

Grotesque in Mahfouz's *The Thief and the Dogs*: A Cognitive Stylistic Analysis

Ghada Abdel Aziz Ashmawi

Associate professor at Faculty of Al Alsun- Ain Shams University-
Egypt

Abstract

*This study investigates the conceptualization of grotesque in Mahfouz's *The Thief and the Dogs* (1961). It aims at reaching a better interpretation of the novel and revealing the author's ideology. For this aim, Werth's (1999) *Text World Theory* as a cognitive linguistic model of language processing and Simpson's (2014) *Narrative Urgency* model are used. The novel has four main themes: Alienation, betrayal, anger, and revenge. The results reveal that several sub-worlds are shared in these negative themes specifically Attitudinal, Negation, Deictic, and other sub-worlds. These sub-worlds explain how the text is constructed and how grotesque is conceptualized; hence reaching a better interpretation of such a literary work. The sub-worlds also show that Mahfouz criticizes the socio-economic situation in Egypt after the 1952 revolution through the grotesque characters. Moreover, the Stylistic profile of the Narrative urgency model proves that the text is urgent; hence explaining why we sympathize with the hero although we know that he is a criminal.*

Key words: Cognitive linguistics, Grotesque, Text World Theory, Narrative urgency, Stylistics

الجروتسك في رواية اللص والكلاب لنجيب محفوظ
تحليل أسلوبى معرفى

المستخلص

تبحث هذه الدراسة في مفهوم الجروتسك في رواية "الاص والكلاب" (١٩٦١) لنجيب محفوظ. وتهدف هذه الدراسة إلى الوصول إلى تفسير أفضل للرواية والكشف عن أيديولوجية المؤلف. ولهذا الهدف، تم استخدام نظرية العالم النصي لويرث (١٩٩٩) كنموذج لغوي معرفى لمعالجة اللغة ونموذج سيمبسون (٢٠١٤) للإلحاح السردى. تحتوي الرواية على أربعة محاور رئيسية: الغربية والخيانة والغضب والإنتقام. أظهرت النتائج أن عدة عوالم فرعية تشترك في هذه المحاور السلبية وتحديدًا العوالم الموافقية والنفي والإرشادية وغيرها من العوالم الفرعية. تشرح هذه العوالم الفرعية كيفية بناء النص وكيفية تصويره بشكل غريب؛ ومن ثم التوصل إلى تفسير أفضل لمثل هذا العمل الأدبى. كما تظهر العوالم الفرعية أن نجيب محفوظ ينتقد الوضع الاجتماعى والاقتصادى فى مصر بعد ثورة ١٩٥٢ من خلال الرواية و من خلال الشخصيات التى تتسم بالجروتسك. علاوة على ذلك، فإن الصورة الأسلوبية لنموذج الإلحاح السردى يثبت أن النص ملح؛ ومن هنا يتضح سبب تعاطفنا مع بطل الرواية رغم أننا نعلم أنه مجرم.

الكلمات المفتاحية: اللغويات المعرفية، الجروتسك، نظرية عالم النص، الإلحاح السردى، الدراسات الأسلوبية

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Ghada Abdel Aziz Ashmawi

Associate professor at Faculty of Al Alsun- Ain Shams University-
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1. Introduction

Mahfouz's *The Thief and the Dogs* (1961) is seen as a portrayal of the socio-economic situation in Egypt after the 1952 revolution and the disappointment Mahfouz and many others felt after the revolution. This study analyzes *The Thief and the Dogs* by using Werth's (1999) Text World Theory as a cognitive linguistic model of language processing and Simpson's (2014) Narrative Urgency model to show the elements of grotesque in the novel. The study aims at; showing the significance of the Text World Theory in providing a methodological framework to account for the interpretation of *The Thief and the Dogs* and convey its novelist's ideology; scrutinizing the conceptualization of grotesque via applying The Text World Theory; and finally, proving how the stylistic profile of the Narrative Urgency model makes the reader identify with the preferred narrative outcome of the hero and suspend with the ethical framework.

2. Theoretical Background

2.1 Cognitive Poetics

According to Stockwell (2002), cognitive poetics is "a way of thinking about literature other than a framework in itself" (p.6). Cognitive poetic analysis focuses on the sub-conscious patterns that are exploited in a literary work and that might not even be noticed at all. Hence, suggesting a new interpretation for this work. "Cognitive poetics in this view has a productive power in at least suggesting new interpretation" (Stockwell, 2002, p.7). Consequently, it sets a model for the process through which the reader passes to reach intuitive interpretations and form them into expressible meanings. In addition, it presents the same framework to describe those readings (Stockwell, 2002).

2.2 Grotesque

Grotesque as a literary concept has several definitions and functions. According to Krzychlkiewicz (2003), a grotesque work aims to highlight "the contradictions inherent in life and in people and make the reader aware of the absurdities in the real world" (p. 206). He adds that a grotesque work reveals evil in human-kind like corruption, including the moral one, hatred, and crimes of deceit. On the other hand, Kayser (1981) maintains that grotesque is the loss of identity, the deformity of normal size and shape, and the destruction of personality. McElroy (1989) asserts

that grotesque “provides an outlet for the emotional confusion of modern man” (p.218). He adds that grotesque in modern world is entrenched in the consciousness of man with a degenerate value (McElory,1989). On the other hand, Krzychlkiewicz (2003) believes that grotesque is deeply rooted in the outside world and reflects the actual world.

Concerning the reader's reaction, Ospanova et al. (2024) maintain that grotesque is a style in art and literature where readers have two contradictory feelings at the same time and Borough (1965) asserts that “we are both fascinated and repelled by grotesque” (p. 73). Moreover, Thomson (1972) argues that grotesque is based on “the paradox of attraction / repulsion” (p. 51).

From the aesthetic perspective, Krzychlkiewicz (2003) maintains that the grotesque work opposes the classical concept of beauty and congruity and introduces its own incongruity as well as the co-occurrence of conflicting elements. This is also applied to the ethical attributes of the created world because grotesque neglects concepts like ‘ideal justice, elevated wisdom, eternal happiness and an orderly universe’ (p. 222). In addition, Kayser (1981) maintains that grotesque characters “can be caricatured representatives of the dominant society” (p. 92). To Kayser (1981), in the grotesque world, man is estranged from his fellow men. The grotesque is a means of social and political critique. It is used to unveil discrepancy, injustice, and misbehavior of various kinds.

2.3 Text World Theory

The Text World Theory is a discourse framework that focuses on how the text is constructed and how the context of text influences its production and reception (Gavins, 2007, p.8). This context includes “all the situational, social, historical and psychological factors which play a curial role in our cognition of language (Gavins, 2007, p. 9).

2.4 Narrative Urgency

Simpson (2014) defines narrative urgency as “the process whereby readers identify with characters and their narrative goals and he explores this concept through a reader response study” (as quoted in Harrison, 2017). Rapp and Gerrig (2006) point out that the reader's conformity with the character's goals can displace the reader's understanding of a moral outcome, because the quiet experience of an ongoing narrative disrupts the ‘good guy / bad guy’ schema (as cited in Simpsons, 2014). Moreover, they add “that readers tend to identify with characters' goals the more urgently those goals are narrated” (as quoted in Simpson, 2014, p. 4).

3. Methodology

Both the theory of grotesque and The Text World Theory, that accounts for the interpretation of the literary text, are used to prove that

The Thief and the Dogs is a grotesque novel. Moreover, The Text World Theory provides a conceptualization of grotesque in the novel. As grotesque evokes contradictory feelings of aversion and sympathy, the Stylistic Profile of Narrative Urgency model proves how the reader sympathizes with Saiid although he knows that Saiid is a criminal.

3.1 Mahfouz and *The Thief and the Dogs*

Naguib Mahfouz (1911 – 2006) is the most famous novelist in Egypt. He won the 1988 Nobel Prize in literature. In his works, he focused on the socio-political scene and the failure of the leaders to accomplish change on the political and social levels, especially after the 1952 revolution in Egypt. He was concerned with the need to confront his country's problems. *The Thief and the Dogs* (1961) displays the emotional sufferings of Saiid Mahran who is over-whelmed by anger and an iron-will to revenge on his traitors. Mahfouz was preoccupied with Saiid as a social being who lives in hostile political and social conditions. He was also concerned with the gap between the individual consciousness and the hostile external reality. Such a gap created Saiid's feeling of alienation (Hezam, 2016). After spending four years in prison, the young thief was released to face drastic changes; Egypt witnessed the 1952 revolution and his wife and his assistant, who ratted him out, got married. Moreover, his mentor Raouf Elwan, who was a revolutionary citizen and who convinced Saiid that stealing rich people was a legitimate act, became a rich man and an important journalist who did not want to know Saiid Mahran anymore. Raouf represented changes in the Egyptian society after the 1952 revolution, that's why Saiid tried to kill him but he failed. Another major character in the novel is the Sufi Sheikh Ali El Guneidi who represents the psychological separation from the outside world. He was Saiid's first and last resort. When Saiid was young, he used to go to Sheikh Ali with his father to attend religion classes and when Saiid's daughter rejected him, he went directly to the Sheikh's house. Meanwhile, Mahfouz used Sheikh Ali to reveal the uselessness of the religious solutions at that time.

3.2 Text World Theory

According to Werth (1999), when someone takes part in a discourse, a configuration of conceptual worlds, known as text worlds, is constructed (p.7). The analysis of the Text World Theory starts by separating discourse into three levels. The first level is the discourse world, which contains two or more participants that take part in a language event. These participants may share the space or they may be separated in both time and space to perform coherent and cooperative communication in which they use their memories, intentions and

motivation (Gavins, 2003; Werth, 1999). The second level of analysis is the Text World. It is a mental representation which participants construct to understand discourse. Texts provide two types of information in the minds of the discourse-world participants. The first is the world-building elements which specify the background of the events in the discourse (Gavins, 2003). There are several types of world builders like spatial locatives and adverbs, demonstratives, verbs of motion, temporal locatives and adverbs, variations in tense, definite articles, noun phrases, and personal pronouns (Gavins 2007; Werth 1999). The sentient entities that participate in the text world are referred to as participants (Werth, 1999), while those that exist in the text worlds are referred to as characters by Werth (1999) or as enactors by Gavins (2007).

The second type of information is function advancing propositions. According to Gavins (2007), function advancing propositions are defined as “those items in a text which can be seen to propel the discourse forwards in some way” (p. 61). Gavins (2007) uses Systemic Functional Linguistics (Halliday, 1994) to describe the processes signaled by function advancers. These processes are material processes, mental processes, relational processes, verbal processes, behavioral processes, and existential processes. There are three kinds of mental processes: perception, cognition, and reaction. Relational processes are classified into three kinds: intensive, possessive and circumstantial. Finally, existential processes mark the presence of certain elements in the text-world (Gavins, 2007). Function advancers in narrative are seen to be plot-advancing while in descriptive passages they can be scene-advancing, or person-advancing, or in instructive texts, they may be goal-advancing (Werth, 1999). It is noteworthy that these processes are referred to in the stylistic profile analysis to avoid repetition.

According to Werth (1999a) the third level of analysis is the Sub-Worlds. It is the third conceptual layer of the Text World Theory. It is part of a text world which is outside the deictic definition of that world (p. 194). Werth (1995a, 1995b, 1999) distinguishes between participant-accessible sub-worlds and character-accessible sub-worlds. Participant-accessible sub-worlds are those “in which the basic text world parameters remain as they are, but the participants temporarily depart from them” (Werth, 1999, p. 215). On the other hand, character-accessible sub-worlds are those in “which the text-world parameters are departed from under the responsibility of a character” (Werth, 1999, p. 215).

Gavins (2001, 2003, 2007) renamed these sub-worlds as either world switches or modal worlds. Sub-worlds are worlds that originate from text-worlds. They also contain world-builders and function-

advancers. According to Werth (1999), these sub-worlds are signaled by the presence of modality, negation, hypotheticality, focalization and spatiotemporal shifts in the text. There are three main categories of sub-worlds: DEICTIC SUB-WORLD, ATTITUDINAL SUB-WORLD and EPISTEMIC SUB-WORLD. DEICTIC SUB-WORLDS are obtainable from the discourse world. They are constructed when the deictic parameters of the text world change. The typical form of the DEICTIC sub-world is Flashbacks. They frame earlier situations in the same text-world. They may contain spatial and temporal variations, but it is time variation which is a crucial factor (Werth, 1999). Another form of DEICTIC sub-world is Direct Speech Sub-World that is characterized by changing the time of the text world. The third form of DEICTIC Sub-World is the Free Indirect Thought (FIT) or Free Indirect Discourse (FID) (Werth, 1999). Attia (2003) maintains that Thought Presentation in its various forms should belong to ATTITUDINAL Sub-World based on Werth's definition of an ATTITUDINAL Sub-World "in which we are in a sense vicariously experiencing the mental world of a character" (Werth, 1999, as quoted in Attia, 2003).

ATTITUDINAL Sub-Worlds cover three important conceptual activities which are Desire, Belief, and Purpose. The world building elements for the **Desire** Sub-worlds are predicates such as 'wish', 'want', 'hope' and 'dream'. **Belief** Sub-Worlds are created when a character or a participant expresses a belief in a proposition using predicates such as 'believe', 'know' and 'think'. **Purpose** Sub-worlds relate to the intentions or purposes of characters at particular points in a text (Werth, 1999).

As for EPISTEMIC Sub-Worlds, they cover remoteness and hypotheticality on the one hand and the scale of certainty and impossibility on the other. Conditional constructions, i.e. if clauses and indirect speech, are typical examples of hypothetical sub-world builders (Werth, 1999). Modality falls under the category of interaction between the participants and the text. It is closely related to the speaker's assessment of elements such as: truth, probability, and reliability where the speaker can emphasize his or her assessment through using a number of specific linguistic possibilities in all languages (Werth, 1999).

Werth (1995a, 1995b, 1999) introduces other types of sub-worlds like Negation Sub-World, Pending Sub-World, and Metaphor Sub-World. The researcher adds the Restriction Style Sub-World specific to the Arabic language. According to Werth (1999), Negative Sub-Worlds represent "defeated expectations where the expectation is explicitly present in the common ground" (p. 253). A Pending Sub-World is created by the use of an interrogative form. Metaphor and Metonymy Sub-Worlds

are those “created with figures of speech” (Werth, 1999, pp. 323 – 324). It is noteworthy that the researcher uses Werth’s model of the Text World Theory because its structure suits the Arabic language structure.

3.3 Narrative Urgency

In his article “Just what is narrative urgency?” Simpson (2014) develops a model that encompasses three components: a Stylistic Profile, a Burlesque Block, and a Kuleshov Monitor. The researcher examines only one of the three key components of the model which is The Stylistic Profile (SP) as it plays a pivotal role in attaining the research objectives. On the other hand, the other two components, a Burlesque Block and a Kuleshov Monitor, are not relevant to the research objectives.

Simpson (2014) creates a stylistic profile for delivering ‘urgency’ in narrative composition. This profile moves from patterns in the lexico-grammar, through semantic meta-functions, towards more cognitively driven models of narrative understanding. Simpson (2014) maintains that narrative urgency is created through the presence of stylistic features. The first category is related to the organization of the textual metafunction in which the SP involves the use of simple sentences with a single clause. This is presented either as stand-alone orthographic sentences or as clusters in asyndetic coordination. The second category is related to the experiential metafunction in which the transitivity profile that attains ‘urgency’ is that of material processes and behavioral process. Those processes precede the mental ones, that reflect the inner states of cognition and perception, as well as the relational ones. The verbal processes, as a portrayal of speech, are also a feature of narrative urgency. Moreover, what is more specific to the narrative urgency is the mode of speech representation and the verbalized thought. The third category of the SP is linked to the interpersonal metafunction. To render the text urgent, there should be a shift away from the use of modal operators. The SP necessitates a shift away of the epistemic markers as they have a slowing down effect. On the other hand, deontic modality can maintain narrative urgency as it transfers the intensity of a narrative action.

The fourth category of the SP is concerned with the time frame of the narrated action. The story’s time-line is isochronous with its narrating time. An important feature of the SP is that a narrative scene passes on only the core action (Simpson and Hardy, 2008, as cited in Simpson, 2014). The fifth feature of the SP is the particular patterns of dialogue in forms of Speech and Thought presentation. Speech and Thought should be in free forms in Free Direct Discourse or Free Indirect Discourse. The Free Direct mode is presented in the simple polar interrogative, moodless structures, or non-indicative forms like imperatives. The sixth feature of

the SP is its location in the narrative hierarchy. The principles of Text World Theory (Werth, 1999; Gavins, 2007) locate the SP in the cognitive domains of the discourse-world, text-world, and sub-worlds. For narrative urgency to be maintained, the story should be rendered in the primary Text World that is the deictically proximal cognitive reference point i.e. in the main story and not in a negated or counterfactual sub-world that is accessible to one of the enactors in the text world. Simpson (2014) adds that these features are considered to be a collection of stylistic tendencies and not a fixed checklist that every feature should be realized. The researcher adds metaphor and simile as they play a pivotal role in sustaining narrative urgency.

The second component of the model is Burlesque Block (BB). The SP is not responsive to ironically framed forms of comic discourse. It is noteworthy that this component is not used in this study because the discourse in *The Thief and the Dogs* is neither ironic nor comic. The third component of the model is Kuleshov Monitor (KM) named after the Russian film director Lev Kuleshov who made an experiment in 1917 that investigated audience reactions to a sequence of edited footage (Levaco, 1974; Pramaggiore and Wallis, 2005, as cited in Simpson 2014). This component is not used in the current study because it does not test the psychology of reader's preferences for narrative outcomes. Hence, the SP of narrative urgency makes the reader identify with the preferred narrative outcome of the character and suspend with the ethical framework and this is very suitable to reveal the grotesque in the novel and explains why we sympathize with Saiid although we know that he is a criminal.

4. Analysis and Discussion

The analytical part is divided into the main themes in the novel: themes of alienation, betrayal, anger and revenge. These themes reveal evil in human kind and represent grotesque in the novel. It is noteworthy that the first two examples are translated by the researcher and some minor changes are made to the translation in the rest of the examples for the sake of the analysis. Each theme, provided by typical examples, is analyzed via applying The Text World Theory that scrutinizes the conceptualization of grotesque and that helps in the interpretation of the novel in general and the relevant theme in particular. Moreover, Saiid Mahran, as a grotesque character, evokes as contradictory feelings of repulsion and sympathy. The analysis of the Narrative Urgency Stylistic Profile follows to reveal how the reader tends to sympathize with Saiid Mahran, identify with his preferred narrative outcome, and suspend with the ethical framework.

4.1 Theme of Alienation:

According to Kayser (1981), grotesque is the loss of identity and the destruction of personality. This is revealed in Saïid Mahran's and Sheikh Ali El Guneidi's sense of alienation. Saïid Mahran embodies the spirit of the age in which he lives. His alienation and fragmented personality are the product of the post-revolution reality. Many sub-worlds are used in conceptualizing the theme of alienation.

Table 1: Sub-worlds frequencies (Theme of alienation)

Type	Sub Type	Frequency
Negation S.W.		24.5%
Attitudinal S.W.	FIT S.W. Purpose S.W.	21%
Deictic S.W.	Direct Speech S.W. Temporal S.W. Flashback S.W.	15%
Epistemic S.W.		14%
Pending S.W.		13%
Metaphor & simile S.W.		7.5%
Restriction Style S.W.		5%

The most frequently used type of sub-world is Negation S.W. It is mainly used to express Saïid's loneliness and alienation. أجدني ملقى في وحدة (I find myself in a dark loneliness with no supporter). Saïid also uses Negation S.W. to express his regret of killing Shaaban Hussien instead of Eleish Sedra. أنا القاتل لا أفهم شيئاً (I am the killer and I do not understand anything). حتى الأموات أنفسهم لن يفطنوا لوجودك هنا (Even the dead will not recognize that you are here). The Attitudinal S.W. is the second frequently used type of sub-world. It is mostly used in the Free Indirect Thought mode. Attitudinal S.Ws. are also revealed in the use of the Purpose S.W. (Hide in the dark). This sub-world is used when Sheik Ali El Guneidy gives orders to Saïid to find a solution in religion. There are three types of the Deictic S.W.: The Direct Speech S.W., the Flashback S.W., and the Temporal S.W. that are discussed in detail in the following examples. Epistemic Sub-Worlds are used to express Saïid's feelings of bitterness, alienation, and his will to revenge. Pending S.Ws. are used to express Saïid's feeling of regret of killing an innocent person and missing Eleish, Nabawiyya, and Raouf. هل تصورت ان تقتل بلا سبب وأن (Have you ever imagined to be killed instead of Eleish, Nabawiyya, or Raouf). The Metaphor and Simile S.Ws. are used to express his confusion and alienation. (رأسي كخلية النحل).

My mind is like a bee hive (restless)). (He gets drunk with loneliness). Restriction Style S.W. is used to exclude any positive attributes to Raouf. (Raouf is a traitor who thinks of nothing but committing a crime).

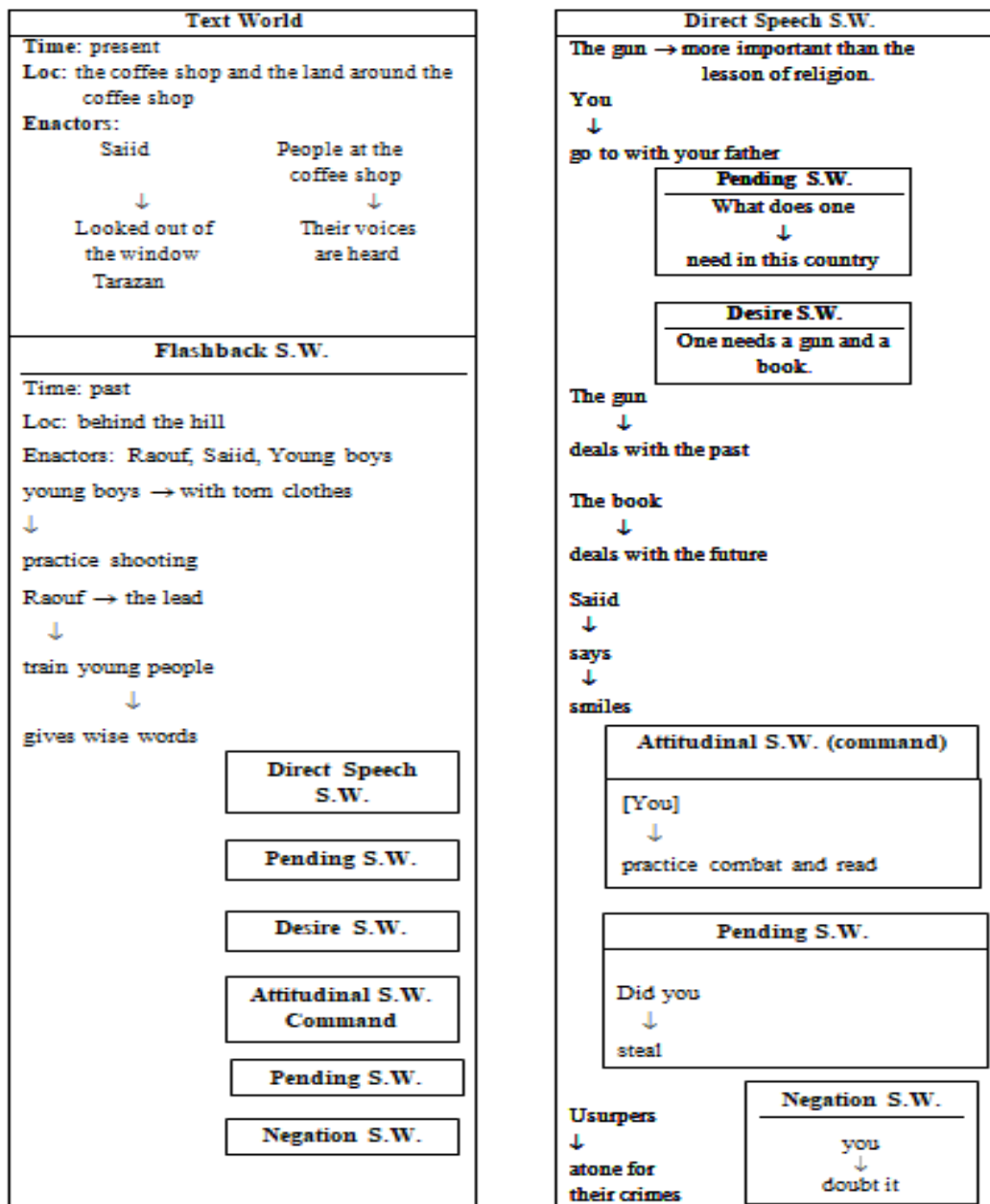
All the above Sub -Worlds help in unveiling the author's ideology; Saiid is a symbol of a social class that suffers from anxiety and worry after the 1952 revolution. He believes that religious values cause his alienation especially when he visits the sheikh after his release. He does not feel peaceful and safe as he used to feel when he was young. It was Raouf who convinced Saiid that the religious solution is useless. Mahfouz sheds light on the minor role of religion at that time.

Example 1:

وراء هذه الهضبه التي تقوم عليها القهوه كان فتية يتدربون على القتال بثياب رثه وضمائر نقيه ... وساكن القصر رقم ١٩ على رأسهم، يمرن ويلقى الحكم، "المسدس أهم من الرغيف يا سعيد مهراّن." ... "المسدس أهم من حلقة الذكر التي تجري إليها وراء أبيك"، ويقول أيضاً: "ماذا يحتاج الفتى في هذا الوطن؟ إلى المسدس والكتاب، المسدس يتكفل بالماضي، والكتاب للمستقبل. تدرب وأقرأ." ... وجهه وهو يقهقه في بيت الطلبة قائلاً "سرتك، هل امتدت يدك إلى السرقة حقاً؟ براؤف، كي يتخفف المغتصبون من بعض ذنبهم؟ إنه عمل مشروع يا سعيد، لا تشك في ذلك" (ص. ٤٨).

Behind the hill on which the coffee shop is built, some young boys, with torn clothes and pure conscience, practice combat. The group is led by the resident of castle number 19. He trains the young men and gives some wise words. "The gun is more important than food, Saiid Mahran. ... The gun is more important than the lesson of religion that you go to with your father." He also says "what does one need in this country? A gun and a book, the gun deals with the past and the book with the future. Practice combat and read." ... He guides him and laughs saying: "Did you steal? Did you really steal? Great! Now the usurpers can atone for their crimes, it's a legitimate act Saiid, don't doubt it."

This extract reveals that this novel is a grotesque one as it reveals the ugliness of the society during this period. It also shows that the novel opposes the classical concept of beauty and congruity. Raouf encourages Saiid to steal by telling him that stealing the rich people is a legitimate deed. He also trains him to use the gun. At that time, Saiid Mahran believes that Raouf Elwan seeks ideal justice that a grotesque society lacks.



The above figure represents the text world of the above extract. It is noteworthy that the researcher has chosen to present the sub-worlds in the framing sub-world that includes other sub-worlds. The world builders and the function advancers in the main text world serve to convey the background of this scene. Saiid Mahran is sitting at the coffee shop with Tarazan, the owner of the coffee shop, and he remembers when he used to practice combat. Through the Flashback S.W. which is a Deictic S.W., Saiid remembers when Raouf used to train them to combat. “The gun is more important than food...The gun is more important than lesson of religion that you go to with your father”. This reveals Raouf’s

instructions that made Saiid abandon religion. He is the one who taught him to steal and to kill.

The embedded Free Direct Speech which is also a Deictic S.W. has an embedded Pending S.W. Raouf asks Saiid “what does one need in this country” and at that same time he gives the answer in an Attitudinal S.W.(Desire), “anyone needs a gun and a book. The gun to deal with the past and the book with the future”. This reveals that it is Raouf who urges Saiid to practice shooting to be able to steal the rich people. This is also emphasized by the use of the Attitudinal S.W. (command) in which Raouf orders Saiid to practice shooting and continue to read. Hence, Raouf is Saiid’s mentor whom he follows his instructions. It is Raouf who urges Saiid to reject the suppressing social reality that causes poverty and the social class that misuses power to usurp the country’s wealth. Raouf convinced Saiid that stealing the rich people is a legitimate act that can eliminate corruption and inequality. Through Negation S.W., he told Saiid not to doubt the legitimacy of stealing the rich people. Of course, this represents a defeated expectation and causes Saiid’s cultural alienation. Raouf betrayed Saiid culturally by changing his values and meanwhile he became a member of the rich class. Mahfouz reveals the corruption of the social class that makes use of the 1952 revolution and becomes rich.

In this extract we have two contradictory feelings: one of repulsion due to the ugliness of practicing stealing and shooting, and the other of sympathy because we recognize that Saiid is a victim to Raouf who teaches him theft and murdering. We also tend to identify with Saiid’s narrative outcome because the extract is narratively urgent. The core grammatical indices resonate throughout the passage, simple and compound sentences are used. (يحتاج الفتى إلى المسدس والكتاب ، المسدس يتكفل [One needs] the gun and the book: the gun deals with the past and the book with the future). On the other hand, one complex sentence does not slow the pace of urgency. (وراء هذه الهضبة التي تقوم عليها القهوة كان فتية يتدربون على القتال بثياب رثة وضمائر نقية - Behind the hill, on which the coffee shop is built, the young men were practicing combat with torn clothes and pure conscience). Material processes حلقة الذكر التي تجرى إليها وراء أبيك -The lesson of religion that you go to with your father), and verbal ones (يلقي بالحكم - he gives some wise words) are at the fore. There is a shift away from the use of modal operators except for one ellipted Boulomaic modal operator which does not slow the pace of narrative urgency. (الفتى يحتاج إلى المسدس والكتاب) - [One needs] a gun and a book). As for the Speech and Thought Presentation, the Free Direct Speech tend to dominate where the interrogative form is used, fulfilling

the conditions of stylistic profile. (سرقت؟ - Did you steal?). The imperative form is also used (أقرأ وتدرّب - read and practice) which plays an important part in sustaining narrative urgency.

Example 2

- ألا ترحب بي؟
- ففتح الشيخ عينيه قائلاً:
- ضعف الطالب والمطلوب.
- ...
- فقال بلهجه جديدة شاكية:
- أنكرتني ابنتي وجفلت مني كأني شيطان! ومن قبلها خاننتني أمها مع حقيير من اتباعي؟
- تلميذ كان يقف بين يدي كالكلب وطلبت الطلاق محتجة بسجني؟ ثم تزوجت منه.
- توضأ وأقرأ.
- يتابع الشيخ محاولاته اليائسه داعياً سعيداً إلى الصفاء والنقاء.
- توضأ وأقرأ.
- لم يقبض على بتدبير البوليس؟ كلا؟ كنت كعادتي واثقاً من النجاة؟ الكلب وشى بي بالاتفاق معها وشى بي ثم تتابع المصائب حتي انكرتني ابنتي ...
- فقال الشيخ بعتاب:
- توضأ وأقرأ (ص. ٧٠ - ٧١).
- Don't you welcome me?

- The Sheikh opens his eyes and says: "The pursuer and the pursued are weak."
- ...
- He complains: "My daughter rejects me as if I am a devil. Before this, her mother betrayed me with one of my assistants who used to stand like a dog in front of me. She asked for divorce then she got married to him."
- Ablute and recite the Quraan.
- The Sheikh resumes his desperate attempts inviting Saaid to purify: "Ablute and recite the Quraan."
- I was not arrested by the police detection. I was sure of my safety but the dog, Eleish, and my wife informed the police. Then disasters strike me until my daughter rejects me.

This extract reveals the grotesque in the novel. It introduces incongruity and the co-existence of conflicting elements. This is revealed in the dialogue between Saaid Mahran and the Sheikh. The dialogue reveals the alienation of both Saaid and the Sheikh and their complete separation; hence, revealing the ideology of the author. Saaid is speaking about his wife's betrayal and his daughter's rejection and the Sheikh advises him to ablute and recite the Quran. As grotesque neglects the

concept of elevated wisdom, Saiid as a grotesque character, neglects the words of wisdom of the Sheikh who advises him to recite the Quran.

Text World	Direct Speech S.W.	
Time: present	The sheikh ↓ opens his eyes ↓ says	Pending S.W. — Don't you ↓ welcome me
Loc: The Sheikh's house	Saiid ↓ complains	Metaphor S.W. — weak → The pursuer and the pursued
Enactors: Saiid - the Sheikh	My daughter ↓ rejects me	Attitudinal (Command S.W.) — [you] ↓ ablute and recite
<div style="border: 1px solid black; padding: 5px; display: inline-block;">Direct Speech S.W.</div>	Her mother ↓ betrays me ↓ asks for divorce ↓ marries Eleish	Attitudinal (Command S.W.) — [you] ↓ ablute and recite
	The Sheikh ↓ continues his desperate attempts ↓ invites Saiid to purification	Simile S.W. — She ↓ rejects me as if I am a devil
	I → sure of my safety	Simile S.W. — He → one of my students ↓ stands like a dog
	Eleish ↓ informs the police	Negation S.W. — I → arrested by the police detector
		Attitudinal S.W. — [you] ↓ ablute and recite

The above figure represents the text world of the above extract. The world builders and the function advancers in the main text world and the sub-worlds emerging out of it serve to convey the background of this scene. This scene shows the complete alienation and isolation of both Saiid Mahran and the sheikh. Saiid is in the Sheikh's house complaining about his sufferings.

The main text world contains a Direct Speech S.W. as a framing sub-world that encompasses other sub-worlds. It starts with a Pending S.W. in which Saiid asks the Sheikh if he is not going to welcome him. This shows the alienation of the Sheikh who does not even welcome Saiid and does not show any reaction when he sees him. The Sheikh is the actor of only one material process used, he opens his eyes and recited part of a verse from the Quran.

[يا أيها الناس ضرب مثل فاستمعوا له إن الذين تدعون من دون الله لن يخلقوا ذباباً ولو اجتمعوا له وإن يسلبهم الذباب شيئاً لا يستنقذوه منه] ضعف الطالب و المطلوب (سورة الحج : ٧٣).

[O people, an example is presented, so listen to it. Indeed, those you invoke besides Allah will never create [as much as a fly] even if they gathered for that purpose and if the fly should steal away from them a [tiny] thing, they could not recover it from him.] Weak are the pursuer and pursued (The Qur'an 22:73).

The Sheikh uses intertextuality in a Metaphor S.W. to convey the meaning that both Saiid and the Sheikh are too weak to find a solution for Saiid's problems. In the holy verse, both the 'pursuer', who is the atheist, and the pursued, which is the fly, are too weak. This shows the weak role played by religion during this period. Through the Simile S.W. that intensifies the meaning, Saiid explains that his daughter rejects him, as if he is a devil which shows how disappointed he feels. The Simile S.W. is used to describe Eleish who used to stand like a dog in front of Saiid. This shows the severity of Eleish's betrayal who used to be one of Saiid's assistants. It is followed by one reply that is reiterated three times by the Sheikh where Attitudinal S.W. is used, ordering Saiid to ablate and recite the Quraan which reveals the alienation of the Sheikh and the complete separation of Saiid and the Sheikh. Saiid is speaking about his daughter's rejection and his wife and friends' betrayal while the Sheikh speaks about coming close to God. Thus, the Sheikh speaks about the means to get Saiid out of alienation and anxiety, but Saiid receives them with deaf ears. He is completely absorbed in revenge and the bitterness of betrayal. The Sheikh cannot save Saiid from alienation because he himself suffers from alienation. It is noteworthy that the seeming marginality of the

Sheikh's character reveals the marginality of religion during this period. The Negation S.W. represents a defeated expectation; Saiid asserts that he was not arrested by the police detection but it was Eleish who informed the police about him. Mahfouz represents the Egyptian people after the revolution as suffering from loss and alienation in addition to the economic problems.

As for the Stylistic Profile of Narrative Urgency, most of the dialogue and the narrative part are written in simple and coordinated sentences form. (تلميذ كان يقف بين يدي كالكلب، فطلبت الطلاق محتجة بسجني، ثم) (A student of mine who used to stand in front of me like a dog, then she asked for divorce and she got married to him). The material and the verbal processes are equally used. Each is used nine times which has the most bearing on the make-up of the Stylistic Profile. (كان يقف بين يدي كالكلب - He used to **stand** in front of me like a dog). Negated material processes are also used (لم يقبض على بتدبير البوليس) (I was **not arrested** by the police detection). Saiid said that it was Eleish, his assistant, who informed the police. Hence, Eleish is a traitor and Saiid is a victim. The verbal processes are used by the Sheikh (ففتح الشيخ عينيه قائلاً ضعف الطالب) (The Sheikh opens his eyes and **says** 'weak are the pursuer and the pursued'). This reveals the alienation of the Sheikh and his inability to solve Saiid's problem. It is also used by Saiid (فقال سعيد بلهجة شاكية: أنكرتني) (Saiid **complains**: My daughter rejects me as if I am devil. Before this her mother betrays me with one of my assistants). This reveals that Saiid feels bitter due to his daughter's rejection and his wife's betrayal which causes his sense of alienation. The behavioral process is less frequently used. (أنكرتني ابنتي وجفلت مني) (My daughter **denies** and rejects me). In this extract, there is a shift away from the use of modal operators. As for the Speech and Thought Presentation, the extract is rendered in the Direct Speech. The free direct mode lends itself to non-indicative forms like the imperative (توضاً وأقرأ) (ablute and recite the Quraan) which is used three times by the Sheikh and which Saiid receives with deaf ears. This reveals the separation between Saiid and the Sheikh. The interrogative form is also used (ألا ترحب بي؟) (Don't you welcome me?). The simile renders the extract more urgent because it intensifies the meaning of alienation. (وجفلت مني كأني شيطان) (She rejects me as if I'm a devil.) This reveals that his daughter vehemently rejects him.

Example 3

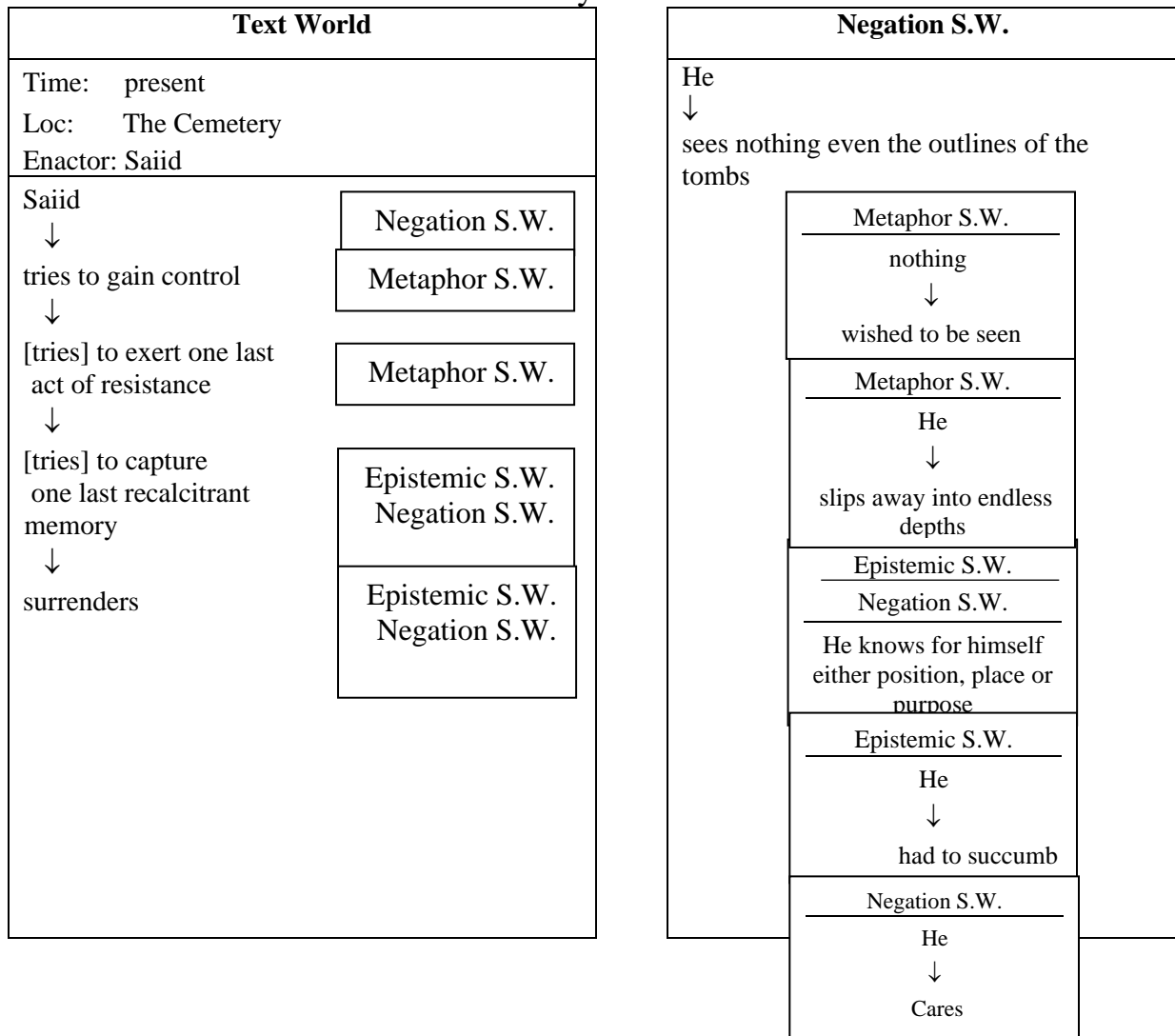
وتكاثف الظلام فلم يعد يرى شيئاً ولا اشباح القبور لا شيء يريد ان يرى. وغاص في الأعماق بلا نهاية ولم يعرف لنفسه وضعاً ولا موضوعاً ولا غاية. وجاهد بكل قوة ليسيطر على شيء ما،

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ليبدل مقاومة اخيره. ليظفر عبثاً بذكرى مستعصيه. وأخيراً لم يجد بدأ من الاستسلام فاستسلم بلا مبالاة ... بلا مبالاة (ص. ١٤٠ - ١٤٣).

The darkness was thicker now and he could see nothing at all, even the outlines of the tombs as if nothing wished to be seen. He was slipping away into endless depths. He does not know for himself either position, place, or purpose. As hard as he could, he tried to gain control of something, no matter what. To exert one last act of resistance. To capture one last recalcitrant memory. But finally, because he had to succumb and not caring, he surrendered. Not caring at all now (Le Gassick & Badawi, p. 68).

This extract reveals that Saiid is a grotesque character as he evokes two contradictory feelings: the feeling of repulsion and that of sympathy. We can see the unresolved clash of the incompatibilities. Although we know that Saiid is a criminal, yet we sympathize with him because he is a victim of his wife and friends' betrayal.



The above extract reveals Saiid's feeling of loneliness and the effect of darkness on his feeling of alienation. This is the final scene in the novel in which Saiid was killed. The extract represents his ultimate feeling of alienation. The world builders represent the background of the scene; the police tried to arrest him in the cemetery and he tried to resist but, finally, he surrendered.

The Text World includes a Negation S.W. that represents a defeated expectation. The narrator reveals the failed attempts of Saiid to see anything even the outlines of the tombs. This Negation S.W. contains an embedded Metaphor S.W. in which Saiid is described as a diver who dives into endless depth. These two sub worlds reveal Saiid's feeling of loss and alienation. The last Epistemic S.W, with an embedded Negation S.W., allows the narrator to comment on Saiid's knowledge and reveals his feeling of despair that drives him to surrender. The Deontic modality is used to reveal that Saiid is obliged to surrender. (وأخيراً لم يجد بداً من) - الاستسلام فاستسلم بلا مبالاة (Finally, he had to succumb and he carelessly surrendered). This also shows how desperate and alienated Saiid is. This type of modality plays an important role in sustaining urgency. The above Sub-Worlds reveal the authors ideology; he represents Saiid, a victim of the political and economic conditions, as a desperate and alienated person who surrenders to the police.

As for the Stylistic Profile of Narrative Urgency, the core grammatical indices resonate throughout the passage; simple and compound sentences are used. (-غاص في الأعماق بلا نهاية ولم يعرف لنفسه وضعاً ولا موضوعاً ولا غاية) - He was slipping away into endless depths and he doesn't know for himself either position, place, or purpose). Material processes are extensively used. (-As hard as he could, **وجاهد** بكل قوة ليسيّطر على شيء ما؟ ليبذل مقاومه أخيرة). he **tried** to **gain control** of something, no matter what. To **exert** one last act of resistance). Even when the mental process is used, it is used to intensify the meaning of darkness and alienation. (وتكاثف الظلام فلم يعد يرى) - شيئاً. (The darkness was thicker now and he could **see** nothing at all). Epistemic modality is used to reveal how alienated and lost Saiid is. (لم يعرف لنفسه وضعاً ولا موضوعاً ولا غاية) - He does not **know** for himself either position, place, or purpose). Moreover, the use of the metaphor intensifies the meaning of alienation. (- و غاص في الأعماق بلا نهاية). (He was slipping away into endless depths).

4.2 The theme of betrayal

The theme of betrayal is shown through Saiid's relationship with his wife Nabawiyya, his assistant Eleish, and his mentor Raouf Elwan. Saiid is driven by hatred and revenge against those who have betrayed him. Many sub-worlds are used in conceptualizing the theme of betrayal.

Table 2: Sub-worlds Frequencies (Theme of Betrayal)

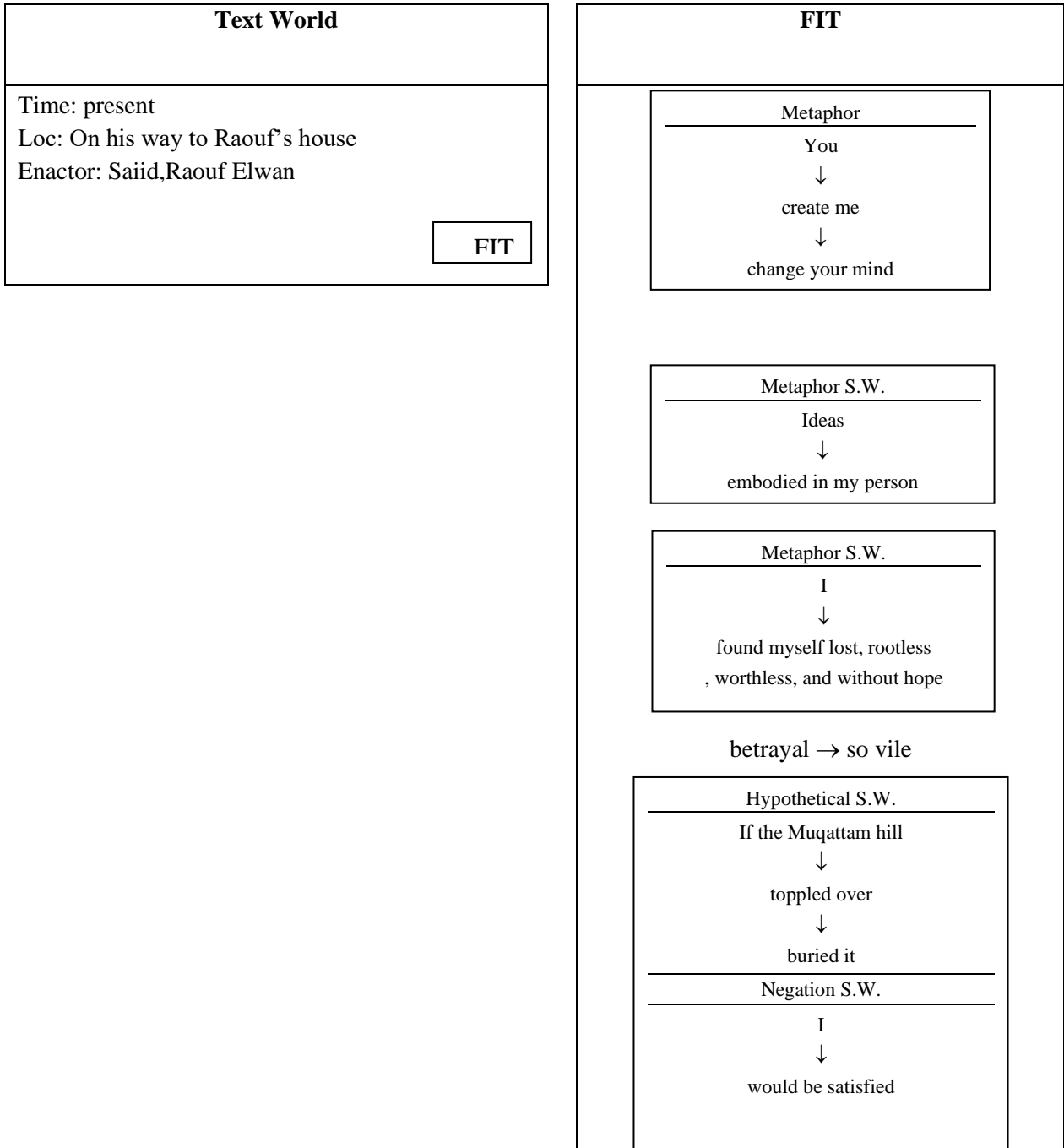
Type	Sub-type	Frequency
Negation S.W.		22%
Attitudinal S.W.	FIT S.W.	22%
Metaphor S.W.		16.5%
Pending S.W.		15.5%
Deictic S.W.	Direct Speech S.W. Temporal S.W. Flashback S.W.	13%
Epistemic S.W.	Hypothetical S.W. Modal S.W.	8.5%
Restriction style S.W.		2.5%

The most frequently used type is Negation S.W. It is mainly used to express Saaid's feelings towards the traitors. (هذا هو رؤوف علوان؟ الحقيقة) - العارية؟ جثه عفنه لا يواريهها التراب لن اموت قبل ان اقتلك، انت). (I will not die before I kill you, you are the first traitor). The second frequently used type is the Attitudinal S.W. It is mostly evident in the Free Indirect Thought S.W. which is discussed in detail in the following examples. The third frequently used type is the Metaphor S.W. It is used to describe treachery (نامت الخيانة في هدوء بديع لا تستحقه البته) - Treachery slept in undeserved quietness). The Pending S.W. is usually used to put queries about the traitors. (تدفع بي إلى السجن وتنب أنت إلى قصر - Do you drive me to prison and you leap into the house of lights and mirrors? Have you forgotten your wise words about castles and huts). Deictic S.Ws. are quite clear in Direct Speech S.W., Temporal S.W., and Flashback S.W. that are discussed in detail in the following examples. Epistemic S.W., like hypothetical ones, is used either to describe betrayal or used by Raouf to threaten Saaid. (إذا عدت إلى اللصوصية فلن تكون إلا لصاً فحسب) - If you return to theft, you will only be a thief, you will no longer be a friend). Restriction style S.W. is mainly used for excluding any positive attributes to Raouf but only a negative one which is betrayal. (عندما أنفذ إلى ذاتك، لن أجد) - إلا الخيانه. When I penetrate yourself, I will find nothing but betrayal). The above Sub-Worlds reveal the authors ideology; he shows how mean betrayal is and how bitter Saaid feels due his wife and friends' betrayal. The author also negatively represents the opportunist class that made use of the 1952 revolution to become rich, as a corrupt and treacherous one.

Example 4

تخلقتني ثم تتردد ، تغير بكل بساطه فكريك بعد أن تجسد في شخصي؟ كي أجد نفسي ضائعاً بلا أصل وبلا قيمه وبلا أمل؟ خيانه لئيمه لو اندك المقطم عليها ما شفيت نفسي (ص. ٣٧).

You create me and then you change your mind. You change your ideas after they are embodied in my person. I found myself lost – rootless, worthless, and without hope. A vile betrayal that even if the whole Muqattam hill toppled over and buried it, I still would not be satisfied (Le Gassick & Badawi, p. 21).



Based on McElory (1985) definition of grotesque in modern world, grotesque is entrenched in the consciousness of man with a degenerate

nature, Raouf Elwan's character is a grotesque one. It is Raouf who taught Saiid how to kill and steal the rich people on the pretext of attaining social justice. After the 1952 revolution, Raouf becomes a member of the opportunist class which made financial use of the revolution and neglected the poor. He becomes a famous editor and forgets class strife. He asks Saiid to forget their friendship and this shows his betrayal of Saiid.

The above figure represents the Text World of the above extract. The Text World building elements are the present time, and the way to Raouf's house. The enactors are Saiid Mahran and Raouf Elwan. It is noticeable that Raouf is part of Saiid's thoughts. The framing sub-world is FIT which brings the readers to the thoughts of Saiid. This sub-world includes other embedded ones; three Metaphor S.Ws. and a Hypothetical one with an embedded Negation S.W. The first Metaphor S.W. represents Raouf as a God who creates Saiid and changes his mind. This reveals how Saiid used to see Raouf and how manipulative Raouf is. The second Metaphor S.W. "your ideas are embodied in my person" is a personification of Raouf's ideas that become embodied in Saiid. This reveals how Saiid is completely saturated with Raouf's ideas. The third Metaphor S.W. is a de-personification in which Saiid represents himself as a lost object. This represents how Saiid is affected by Raouf's betrayal and how lost he is. The fourth S.W. is the Hypothetical S.W. It reveals how betrayal, that Saiid describes as 'vile', deeply affects Saiid. The Hypothetical S.W. includes an embedded Negation S.W. that intensifies his feeling of bitterness and denies his satisfaction. In this extract, Mahfouz reveals the corruption of the opportunist rich class and the alienation of the poor.

As for the Stylistic Profile of Narrative Urgency, simple, compound, and the less frequently used complex sentences, are used. (You تخلقني ثم ترتد - If you create me and you change your mind). (لو اندك المقطم عليها ما شفيت نفسي) - If the whole Muqattam hill toppled over and buried it, I still would not be satisfied). The material processes and the mental ones are equally used; each is used three times. (You **create** me and then you **change your mind**). Raouf is the actor in the two material processes to show his power over Saiid. The mental process reveals Saiid's anger due to Raouf's betrayal. The following Metaphor S.W. also intensifies the meaning of power. (لو اندك المقطم عليها (الخيانه) ما شفيت نفسي) - If the whole Muqattam hill toppled over and buried it [betrayal], I still would not be satisfied). Moreover, the relational process is less frequently used (خيانه - A betrayal that is so vile). Saiid describes betrayal as 'vile' to reveal that Raouf is so wicked. There is a shift away from modal

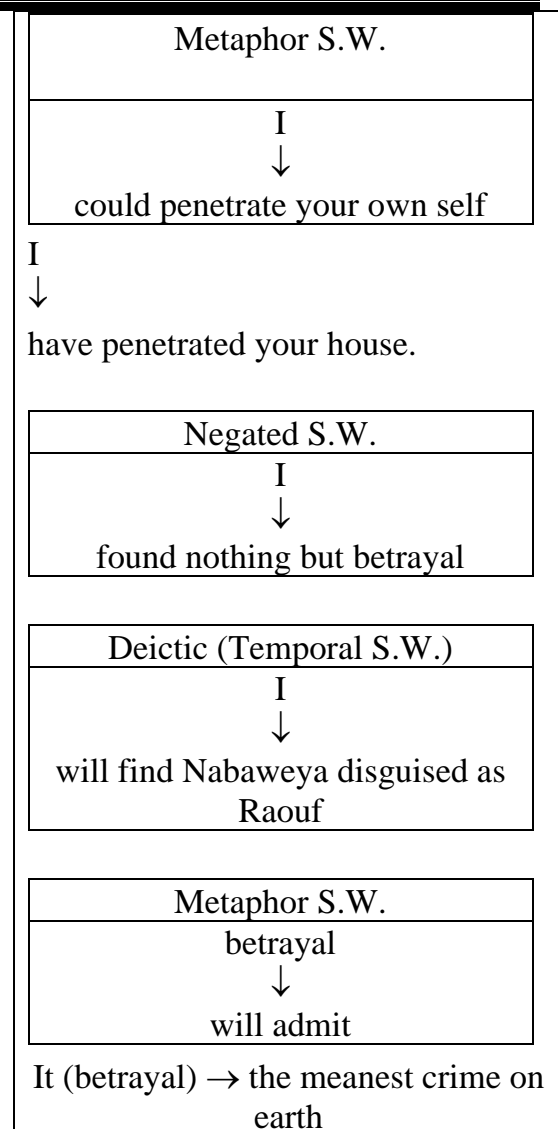
operators. The extract is in the Free Indirect Thought (FIT). The absence of the reporting clause blocks the possibility of any commentary of the narrator on the thought act of Saiid, rendering Saiid's thoughts the only represented ones. In this extract, we tend to sympathize with Saiid because he is represented as a victim of Raouf's betrayal. Moreover, except for the few mental processes and the complex sentence, the extract is urgent but not highly urgent. We feel that Raouf deserves to be killed for his treachery.

Example 5

ترى اتقر بخيانتك ولو بينك وبين نفسك ام خدعتها كما تحاول خداع الآخرين؟ الا يستيقظ ضميرك ولو في الظلام؟ أود ان انفذ إلى ذاتك كما نفذت إلى بيت التحف والمرايا بيتك؟ ولكني لن أجد إلا الخيانه. سأجد نبويه في ثياب رؤوف أو رؤوف في ثياب نبويه أو عليش سدره مكانهما وستعترف لي الخيانه بأنها اسمج رذيله فوق الأرض (ص. ٣٧).

I wonder if you have ever admitted, even to yourself, that you betrayed me. Maybe you've deceived yourself as much as you try to deceive others. Hasn't your conscience bothered you even in the dark? I wish I could penetrate your own self as I have penetrated your house, that house of mirrors and objects of art. But I suppose I'd find nothing but betrayal there; Nabawiyya disguised as Raouf, Raouf disguised as Nabawiyya, and Eleish Sedra in place of both. Betrayal will admit that it is the meanest crime on earth (Le Gassick & Badawi, p. 21).

Text World	FIT						
Time: present Loc: On the way to Raouf's house Enactor: Saiid, Raouf, Nabawiyya, Eleish <div style="text-align: right; border: 1px solid black; padding: 2px; width: fit-content; margin-left: auto;">FIT</div>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="text-align: center; padding: 5px;">Pending S.W</td> </tr> <tr> <td style="text-align: center; padding: 5px;">I ↓ wonder if you ↓ have ever admitted ↓ betrayed me</td> </tr> <tr> <td style="text-align: center; padding: 5px;">Pending S. W.</td> </tr> <tr> <td style="text-align: center; padding: 5px;">Has your conscience ↓ bothered you</td> </tr> <tr> <td style="text-align: center; padding: 5px;">Desire S.W.</td> </tr> <tr> <td style="text-align: center; padding: 5px;">I ↓ Wish</td> </tr> </table>	Pending S.W	I ↓ wonder if you ↓ have ever admitted ↓ betrayed me	Pending S. W.	Has your conscience ↓ bothered you	Desire S.W.	I ↓ Wish
Pending S.W							
I ↓ wonder if you ↓ have ever admitted ↓ betrayed me							
Pending S. W.							
Has your conscience ↓ bothered you							
Desire S.W.							
I ↓ Wish							



This extract reveals that grotesque is deeply rooted in the outside world and reflects the actual world. Raouf is a member of an opportunist class that was formed in Egypt after the 1952 revolution. This class turned its back to the poor and made use of the revolution to become rich. It also reveals ugliness in human nature in the form of the betrayal of Nabaweyya, Raouf, and Eleish.

The above figure represents the Text World of the above extract which reveals Saiid's feelings towards Raouf, Nabawiyya, and Eleish's betrayal. The present time and the way to Raouf's house are the text world building elements that represent the background of the scene. The enactors are Saiid, Raouf, Nabawiyya, and Eleish. It is noticeable that Raouf, Nabawiyya, and Eleish are part of Saiid's thoughts. The framing sub-world is FIT which brings the readers to the thoughts of Saiid. This sub-world includes other embedded ones; two Pending S.Ws., Desire S.W., Negation S.W., and a DEICTIC S.W. The first Pending S.W. shows

ugliness in human nature in the form of the betrayal of Raouf, Nabaweyya and Eleish. The first two Pending S.Ws. unveil Raouf's betrayal and lack of conscience. In the Free Indirect thought, he asks Raouf if he has ever admitted even to himself that he has betrayed Saiid and deceived himself. He wonders if Raouf's conscience has ever bothered him which reveals Saiid's anger. The Desire S.W. includes an embedded Metaphor S.W. in which Raouf's self is represented as a house that Saiid penetrates. Saiid describes Raouf's house as 'the house of mirrors and object d'art' signifying Raouf's movement to the upper class. Raouf teaches Saiid to steal the rich people and now he becomes one of them. This explains Saiid's feeling of bitterness. Then he uses the Restriction Style S.W. to reveal that he found nothing in Raouf's self but betrayal. A Temporal S.W. is then used changing the time from the present to the future showing what he will find in Raouf's self; he will find Nabawiyya disguised as Raouf or Eleish Sedra in place of both i.e. they are all traitors. In the last Metaphor S.W., Saiid reveals his opinion about betrayal and how angry he is. Betrayal is personified as a human that admits to be the meanest crime on earth. In this extract, Mahfouz reveals Saiid's inner conflict as a symbol of the poor people and their life that contradicts with the luxurious life of the rich ones.

As for the Stylistic Profile of Narrative Urgency, simple, compound and complex sentences are used. (اتقر بخيانتك ولو بينك وبين نفسك) - Have you ever admitted your betrayal even to yourself). And اود ان انفذ إلى (ذاتك كما نفذت إلى بيت التحف والمرايا بيتك) - I wish I could penetrate your own self as easily as I've penetrated your mirrors and objects d'art house). As for the complex sentence (وستعترف لي الخيانه بأنها اسمج رذيله فوق الأرض) - Betrayal will admit that is the meanest crime on earth). Hence, simple and the compound sentences exceed the complex ones. The material process is the most frequently used type of processes. (كما نفذت إلى بيت التحف والمرايا -As I've **penetrated** your mirrors and objects d'art house. I'd **find** nothing but betrayal). This reveals Saiid's anger. The mental process is less frequently used. (الا يستيقظ ضميرك ولو في الظلام) - Hasn't your conscience bothered you even in the dark?). This shows Raouf's meanness and betrayal. Although the mental process slows the narrative pace, yet the polar interrogative in the Free Indirect mode adds to the urgency of the extract. The behavioral process is equally used as the mental process. (ام خدعتها (نفسك) كما تحاول خداع الآخرين) - Maybe you've deceived yourself as you try to deceive others). Both the behavioral process and the polar interrogative add to the urgency of the extract. The verbal process is also used (و ستعترف لي الخيانه انها اسمج رذيله فوق الأرض) - Betrayal will admit that it is the meanest crime on earth). This example is

also a metaphor in which betrayal is described as a human who admits to be the meanest crime. Such a metaphor enhances the meaning of Saiid's anger. It also adds to the urgency of the text. Moreover, all the previous processes reveal Raouf's betrayal. There is a shift away from epistemic modal operators. Most of the extract is in the Free Indirect thought which blocks the possibility of any commentary. Hence, Saiid's thoughts are the only represented ones.

4.3 The theme of anger

Throughout the novel, Saiid is portrayed as an angry man motivated by hate and revenge on those who deceived him. Many sub-worlds are used in conceptualizing the theme of anger.

Table 3: Sub-worlds Frequencies (Theme of Anger)

Type	Sub-type	Frequency
Attitudinal S.W.	FIT S.W. Purpose S.W.	25%
Deictic S.W.	Direct speech S.W. Temporal S.W.	25%
Negation S.W.		19%
Epistemic S.W.	Hypothetical S.W. Modal S.W.	12.5%
Pending S.W.		8.5%
Metaphor S.W.		4%
Simile S.W.		4%
Restriction Style S.W.		2%

The most frequently used type of sub world is the ATTITUDINAL S.W. which is clear in the Free Indirect Thought S.W. and the Purpose S.W. Free Indirect Thought S.W. is discussed in detail in the following examples. As for the Purpose S.W., it is used to express Saiid's anger. (لتكن آخر غضبه اطلقها على شر هذا العالم - Let it be the last outburst of anger blown on the evil of this world). Direct Speech S.W. and Temporal S.W. are two DEICTIC S.Ws. The Direct Speech S.W.is used by Saiid in his dialogue with the Sheikh to express his anger and the Temporal S.W. is used when he speaks about the past or his will to kill the traitors in the future. The third most frequently used type of sub world is Negation S.W. which is used to express Saiid's anger and his decisiveness to revenge. (لا تن - There is no escape, I am the devil himself). (أنا الشيطان نفسه - I will not die before I kill you). The Epistemic S.W.,

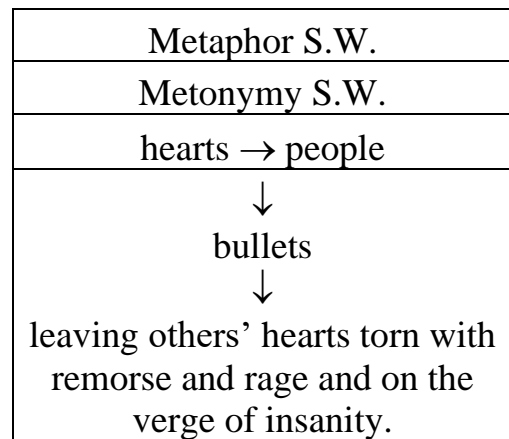
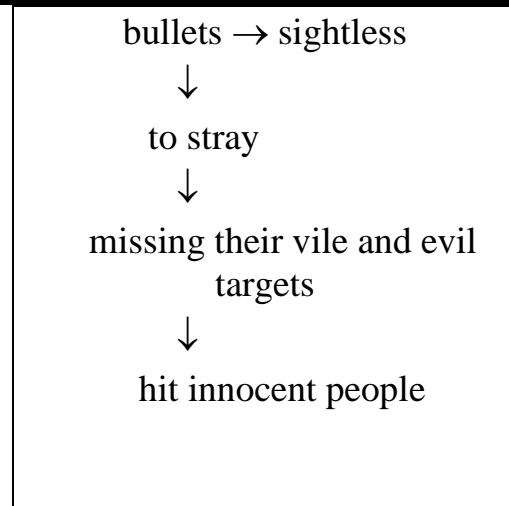
through the Hypothetical one, expresses Saiid’s anger. وشعر سعيد بأنه لو (He felt that if his anger mounts, he will be insane). As for the Pending S.W., it is mostly used to reveal Saiid’s anger. (What’s the meaning of your life, if you don’t punish your enemies?) . Metaphor and Simile S.Ws. are used to intensify the feeling of Saiid’s anger. (If his anger mounts, his insanity will blow-up). ((انكرتني ابنتي وجفلت مني كأني شيطان)) .-My daughter rejected me and was startled as if I am a devil). These Sub-Worlds reveal the author’s ideology; he represents Saiid negatively as an angry person obsessed with revenge.

Example 6

وهي كيف تميل إلى الكلب وتعرض عن الأسد، لكن القذارة مركبة في طبعها. قذارة تستحق القتل في الدنيا وفي الآخرة. وعلى شرط ألا يطيش الرصاص الأعمى فيصيب الأبرياء ويعمى عن .(ص(الأوغاد والسفله ويترك قلوباً يمزقها الألم ويحرقها الغضب ويعبث بها الجنون ٨٢ - ٨٣).
 How could she ever give up a lion and take to a dog? She’s rotten to the core, rotten enough to deserve death and damnation. For sightless bullets not to stray, blindly missing their vile and evil targets and hit innocent people, leaving others’ hearts torn with remorse and rage and on the verge of insanity (Le Gassick & Badawi, p. 41).

Text World	
Time: present Loc: Nour’s house Enactor: Saiid	FIT

FIT									
Metaphor S.W.									
<table border="1" style="margin: auto;"> <thead> <tr> <th colspan="2">Pending S.W.</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">She [Nabaweyya]</td> <td style="text-align: center;">↓</td> </tr> <tr> <td style="text-align: center;">gives up a lion</td> <td style="text-align: center;">↓</td> </tr> <tr> <td style="text-align: center;">Takes to a dog</td> <td></td> </tr> </tbody> </table>		Pending S.W.		She [Nabaweyya]	↓	gives up a lion	↓	Takes to a dog	
Pending S.W.									
She [Nabaweyya]	↓								
gives up a lion	↓								
Takes to a dog									
She → rotten to the core She ↓ deserves death and damnation									
Metaphor S.W.									
Negation S.W.									



This extract proves that grotesque evokes contradictory emotional reaction of repulsion and sympathy. It also reveals the unresolved clash of the incompatibilities; although we resent Saiid's crimes, we sympathize with him.

This figure represents the Text World of the above extract that reveals Saiid's anger towards Nabaweyya. The Text World building elements are the present time, Nour's house and the enactors Saiid, Nabaweyya, and Eleish. It is noticeable that Nabaweyya and Eleish are part of Saiid's thoughts. The framing Sub-World is FIT which brings the readers to the thoughts of Saiid. This Sub-World includes other embedded Sub-Worlds; a Pending S.W., a Metaphor S.W. with an embedded Negation one, and another Metaphor S.W. The first Pending S.W. embedded in a Metaphor S.W. reveals Saiid's anger towards his wife Nabaweyya and also reveals how mean and treacherous Nabaweyya is. Saiid wonders how she gives up a lion and take to a dog. Then he uses two relational processes; she is rotten and deserves to be killed. In the Metaphor S.W., there is an embedded Negation S.W. in which Saiid wishes for sightless bullets not to stray. We have a personification; the

bullets are personified as a sightless person that's why they miss evil and vile targets and hit innocent ones. This is followed by a de-personification and metonymy in the second metaphor. The word 'hearts' stands for people and are described as torn as if they are cloths that can be easily torn. In this extract, Mahfouz reveals Saaid's inner conflict, sufferings, anger, and sense of guilt towards killing innocent people instead of the treacherous ones.

As for the Stylistic Profile of Narrative Urgency, simple and compound sentences exceed complex ones. Simple sentences like *لكن القذارة* (لكن القذارة - مركبة في طبعها) (She is rotten to the core). Compound sentence like *يترك قلباً يمزقها الألم و يحرقها الغضب* (ويبعث بها الجنون) (leaving others' hearts torn with remorse and rage and on the verge of insanity). The material process is the most frequently used type of process *على شرط ألا يطيش الرصاص الأعمى* (for sightless bullets not to stray and hit innocent people). The mental process is less frequently used *يترك قلباً يمزقها الألم و يحرقها الغضب* (ويبعث بها الجنون) (leaving others' hearts torn with remorse and rage and on the verge of insanity). The three metaphors are affection mental processes which sustain narrative urgency unlike cognition and perception mental processes. The behavioral process is also used *وهي كيف* (How could she ever give up a lion and take to a dog). This metaphor also reveals Saaid's anger towards Nabaweyya. (A dog has a negative connotation of cowardice and meanness in the Egyptian culture). There is a shift away from modal operators. This extract is presented in the Free Indirect Thought mode in which there is no commentary on Saaid's thoughts. Hence, rendering the extract narratively urgent.

4.4 The theme of revenge:

The protagonist Saaid Mahran is extensively represented as the seeker of revenge. He is worried about his inner sense of revenge on those who betrayed him. In his own point of view, Saaid Mahran wants to revenge on his enemies as an attempt to restore balance and morality to the world. Several sub-worlds are used to conceptualize the theme of revenge in the novel.

Table 4: Sub-worlds Frequencies (The Theme of Revenge)

Type	Sub-type	Frequency
Attitudinal S.W.	FIT S.W. Purpose S.W.	30%
Deictic S.W.	Direct speech S.W. Temporal S.W. Flashback S.W.	24%
Negation S.W.		16%

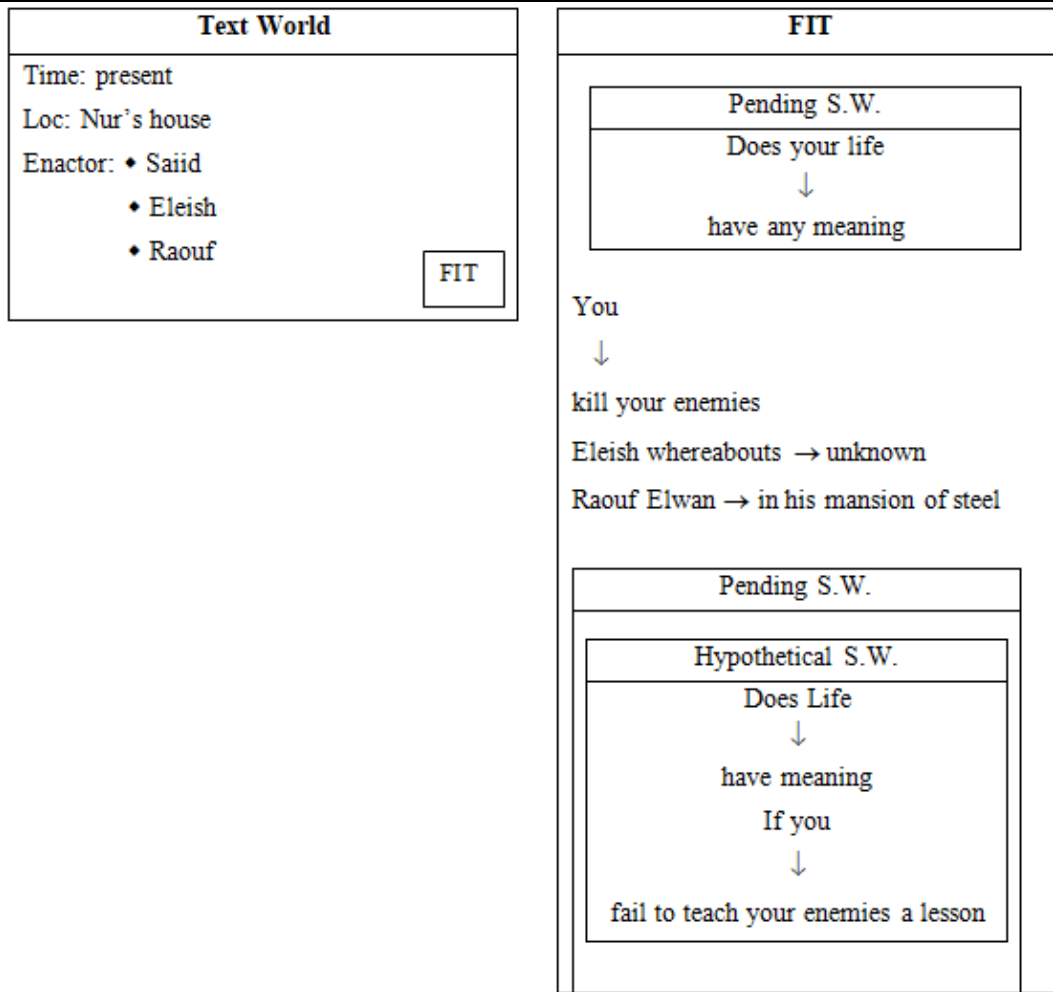
Pending S.W.		11%
Epistemic S.W.	Hypothetical S.W.	11%
Restriction Style S.W.		5%
Simile/Metaphor S.W.		3%

The Attitudinal S.W. is the most frequently used type of Sub-World in which the Free Indirect Thought S.W., and Purpose S.W. are used. This is discussed in detail in the following examples. Direct Speech S.W., Temporal S.W., and Flashback S.W. are Deictic Sub-Worlds that are discussed in detail in the following examples. Negation S.W. is the third frequently used type of Sub-World which expresses Saïid's decisiveness to revenge. (Your turn will come soon, there is no escape. I am the devil himself). (لكنني لن اموت). (I will not die before I kill you, you are the first traitor). Hypothetical S.W. is an Epistemic S.W. that reveals Raouf's negative traits. (لو قبلت ان أعمل محرراً في جريدتك يا وغد لنشرت فيها ذكرياتنا). (If I accept to work as an editor in your newspaper, I will publish our common memories and your false light). The Restriction Style S.W. is used to exclude any solution to Saïid's problems except revenge. (لكن هيهات ان يطيب العيش إلا بتصفية الحساب). (I will not enjoy my life unless I revenge on them). Metaphors and similes S.Ws. are used to describe Saïid's potentialities and power. (جانكم من يغوص في الماء كالسمكه ويطير في الهواء كالصقر ويتسلق الجدران كالفأر وينفذ من الأبواب كالرصاص). (Here comes the one who can swim like a fish, fly like an eagle, climb the walls as a rat, and penetrate the doors as bullets). The above Sub-World reveals the author's ideology; he shows Saïid's obsession with revenge.

Example 7

وانت هل لحياتك معنى إلا ان تقضي على أعدائك، عليش سدره مجهول المكان ورؤوف علوان (ص. ٩٨) (في قصر من حديد ولكن ما معنى حياتك ان لم تؤدب اعدائك

And you. Does your ruined life have any meaning at all unless you kill your enemies. Eleish Sedra's whereabouts are unknown, and Raouf Elwan lives in his mansion of steel. What meaning will your life have if you fail to teach your enemies a lesson? (Le Gassick & Badawi, p. 49).



As grotesque aims at revealing evil in human-kind, this extract reveals that Saiid is a grotesque character. He is obsessed by revenge to the extent that his life has no meaning without revenge.

The above figure represents the Text World of the above extract which reveals Saiid's intention to revenge on Eleish and Raouf. The Text World building elements are the present time and Nur's house. The enactors are Saiid, Eleish Sedra and Raouf Elwan. It is noticeable that Eleish Sedra and Raouf Elwan are part of Saiid's thoughts. The Framing sub-world is FIT which brings the readers to the thoughts of Saiid. This sub-world includes a Pending S.W. and a Hypothetical S.W. embedded in another Pending S.W. The first pending S.W. reveals Saiid's decisiveness to revenge on his enemies and kill them. This is followed by a Hypothetical S.W. that is embedded in a Pending S.W. This Hypothetical S.W. shows that Saiid sees that his life has no meaning if he fails to revenge on enemies. As grotesque is always a deviation from the norm involving exaggeration, this Hypothetical sub-world involves exaggeration. Saiid

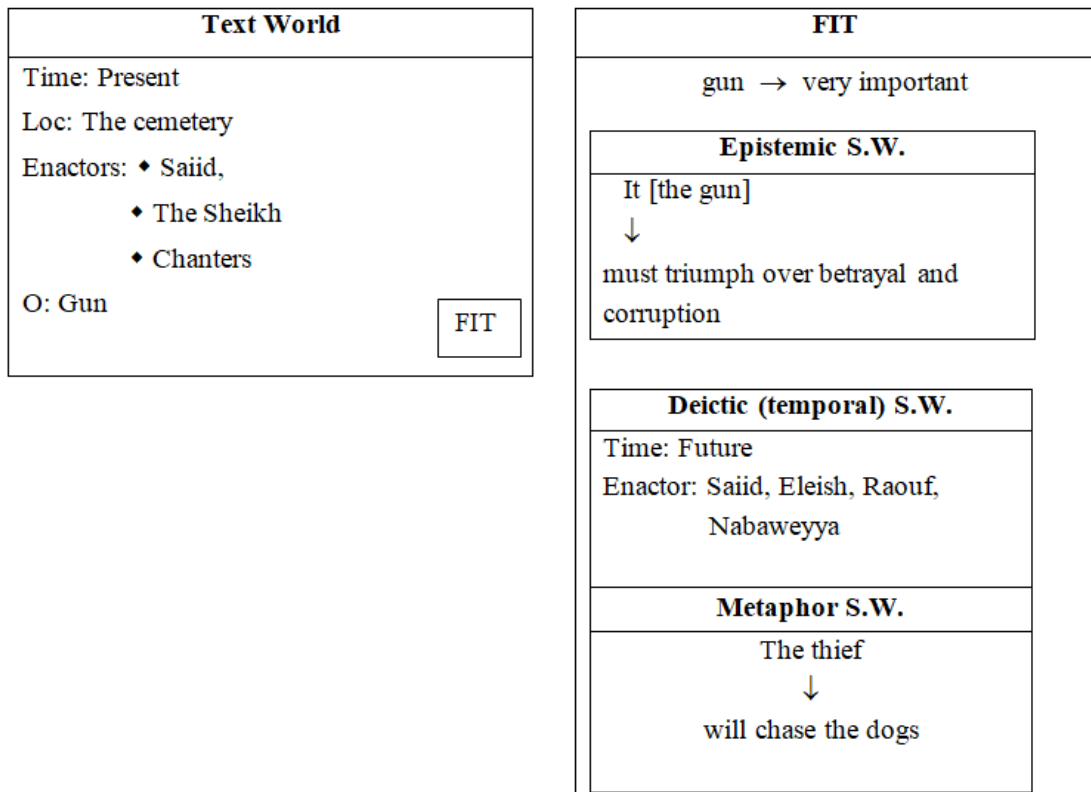
sees no meaning for his life without revenge. It also reveals Saiid's feeling of anger, hatred, and his obsession with revenge.

As for the Stylistic Profile of Narrative Urgency, the compound sentences exceed the complex ones. Compound sentence like, *عليش سدره* (Eleish Sedra's whereabouts are unknown and Raouf Elwan is in mansion of steel). Complex sentence like, *وأنت هل لحياتك معنى إلا ان تقضى على أعدائك.* (And you, does your ruined life have any meaning at all unless you kill your enemies). The material processes are equally used like the relational ones. *هل لحياتك معنى إلا ان تقضى على أعدائك* (Does your ruined life have any meaning at all unless you kill your enemies) The negative material process focuses on Saiid's target to revenge on his enemies. The relational process (*عليش سدره مجهول المكان* - Eleish Sedra's whereabouts are unknown) shows Saiid's feeling of despair because he cannot revenge on Eleish. It is noteworthy that the relational process here does not slow the narrative pace, they just reveal that Eleish Sedra's place is unknown. There is a shift away from modal operators. From all the above, it can be concluded that this extract is urgent.

Example 8

وهذا المسدس المتوثب في جيبى له شأن. لابد ان ينتصر على الغدر والفساد و لأول مره سيطارد (ص. ١٣٨) اللص والكلاب

But that gun of mine lying ready in my pocket is very important. It must triumph over betrayal and corruption. For the first time the thief will chase the dogs (Le Gassick & Badawi, p.67).



As grotesque reveals that evil is deeply rooted in the outside world, this extract overshadows the political situation and the social circumstances after the 1952 revolution where corruption prevails and an opportunist class turned its back to the poor and makes use of the revolution.

This figure represents the Text World of the above extract which reveals Saiid’s decisiveness to revenge. The Text World building elements are the present time and Sheikh Ali’s house, and the enactors are Saiid, the Sheikh, and the chanters. It is noticeable that Nabaweyya, Eleish and Raouf are part of Saiid’s thoughts. The Framing Sub-World is FIT which brings the readers to the thoughts of Saiid. This FIT includes an Epistemic Sub-World and a Temporal one. In the first Epistemic S.W., Saiid stresses that the gun must triumph over betrayal and corruption. This shows Saiid’s insistence on revenge. As for the Temporal S.W., it reveals the deictic shift from present to future. Saiid is now at the Sheikh’s house with a gun in his pocket and in the Temporal S.W., he decides to revenge on his enemies. Thus, a Metaphor S.W. is embedded in the Temporal S.W. Saiid’s enemies are described as dogs which has a negative connotation of inferiority in the Egyptian culture. Usually the dogs chase the thief, but here, Saiid says that Saiid, the thief, will chase the dogs, Nabaweyya, Eleish and Raouf. In this extract Mahfouz focuses on Saiid’s strength and the inferiority of the traitors.

As for the Stylistic Profile of Narrative Urgency, we have a simple sentence and a compound one. (وهذا المسدس المتوثب في جيبي له شأن) . لا بد أن ينتصر على . (Gun of mine lying ready in my pocket is very important) . (It [the gun] must triumph over betrayal and corruption and for the first time the thief will chase the dogs).

The material process is the most frequently used type of process. (لا بد ان ينتصر (المسدس) على الغدر والفساد ولأول مرة سيطارد اللص الكلاب.) ([the gun] must **triumph over** betrayal and corruption and for the first time the thief **will chase** the dogs). These material processes reveal Saiid's power and decisiveness to revenge on his enemies. The relational process is also used to describe the gun. (وهذا المسدس المتوثب في جيبي له شأن) . (That gun of mine lying in my pocket, is very important that reveals the importance of the gun to Saiid as an instrument of revenge). There is one deontic modality used in this extract that reveals Saiid's decisiveness. (لا بد أن) (It [the gun] must triumph over betrayal and corruption). This extract is presented in the Free Indirect Thought mode in which there is no commentary on his thought.

All the above examples include most of the linguistic features that fulfill the conditions of Stylistic Profile of Narrative Urgency. We understand how Saiid thinks about his enemies and how he is represented as a criminal, yet, we do not have any negative feelings towards him. Saiid legitimizes his crime as an act of revenge on betrayal and corruption. Hence, we sympathize with Saiid partly because the text is narratively urgent and partly because he is represented as a victim of his treacherous wife and friends. We identify with the narrative outcome of Saiid, revenging on the traitors, and suspend with the ethical framework.

5. Findings and Conclusion

To conclude, creating a text world of the novel has revealed how Mahfouz presents grotesque in both the human behavior and the Egyptian society. The study shows how Werth's (1999) Text World Theory provides a methodological framework that accounts for the interpretation of literary texts, focusing on the role of readers in this interpretation. In other words, it provides a methodological framework for conceptualizing the main themes of the novel: alienation, betrayal, anger, and revenge. Through the analysis of these themes, it has become clear that different sub-worlds with various frequencies are used to depict the conceptualization of grotesque in the novel.

Table 5: Total frequencies of the Sub-Worlds in the novel

Attitudinal S.W.	Negation S.W.	Deictic S.W.	Pending S.W.	Epistemic S.W.	Metaphor S.W.	Restriction Style S.W.	Simile S.W.
24%	20.5%	19%	12%	11.5%	7.5%	3.5%	2%

The most frequently used type of Sub-World is the ATTITUDINAL S.W. It is clear in the Free Indirect Thought mode which allows the reader to delve into Saiid Mahran's mind and thoughts, to hear his voice, and know his feelings of alienation and anger and his thirst for revenge. Through this sub-world, Saiid describes the traitors' betrayal and numerate their negative traits. As for the Purpose S.W., it is used to show Saiid's anger and the Sheikh's power over Saiid.

The second frequently used type of sub-world is the Negation S.W. It reveals unexpected events, actions, attitudes or denials of states all of which reveal Saiid's inner struggles, alienation, bewilderment and anger. Through this sub-world, Saiid regrets killing two innocent people and expresses his bitter feelings towards the traitors and his decisiveness to revenge. Sometimes, the Pending S.Ws. are tied to Negation S.Ws. to reveal Saiid's confusion.

The DEITIC S.W. is the third frequently used type of sub-worlds. The Direct Speech S.W. focuses on the dialogue between Saiid and the Sheikh revealing the alienation and separation of both of them. Moreover, the dialogue between Saiid and Raouf shows how Raouf used to train young boys to combat and how he convinced Saiid to steal the rich people to achieve social justice. In the Flashback S.Ws., Saiid remembers his past relationship with his traitors. Moreover, he uses the Temporal S.Ws. to speak about the past or about his will to kill the traitors in the future.

The Pending S.W. is the fourth frequently used type. They are mostly used by Saiid in the Free Indirect Thought mode to express his queries about his past loyal relationship with his traitors and blame them for their betrayal.

The EPISTEMIC S.W. is the fifth frequently used type. It is used to show Saiid's feelings of bitterness and alienation. Through the Hypothetical S.W., Saiid describes his wife and friend's betrayal and shows their negative traits. On the other hand, Raouf uses the Hypothetical S.W. to threaten Saiid to end their relationship if he continues to be a thief.

Metaphor and Simile S.Ws., the sixth and the eighth frequently used type respectively, are usually negative ones that describe Saiid's fragmented personality, bewilderment and alienation. They also intensify Saiid's feeling of wrath and describe the meanness of treachery.

Restriction Style Sub-Worlds, the seventh frequent type, is used to exclude any positive attributes to Raouf and emphasize the negative ones. It is also used to exclude any solution for Saiid's problems except revenge.

The analysis also reveals the effect of the socio-political situation in Egypt, specifically after the 1952 revolution, on the individual and the society and how corrupt they become. As grotesque evokes contradictory feelings, the reader has two contradictory feelings towards Said: repulsion and sympathy. Although the reader hates Said as a thief and a murderer, he sympathizes with him. This feeling of sympathy is aroused partly because Said is a victim of his wife and friends' betrayal and partly because the stylistic analysis of the novel has proven that most of the extracts expressing these themes are narratively urgent. The core grammatical indices-simple and compound sentence – resonate throughout the passage. Material processes are extensively used followed by verbal ones. There is a shift away from the use of modal operators. As for the Speech and Thought presentation, the Free Indirect Discourse tend to dominate where the interrogative form is used fulfilling the conditions of the Stylistic Profile. Moreover, the imperative form is used to sustain Narrative urgency. Hence, the reader identifies with the preferred narrative outcome of Said Mahran, sympathize with him and suspend with the ethical framework.

Finally, this study has shown how Werth's Text World Theory accounts for the interpretation of *The Thief and the Dogs* and provides a conceptualization of grotesque in the novel. In addition, the Stylistic Profile of Narrative Urgency explains why we sympathize with Said although we know that he is a criminal; a feature that is very intrinsic to a grotesque character.

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