with Anwar is not exceptional. Rather, thousands of Egyptian women suffer the same problem. According to Ammar (2006), almost 27% percent of Egyptian women live harsh family lives and face domestic violence, but they do not ask for divorce because of "their social and economic security" and do not report violence because "judges and lawyers are part of a culture that tolerates violence against women" (p. 250). Randa's divorce is, then, a great challenge to her society and its values and beliefs. Here, the novel sheds light on women's causes and

positions in society that are still marginalized in relation to projects of cultural and economic development in the country. Randa struggles to make her voice heard after realizing that the successful and rich man that she has married is, like many of his counterparts, backward when it comes to women's position and their role in society. Egypt moves from a socialist regime, to a modern capitalist one, but cultural stereotypes and binaries between the rich and the poor, between men and women and between authority and common people persist.

IV.3. Concluding Remarks

In this chapter, the compressive analysis of Mahfouz's *The Day the Leader Was Killed* combining Gavins' Text World Theory and Fauconnier and Turner's Blending Theory to connect the macro and micro meanings in the text produces three main outcomes. Firstly, the conceptual blending analysis of the sentence-level metaphors has proven to be significant in deciphering the national and particular socio-cultural and political particulars of the Egyptian society in 1980s and thus offers a multi-dimensional and deeper understanding of the text-world of the novel, particularly to international readership. The blending analysis of metaphors opens new dimensions through which readers can conceptualize alternative realities with new emergent meanings not provided by the text-world framework. For example, in the metaphor "we sank in a whirlpool of a mad world" in the first extract, Egyptians are conceptualized as swimmers in a sea fluctuating in corruption and panic rising in prices where survival is only for the rich or upper-class citizens. Middle-class Egyptians thus are conceptualized as individuals who are in their way to doom. Likewise, in the second metaphor in the same extract, readers are able to understand Elwan and Randa's love in terms of agriculture and land irrigation with Elwan as the dam that blocks Randa's way for material prosperity and welfare. The same criteria have become evident in the analysis of the extracts that follow.

Secondly, since readers' background knowledge, familiarity with the novelist's discourse-world and context are very important factors in the interpreting and constructing the novel's text-worlds and its figurative languages such as metaphors, combining Text World Theory and Blending Theory is a useful and fruitful critical approach. It encourages an interactive text-reader relationship through highlighting common realities and alternative worlds in *The Day the Leader Was Killed,* for example. Finally, the completion stage in arriving at the emergent structure of metaphorical blends is not necessary since readers' background knowledge has already been activated at the macro-level text-world analysis. The findings of the analysis of the present and two preceding chapters in addition to some suggestions for further research are brought together in the next and final chapter of this thesis.

CHAPTER V

Conclusion

In this thesis, I have used Text World Theory and Blending Theory in order to test the virtues of each for the analysis on both macro and micro levels of Egyptian novels. I have then developed an integrated framework that works toward a comprehensive approach that offers deeper analysis of literary narratives. The multi-layered, macro process of text interpretation inherent to Text World Theory relates the literary text and its wider context to a deeper, informative and interactive understanding of narrative texts through the creation of text-worlds or mental representations that relate readers and narrative texts on the one hand, and texts and their historical, cultural and social contexts on the other. Unlike Text World Theory, Blending Theory investigates stylistic elements such as metaphors as instigation for deeper understanding of the hidden meanings and messages of the literary narrative. In line with previous studies which combine Text World Theory and Blending Theory, the thesis offers a potentially productive and fruitful approach on the cognitive and linguistic levels.

This thesis has drawn heavily on Text World Theory and Blending Theory, arguing that the application and combination of these two theories to different Arabic literary works help develop sophisticated and accurate insights about the literary representations of the formation and resistance against hegemonic forces such as patriarchy in modern Egypt. The thesis particularly emphasizes the emergence of the oppressed and the marginalized as threatening forces of violent and nonviolent change and resistance against oppressive individuals and structures in Egypt.

In this final chapter, I provide a summary of the central findings of the analysis conducted in Chapters 2, 3 and 4 (section V.1). I follow this summary of findings with an

outline of the limitations of the study and some directions for future research in sections V.2 and V.3 respectively.

V.1. Summary of Findings

This thesis has aimed to answer three research questions through a detailed analysis of a selection of contemporary and modern Egyptian novels. Addressing research question (1): "How does Text World Theory help readers of Alrawi's *Book of Sands* process and comprehend the novel as a conceptual structure consisting of different layers?", Chapter Two outlined the first theoretical framework adopted in this thesis, namely, Text World Theory (Werth, 1999; Gavins, 2007) and applied it to Karim Alrawi's *Book of Sands*. This detailed application of Text World Theory showed that the novel perfectly exemplifies a productive, interactive conceptual interpretation of the text. However, our analysis also shows the limits of Text World Theory.

Chapter Two reaches the conclusion that Alrawi's *Book of Sands* utilizes literary stylistic devices such as metaphors (section II.3.3) and allusions to Borges' *The Book of Sand* to symbolically represent a wide range of vulnerable enactors including babies, mothers, political prisoners, and housewives in a revolutionary Arab country, presumably Egypt. All these different enactors realize that political, religious and socio-cultural patriarchy and oppression intersect, relating their personal and political sufferings. All enactors are in a process of continuous struggle, regret and discovery and so dominant feelings in the novel are confusion, conflict and change. For example, in the metaphor "babies decide not to be born" (p. 1), I argue that Alrawi shows fetuses as reflecting ironic, conflicting feelings of both defeat and resistance. Though inherently vulnerable and powerless, fetuses in this novel determine to defy all expectations and refuse to be part of an unsafe world. I noted that Werth's text-world framework is not well-equipped to tackle three important aspects of this

metaphor. Firstly, it is unable to elucidate the way in which irony is constructed in the metaphor and the aim behind its construction. For Werth, this metaphor is "a mere poetic choice" but in this case the metaphor is an essential part of the morale and the plot development of the novel. The fact that babies revolt against the effects of the intersection of political and religious dictatorships in Egypt sums up political dilemma in many Arab countries which lack real political opposition.

Secondly, Werth neglected the third new dimension of metaphors he argued for, which is the blended space created by superposing various experiences resulting from metaphors. In Alrawi's novel, these experiences are embodied by the conflation in the metaphor of the babies and the chaotic society. Yet, Werth ignores the third blended space created, which in the novel results in the emergence of resistance. Despite of unbearable oppression and depression, babies symbolize determination and hope in the face of subjugation and destruction. Thus, Werth's approach is not able to show the new meanings emerging from the amalgamation of the two types of experience composing a metaphor. I claimed in Chapter III that Fauconnier and Turner's (2002) Blending Theory is better suited to fill the gaps in Werth's approach to metaphor.

Nonetheless, Chapter Two further proved that adopting Text World Theory as a theoretical perspective has many advantages. For instance, it revealed how the division of the novel into three conceptual layers (discourse-world, text-worlds and sub-worlds) aids the reader to fully comprehend the narrative starting from its real-world surroundings moving to its text-worlds and the text-worlds' enactors' aspirations, worries, wishes, etc. Besides, it showed the importance of readers' background knowledge and personal information in correctly interpreting the novel's text-worlds. This is evident in the case of *Book of Sands* where readers' background information about the Arab Spring and the Egyptian culture helps them understand the text's political, religious and social connotations. Moreover, I indicated

that Alrawi succeeds in establishing a high degree of reliability between the omniscient narrator, who is considered by Gavins (2007) as a discourse-world participant, and readers. This has been achieved through the lack of modality from the opening page of the novel together with the use of the present tense which provides the reader with a vivid picture of the novel's incidents and creates a sense of immediacy between the omniscient narrator and readers. Furthermore, the analysis revealed that readers' implication in the novel's text-worlds is guided by textual and non-textual factors. This has become evident in the scene of Mona's female genital mutilation where it has been found that readers' involvement in Mona's text-world is represented by textual elements such as the existence of the proper name "Mona" and non-textual elements such as the readers' gender and background information. For instance, male Egyptian readers are not likely to project themselves into Mona's position, as clitoridectomy has been normalized as a cultural practice in most Arab countries. In addition, I conclude that foreign readers are more likely to empathize and partake in Mona's text-world precisely because female genital mutilation is not part of their culture. Nonetheless, the analysis of *Book of Sands* shows that Text World Theory has a major disadvantage in that it cannot account for the world-switches created in present-tense, non-fixed focalization narratives. Thus, I introduced the notion of an internal focalized world-switch as a replacement of a world-switch constructed in present-tense, non-fixed focalization novels.

Chapter III aimed at showing how Fauconnier and Turner's (2002) blending theory was successful in accounting for metaphors in Al Khamissi's *Taxi*. It also aimed to reveal how the humorous and / or ironic meanings which were initiated in the blended space via a clash between two contradictory or incongruous scenes were used as a means of criticism to some conditions in the Egyptian society at Mubarak's era. This has been achieved through the application of Blending Theory to eight sentence-level metaphors in *Taxi* uncovering some socio-political, cultural and educational problems Egyptians suffered during Mubarak's rule.

The blending analysis of metaphors in *Taxi* showed the suitability of conceptual blending theory to interpret sentence-level metaphors as well as to show how the humorous and / or ironic meaning of each metaphor emerged. The analysis indicated that the conflicting scenarios constituted within the blend, together with the incongruity between expectations and reality and between some lexical items, are the main initiators of humor and / or irony in such metaphors. Besides, blending theory analysis of such metaphors validated the theory's capacity in accounting for the purpose of metaphors which was communicated through the creation of humor and / or irony. The aim of those humorous or ironic metaphors was to criticize some political and social ailments in Egypt. Metaphors and their ironic interpretations therefore emerge as a useful means to reflect the stance and point of view about the many problems in Mubarak's government and his regime.

The excerpts offered to show the irony and humor resulting from such metaphoric blends include examples that reveal a critique of Mubarak's repression of demonstrators and citizens, and the management of hunger as a tool of state oppression in Egypt. Other metaphoric blends produce a critique of the negative effects of advertisements on citizens' social lives through the comparison between advertisements and wars; they criticize Mubarak's Emergency Law, the government's disrespect of people's mentalities at the time of crises, the failed public education system, the regime's use of the media to censor people's freedom of expression, and the burden of excessive bureaucracy.

Moreover, the emergent structure or new meaning created in the blended space helped readers understand the nature of the problems that Egyptians endured and the way in which Mubarak's regime was governing the country. For instance, the blended spaces in the following three metaphors interconnect to give a solid vision of oppression and resistance in Egypt. The first is the ironic, humorous blended space of the metaphor "a government without knees", that offers strong double socio-political criticism, condemning the

interdependency of political patriarchy and people's passivity. This blended space of socio-political criticism and people's passivity is further clarified in the metaphor "they planted hunger in the belly of every Egyptian". Here, economy is a strong new space of oppression and criticism to silence and subjugation of Egyptians. Another relevant metaphor is "adverts are out to destroy society". The blended space in this metaphor shows Mubarak's regime as shameless and apathetic. Thus, the blended spaces in the three metaphors generate another blended story, pointing to the reasons why hatred, anger and desperation grow within Egyptians and work like a fuel for revenge and revolution.

In addition to this, the background space I attached to the conceptual integration networks turned to be useful in helping the reader contextualize the selected metaphors and so facilitated his conceptualization or understanding of the connection between the inputs and the arrival at the emergent structure.

Chapter IV combined the macro-level text-world analysis with the micro-level blending analysis of metaphors to provide a detailed examination of Mahfouz's novel *The Day the Leader Was Killed*. I demonstrated the suitability and usefulness of combining Text World Theory and Blending Theory in developing a holistic critical method, which introduces a deeper understanding of the hidden cultural, economic and sociopolitical issues in *The Day the Leader Was Killed* and enabled me to examine the text on both discourse and sentence levels.

On the basis of my analysis of *The Day the Leader Was Killed* in Chapter IV, I argued that the sentence-level blending analysis of metaphors turned to be effective in uncovering some cultural, socio-economic and political issues under Sadat's Egypt and therefore helped the macro-level Text World Theory analysis in representing a detailed and deep understanding of the novel's text-worlds, especially for international readers. The conceptual blending analysis of the selected metaphors enabled readers to conceptualize nuances of

meaning not provided by the text-world approach and directed readers' attention to new aspects and realities in the novel and so aided the text-world framework in solving the complexities and intricacies of *The Day the Leader Was Killed.* Besides, I argued that because readers' background information and familiarity with the novelist's immediate situation are essential elements in correctly explicating and creating the novel's text-worlds and metaphors, the integration of Text World Theory and Blending Theory is a useful and fruitful critical method. This approach then leads to a successful interaction between the reader and the text on both macro and micro levels and so enables the reader to illuminate some political, social and economic realities and alternative worlds at the days of Sadat revealing how political-economic oppression and hierarchical open-door policy intensify gaps between social classes. Poor and middle classes struggle to make ends meet, while the Egyptian state withdraws from the socialist policies to the open economy. Finally, I argued that since Text World Theory provides the general setting and background information for the novel's scenes, Fauconnier and Turner's completion stage of producing the emergent meaning in the selected metaphors becomes of less importance to the reader. For example, readers' background knowledge about Sadat's open-door economic policy which has already been presented in the macro text-world analysis makes it unnecessary for readers to process the completion stage of the metaphor "We sank in a whirlpool of a mad world" since this stage of arriving at the emergent meaning does not add any further or new information to readers to understand the metaphor.

IV.2. Limitations of the Study

Like other research studies, this thesis has limitations. Since both Text World Theory and Blending Theory emphasize the importance of context and the reader's background knowledge and familiarity with the authors in the construction of text-worlds and blends, the

interpretation of the novels' text-worlds and metaphors may differ from one person to the other. Turner (1996) argues that "The degree of blending is up to the reader" (p. 92) and Werth (1999) claims that "every individual will build up a slightly different text world from the same discourse input" (p. 20). This makes it difficult to generalize the findings of the study.

Besides, due to limitations of time and space, I had to focus my analysis on only three novels tackling the consecutive Sadat, Mubarak and post-Mubarak periods. Therefore, the political, social and cultural aspects of each period are transmitted from single perspectives, i.e., the perspectives of authors Karim Alrawi, Khalid Al Khamissi and Naguib Mahfouz. The addition of other narrative texts that deal with the same periods in the history of contemporary and modern Egypt could enable a comparison between multiple perspectives of different writers for the same historical period. Moreover, I have found that the application of the blending framework to some metaphoric expressions was too complex. Therefore, I have concentrated on examples which can be approached using blending theory.

Furthermore, this study attempts to offer a critical approach to the analysis of Arabic novels on both macro and micro levels. For this reason, I have concentrated on metaphors and limited aspects of the selected literary texts. Further studies could focus on other literary aspects, and explore different linguistic, cognitive and theoretical aspects of Arabic literature.

IV.3. Suggestions for Future Research

The central aim of this thesis has been to develop a comprehensive approach for a deeper understanding of the selected Egyptian novels on both macro and micro levels. Based on the findings of my analysis, I introduce a number of avenues for future research in this section.

Firstly, in this thesis, I have applied Text World Theory and Blending Theory to the English translation of Arabic texts such as *Taxi* and *The Day the Leader Was Killed*. An interesting line of future research would imply the application of these theories to the Arabic version of the same novels as well as to other Arabic novels of different authors. In her analysis of Spanish and English spoken narratives using the text-world framework, Lugea (2016a) notes that in spite of Werth's argument that Text World Theory is a comprehensive approach that can account for all kinds of discourse, "he makes no mention of how it can be used to analyze a language other than English. Although it was designed in and for English, there is nothing to suggest that Text-World Theory should be a solely monolingual framework: it is founded on properties which are manifest in all languages" (p. 9). Thus, in line with other studies (Lugea 2016a; Mahmoud 2018), extending the application of Text World Theory and Blending Theory to other languages and cultures would enrich the field of Cognitive Stylistics. Additionally, the application of both theoretical frameworks to other languages and cultures can function as a departure point for future research in Cognitive Stylistics and translation.

Secondly, the data of the study which covers three consecutive periods (i.e., Sadat's, Mubarak's and after Mubarak's) could be expanded to encompass more periods in the history of contemporary Egypt. Such consecutive periods reveal how political corruption and economic inequality accrue, leading to the 2011 revolution, the lack of effective political opposition, and increasing levels of poverty. Besides, I concentrated my analysis on a limited number of extracts and metaphors from *Book of Sands*, *Taxi* and *The Day the Leader Was Killed* which concisely reveal the interconnected political and social concerns in the three texts. Analyzing other extracts and metaphors from my data could be a venture which can be done in further research. Thirdly, both stylistic toolkits (Text World Theory and Blending Theory) could be extended to analyze genres other than novels, for example, Arabic plays,

short stories, poetry, etc. Moreover, applying a combination of Text World Theory and Blending Theory to Arabic literature can open new spaces for further comparisons between Arabic literature and world literature at the linguistic and thematic levels. For example, Alrawi's allusion to Borges' *The Book of Sand* inspires further explorations of the intertextuality between the two texts and the two different worlds the novels represent. Hence, it encourages further explorations of multiple perspectives on common human experiences worldwide.

Fourthly, one of the aims of applying blending theory in Chapter III was to show how humor and / or irony are created in metaphorical blends. This therefore has been achieved on the sentence level. Future work is needed to account for the suitability of blending theory to reveal the way in which humorous and / or ironic meanings are constructed in longer stretches of discourse or in the text as a whole. Finally, in this thesis, I show that the authors of *Book of Sands*, *Taxi* and *The Day the Leader Was Killed* use metaphors to allude to political, social, economic and religious problems or issues in Egypt. Hart (2011) argues that metaphor "has recently received significant attention from a Cognitive Linguistic perspective where it has shown to be an important device in covertly ideological or persuasive communication" (p. 273). As a vantage point for future research, metaphors in the three selected novels can be examined in relation to ideology showing how metaphors shape or reflect the ideological patterns in the Egyptian society. For example, metaphors from *Book of Sands* such as "the pain of the cut, like needles to her brain" describing Mona's genital mutilation, and from *The Day the Leader was Killed* such as "Are we to let it ruin them both?", share a concern with gender stereotypes in Egypt. Mona's brother in the first metaphor and Randa's mother in the second metaphor control Mona's and Randa's bodies, respectively, and affect their psychology and future. Despite the time gap between the Mona,

who lives in 21ˢᵗ-century Egypt, and Randa, who lives in late 20ᵗʰ-centruy Egypt, women are still treated as subaltern and victimized by backward cultural and gender stereotypes.

In this regard, this thesis has combined Text World Theory and Blending Theory to offer different readings of the relationship between historical changes and literary production in modern Egypt. Future research may build on the findings of this thesis by producing further theoretical combinations and readings.

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