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Experiencing the Development of Intermental Thought into Intermental Mind in *El Bab El Maftouh*

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Abstract

Characters' minds in fiction are considered an applicable means for recognizing the way minds of real people function., This study employs the attribution theory, the cognitive narratological approach developed by Palmer (2004, 2007, 2010). This model proposes that our minds communicate through a minimal level of shared thoughts or what is called "intermental thought". Via their shared thoughts and beliefs, characters can form certain types of units which could develop into minds. This study focuses on the issue of how characters are able to develop intermental minds with some characters but not with others. Thus, some extracts of Latifa Al-Zayyat's El Bab El Maftouh (1960) are analysed in order to trace the distinction between the two cases. Moreover, this study considers the perspective of feminist narratology, which maintains that characters have the ability to form intermental minds when their thoughts, beliefs, emotions and dispositions are congruent.
Key words: cognitive narratology; attribution theory; intermental thought; intermental mind; feminist narratology.

1. Introduction

The relationship between characters could be contingent upon how they view each other through their thoughts and how they read each other's minds. The more their joint thought exists, the more they are able to perfectly comprehend each other. *El Bab El Maftouh* offers us the opportunity to consider an example of a successful intermental mind relation and another example for an unsuccessful one. It highlights the role of emotions in empowering relationships between characters. Also, the mental states, thoughts and motives behind characters' actions are vividly portrayed. Hence, the present study utilizes Palmer's Attribution Theory (2004, 2007, 2010) in order to perceive how characters attribute states of mind to themselves and to other characters and to pinpoint the intermental activity between characters as reflected in their actions, thoughts and emotions. The study examines these questions: How do the intermental thought between characters help to develop into intermental minds? How do emotions affect the relationships between characters? How are the distinct points of view of male characters towards female revealed through their mental functioning?

2. Related Studies
2.1 Cognitive Narratology

Cognitive narratology is deemed to be one of the leading sub-domains of post-classical narratology[1]. Herman (2003) states that cognitive narratology is an amalgam of the notions and methodologies of narratology with the tenets of psychology, aritificial intelligence, the philosopy of mind and other cognitive approaches. Morover, Herman (2007) argues that "cognitive narratology is transmedial in scope; it is concerned with mind-relevant aspects of storytelling practices, wherever – and by whatever means – those practices occur" (p.307). It involves the connection between mind and narrative not only in written texts, but also it extends to face-to-face encounters and other storytelling means. Tucan (2013) stipulates that the study of literary texts can help to understand how people are capable of producing and construing stories in real life since fictional characters are an imitation of characters in the real world. It also assists in manifesting how our minds work and process narratives.

"When dealing with a story, interpreters try to understand the intentions and goals of characters, the circumstances that surround specific acts in the story, or actions and events in the story" (Tucan, 2013, p.300). Thus, cognitive narratology is interested in determining the cognitive tools used to interpret and investigate the complicated process of examining the story as a whole.

In addition, Palmer (2005) justifies how his approach is related to narratology. He states that:

[n]arratology is concerned, in part with the study of the mental functioning of the characters who inhabit the storyworlds created by fictional narratives. It addresses the question of how, when reading a novel, we construct from the words in the text as an awareness of the mental functioning of the characters of that novel ... by attempting to reconstruct the fictional minds of the characters in that storyworld.

(p 428)

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[1] Postclassical narratology is founded on "the assumption that one needs to contextualise analyses of narrative structures to pay tribute to the fact that production and reception of literary texts are inevitably shaped by the cultural and historical contexts in which those texts are written, distributed and read" (Gymnich, 2013, p.705).

2.2 Feminist Narratology

Feminist narratology is one of the first postclassical narratology approaches that appeared in the 1980s and was led by Lanser (1986). Lanser (1991) argues that "until women's writings, questions of gender, and feminist points of view are considered, it will be impossible even to know the deficiencies of narratology". (p.612) She argues that former studies of narratology do not refer to gender as one of the categories or features of narratives. "This means, first of all, that the narratives which have provided the foundation for narratology, have been either men's texts or texts treated as men's texts" (Lanser, 1991, p.612).

Furthermore, Page (2006) stipulates that one of the basic principles of feminist narratology is to emphasize the idea of contextualization as a way of perceiving the interrelationship between gender and narrative. Finally, Lanser (2014) concludes that it was the insertion of gender that first challenged the premises of classical narratology from within the field, pioneering what is known as "postclassical" narratology for its insistence on the significance of historical and social context in the production and reception of narrative and in the shaping of narrative forms and function. (p. 271)

3. Methodology
3.1 Data

El Bab El Maftouh is a novel originally written in Arabic by Latifa Al-Zayyat, and it was first published in 1960. Moreover, the novel was translated by Marylin Booth and published by the AUC Press in 2017. It highlights events happening in Egypt in the forties and fifties of the twentieth century. It tells the story of Layla who lives in a traditional submissive society, which deals with women as dependent and subordinate beings. However, Layla has a resistant personality who cannot easily surrender. She finally rebels to gain her own freedom and to defend the freedom of her own country by taking part in the national movement. Layla suffers from living with a dominating and typically patriarchal father whose presence fills her with fear and terror. At the same time, she has a mother who represents the stereotypical image of a submissive mother who is determined to carry out her husband's demands, and who sticks to the social restrictions/ fundamentals and views of the society then. During her adolescence, Layla falls in love with her cousin, Isam, but their relationship breaks up due to his betrayal. She is greatly affected by her experience with him, and she stays damaged for years. Afterwards, she meets Husayn, her brother's friend, who falls in love with her; however, she is still influenced by her relationship with Isam. When she joins the university, she meets her professor, Dr Ramzi,

who is a very authoritative character and who tends to intimidate her. Dr Ramzi views Layla as an obedient subservient girl; therefore, he proposes to marry her. She gets engaged to him, but during her engagement party she discovers his contradictory character. Finally, she succeeds in resisting his existence in her life.

3.2 Theoretical Framework
3.2.1 Palmer's Attribution Theory

Palmer (2004) develops a theoretical framework for the study of characters' minds; it is an approach which is able to show how characters' minds work as real minds. "Just as in real life the individual constructs the minds of others from their behavior and speech, so the reader infers the workings of fictional minds and sees these minds in action from the observation of characters' behavior and speech" (p.11).

Palmer (2007, 2009, 2010) claims that attribution theory is a basic tool in tracing the mental functioning of fictional minds in novels. It is the study of how characters attribute states of mind to others and to themselves. Attribution theory can help answer these questions:

How do readers attribute states of mind such as emotions, dispositions and reasons for action to other characters?... How do heterodiegetic narrators attribute state of minds to their characters? By what means do homodiegetic (or first-person) narrators attribute states of mind to themselves and also to other characters? How do characters attribute mental states to themselves and to other characters? (Palmer, 2010, p.20)

Moreover, attribution theory is based on the concept of "theory of mind". Theory of mind is used to refer to "our awareness of the existence of other minds" and our ability to construe our thoughts as well as our mind's reading abilities of other people in addition to finding out the reason behind people's actions (Palmer, 2007, p.83). Thus, readers of fictional works have to employ their theory of mind so that they could pursue the mental functioning of characters.

Palmer (2007) adds that the only means for a reader to comprehend the plot of a novel is to detect the mental functioning of characters by ascribing states of minds to them besides pursuing how characters try to read others' minds. Furthermore, Palmer (2010) illustrates that we understand narratives by figuring out and recognizing characters' thoughts, perceptions, desires, feelings and the way they may think and react to the events happening in the story world.

3.2.1.1 States of Minds

Palmer (2002) employs the term states of mind to refer to
those areas of characters' minds that are not inner speech. It covers episodes   of current consciousness that are not inner speech, such as "he felt   depressed". Examples include such mental phenomena as mood, desires,   emotions, sensations, visual images, attention, and memory... dispositions,   beliefs, attitudes, judgement, skills, knowledge, imagination, intellect,   volition, character traits, and habits of thought. (p.31)

3.2.1.1.1 Dispositions

Palmer (2010) defines dispositions as "person's abilities and inclinations to act in certain ways" (p.27). He adds that narration is full of episodes reflecting the dispositions of characters. This helps in showing that a certain "mental event is a manifestation of a disposition and that the disposition is a causal factor in the event" (p.28).

By linking between the mental event and the disposition, the reader can create comprehensive knowledge. Ryle (1963) pinpoints that in order to discuss a person's mind, it is necessary to discuss this person's abilities, responsibilities and tendencies to act in a particular way. He elucidates that the words which are mostly used to refer to and depict people's behavior imply dispositions, and that beliefs are considered to be dispositions as people's behavior is based on what they believe in.

Palmer (2010) gives this example of a disposition: "*Being a high-tempered man, he requested her to mind her own business.* The disposition (being high-tempered) is given as the reason for the action (the request)" (p. 32, *emphasis as in original*). Thus, dispositions relate certain mental events and actions (doing foolish or dishonest actions) to the permanent personal traits (being a foolish or dishonest person).

3.2.1.1.2 Emotions

According to Oatley (1999),

[a]n emotion is a psychological state or process that functions in the management of goals. It is typically elicited by evaluating an event as relevant to a goal; it is positive when the goal is advanced, negative when the goal is impeded" (p.273)

Palmer (2004) maintains that there is a link between cognition and emotion: cognitions trigger emotions and emotions trigger cognitions. Emotions emerge from cognition, physiological reaction, feeling and action.

Oatley (1999) and Palmer (2004) agree that emotions can be distinguished according to their duration. Emotional events last minutes

or hours, and moods last longer. However, when they last for years, they can be considered as dispositions or personal traits.

In addition, Damasio (2000) categorizes emotions into three types: primary, secondary (social) and background emotions. Primary emotions include happiness, sadness, fear, anger, surprise and disgust. Secondary/social emotions comprise embarrassment, jealousy, guilt and pride. Background emotions are well-being, malaise, calmness, tension, fatigue, relaxation and others. Hence, emotions are considered to be an essential part in the mental functioning of characters' actions; mental states and dispositions can be interpreted through their emotions. Thus, as mentioned above, there is a bilateral relationship between cognition and emotion.

3.2.1.1.3 Action

Palmer (2004) argues that action comes up when a character wants to lead a change and thinks that his/her action would help to achieve that change. In order for an action to happen, the conscious individuals themselves must undergo the physical movement. Thus, in an action, intentions should accompany the physical movement.

According to Palmer (2007), readers have to follow the characters' actions in order to be capable of realizing their mental functioning. "What appear to be simple action descriptions in novels often contain a good deal of explicit information about characters' consciousness" (p.84).

Sometimes it is hard to determine whether the statement reflects an action or a state of mind since the physical and mental aspects of action coincide to the extent that it is hard to extricate them. (Wittgenstein, 1958) Furthermore, Palmer (2004) stipulates that "[t]he mental structure behind action includes memories of the past, motives and reasons related to the present, and decisions related to the anticipated consequences of the future" (p.120).

In addition, Palmer (2007) introduces the term **thought-action continuum** to refer to the "fuzzy" line between explicit narration and thought presentation i.e. a continuum between the description of an action and description of thought. He illustrates that readers depend on what is called "cue reason words" which are those words that manifest the clear motives and causes behind the action like "because, so that, in order to, for" (2007, p.85).

3.2.1.2 Perspectives of Mind

According to Palmer (2008, 2010), mind can be considered from two perspectives: the internalist and the externalist.

- An internalist perspective on the mind stresses those aspects that are inner, introspective, private, solitary, individual, psychological, mysterious, and detached.
- An externalist perspective on the mind stresses those aspects that are outer, active, public, social, behavioral, evident, embodied, and engaged (Palmer, 2008, p.163).

3.2.1.3 Intermental thought

Palmer (2008, 2010) argues that intermental thought is a highly significant constituent in narration since most of the mental workings existing in novels are created by "large organizations, small groups, work colleagues, friends, families, couples and other intermental units" (Palmer, 2010 p.41). He calls them "social minds".

Palmer (2010) claims that all novels involve intermental units as shared thinking is considered to be a significant part of them despite the fact that intermental thinking has been neglected in traditional narrative approaches. He recommends taking into consideration both social and private thought, i.e. intermental and intramental minds to achieve the balance needed.

According to Palmer (2010), social minds are one of the crucial means which propels the plots forward, and that there would not be a complete comprehension of novels without being aware of these minds which take part in the story world.

Palmer (2010) adds that "the extent, duration, and success of intermental activity will vary greatly from occasion to occasion" (p.46). He proposes the categories of intermental activity as follows:

Intermental thought: it is the minimal level of group thinking required for conversations between people to occur. The lowest degree of mind reading is needed for characters to communicate coherently with each other as in real life. People can be highly aware of the mental working of each other during unexpected meetings between those who do not know each other well or even complete strangers.

Small intermental units: it is the fact that characters have the tendency to form intermental pairs and small groups like marriage, friendship, etc. Nevertheless, these small units may clearly differ in "the quality of their intermental thought" (Palmer, 2010, p.47).

It is likely that many fictional marriages have a lower level of intermental thought than what is expected. Palmer (2008) argues that

[t]here are different ways in which intermental units can be classified. One way is simply to trace the development of the relationship as a whole over time. Another is to examine it in terms of focalization. A

third way is to examine the degree of intermental thought. Sometimes sometimes not at all. (p.174)

Medium-sized intermental units: are like work colleagues, networks of friendship and neighborhoods. The focus here is on individuals who share the same way of thinking even if they do not know that the other thinks the same way.

Large intermental units: people who are part of a larger group tend to think together on specific topics, and hence they form a shared or an agreed upon point of view on these issues such as ministers in a government, members of a particular social group or ethnic community.

Intermental minds: "are intermental units, large, medium, or small, that are so well-defined and long-lasting, and where so much successful intermental thought takes place, that they can plausibly be considered as group minds" (p.48). Examples can be for couples who have been living together for a long time and can perfectly understand each other as well as are capable of doing collaborative activities together like making decisions and solving problems.

3.2.1.4 The Accessibility of Thought

Palmer (2010) argues that characters' thoughts can be accessible through different forms which can be summarized as follows:

- **Intramental thought**

Palmer (2010) believes that characters' inner speech or private thought is considered one of the means through which mental workings are accessible; "characters may have their secrets…, but in most cases their thought is generally public" (p.106). He adds that private thought is "intensely dialogic", or, in other words, the intramental thoughts of characters are full of the thoughts of others.

- **Visible thought**

It is the thought which is easily accessible to other characters. Palmer (2010) illustrates that also the characters who are "reserved" are not capable of hiding their thoughts all the time. "This visibility is a characteristic not only of the specific mental events that occur in the minds of characters but also of the dispositions that persist over time and that form part of their personality." (p.108) Characters can judge accurately via being able to view the personalities of others represented in their action.

- **The face**

Face is deemed to be one of the ways through which thoughts can be accessible. Characters can read others' minds through their facial

expressions. Thus, they can be one of the means of non-verbal communication.

- **Non-verbal communication**

Palmer (2010) defines it as "the intentional use of the body to communicate information" (p.111). It mainly happens between characters who perfectly know each other forming an intermental unit, within which it can replace speech. A good example can be "showing interest by nodding, smiling, and agreeing" (p.112).

- **The look**

Characters tend to look attentively at each other to the extent that they can even stare at each other so as to get their available thoughts. Palmer (2010) mentions that the "look is often expressive of the attitude of the looker toward the "lookee" ... However, it can sometimes be that the accusation of staring is more informative about the uneasy state of mind of the "staree" than it is about the alleged starer" (p.115). He sums up the functions of the look as follows: *information-seeking, information-giving, warning, thanking, expressing curiosity, bonding, intimidating and controlling*.

Therefore, as demonstrated in what is being proposed by Palmer, this theoretical framework is crucially significant in tracing the cognitive relationship between characters and within characters themselves. Palmer's contribution is considered to be practical in manifesting how characters think and view each other. Moreover, it aids in the process of how the narrator can read the minds of characters, how characters can read others' minds and how the reader can read both the minds of the narrator and characters. Also, it highlights the fact of how characters are able to think intermentally and form various types of intermental activity.

Finally, during the analysis, the researcher refers to the Experiential Metafunction of Halliday's (1994) Systemic Functional Grammar (SFG), which is concerned with how people experience the world around them. It is realized via a number of processes: Material (verbs of actions), Mental (verbs of cognition and affection), Relational (verbs of relations), Behavioural (verbs of physiological and psychological behaviour), Verbal (verbs of saying) and Existential (verbs of being and existence). This reference emerges from the need to highlight the mental states, actions and dispositions of characters.

Moreover, the analysis refers to Leech and Short's (1981) term of Free Indirect Thought (which is a mixture of direct thought and indirect thought in a free form of reported thought). Consequently, Palmer's intramental thought comprises this form of thought.

4. Analysis and Discussion

Layla and Dr Ramzi

Dr Ramzi is Layla's professor at university; he can be considered as an epitome of patriarchy and male domination. His prejudice to his beliefs and ideologies is quite clear. He believes that Layla would be a perfect match for her obedience and surrender; hence, he proposes to marry her without even telling her anything. His relationship with her begins with an intermental thought during being his student, then a small intermental unit after being engaged to him. However, they do not reach the stage of being an intermental mind due to the differences in their personal traits and beliefs. Moreover, Layla resisted the idea of getting married to him, and she broke up their engagement. Hence, their intermental unit broke down.

1)

وطافت عيناه حولها ثم استقرتا عليها، **وكأنها تعاينانها**، وكأنها تزنانها، بلا رغبة وبلا فضول، **وببطء وبعناية**، كما **يعاين** الانسان قطعة نقود في يده ليتأكد أنها ليست مزيفة. وانزاحت العينان، وتنفست ليلي **في ارتياح**.

(p.268)

His eyes moved round her and then came to stop on her. She could not understand how he could have seen her in the first place, when his eyes were fixed so steadily forward. But now those eyes measured her, weighing her, not with any desire or curiosity, but slowly and with disinterested calculation, as a person might eye a coin in his hand to make sure it was not forged. The eyes shifted away, and Layla let out her breath in relief. (p.213)

This text describes Dr Ramzi's **look** at Layla in detail. First, the behavioral process "طافت"depicts the way his eyes move around Layla as if he wants to make her get puzzled and confused. The **parallel structure** in the phrases "كأنها تعاينانها/كأنها تزنانها"and"ببطء/بعناية"، "بلا رغبة/بلا فضول" may reflect his steady and rigid look at her, and also shows his attitude of looking at her as a commodity. The word "يعاين" is a **metaphor**, highlighting his materialistic attitude towards her, comparing her to an object which needed to be investigated to be certain of its authenticity. Finally, Layla's feeling is clarified after he shifted his eyes away from her by the phrase "في ارتياح" which presupposes her being burdened by his look; her feeling of relaxation is a **background emotion**.

2)

وفي نهاية كل فصل دراسي، كانت **تتمني** من قلبها لو لم يحاضرها في الفصل الدراسي الثاني، ولكن **أمنيتها** لم تتحقق قط. حاضرها باستمرار طيلة دراستها الجامعية، في مادة أو أخري. كانت **تشعر** وكأنه يشرب من **دمها** بالتدريج قطرة قطرة، وينتظر الوقت الذي يجف فيه **دمها**، كل **دمها**

... **يسأل** السؤال ويقف ينتظر **ليسفه** إجاباتها، ينتظر **ووجهه الشاحب** الوسيم **خال من التعبير يكلمها وكأنه لا يكلمها ويستمع إليها وكأنه لا يستمع إليها.**

(p.287)

As each term ended she hoped from her heart that she would not be re-assigned to his classes, but her hope was continually dashed. He taught her regularly through her years at the university. If it was not one subject, it was another. She felt as if he were drinking her blood drinking her blood drop by drop, in anticipation of the moment in which it would have all dried up.... Lobbing a question at her, he would stand waiting, ready to discredit whatever answer she gave, waiting, his distinguished, pallid face empty of expression, speaking to her but as if he were addressing anyone but her, listening her as if he were paying no attention. (p.227)

This excerpt is focalized through Layla's viewpoint in which she throws the light on the intermental thought between Dr Ramzi and Layla concerning his role as being her professor. The **mental processes** "تتمني" and "أمنية" stress her wish that Dr Ramzi would not lecture her. Then she turned to her feelings towards him as stated in the **mental process** "تشعر" and paraphrased by the rest of the sentence. This indicates that she is dominated by fear, a primary emotion. There is also a **metaphor** in "يشرب من دمها" comparing her blood to something that can be drunk, as if he is draining her energy. Moreover, the expressions "يسأل"and"ليسفه" express his action justified by the reason for it. The phrase "وجهه الشاحب خال من التعبير" shows how his face looks at her, which also might indicate his emotionless state and his **intimidating look**. The **oppositeness** in the two **parallel structures** "يكلمها وكأنه لا يكلمها"and"يستمع إليها وكأنه لا يستمع إليها" may convey the contradiction in his character.

3)

وبدأت عملية أخري أشبه بعملية النحات وهو يعمل بمعوله في **رقة** أحيانا، وفي **عنف** أحيانا أخري... أدركت فقط أن الدكتور رمزي غير معاملته لها، وأنه أصبح يعتبرها من مدرسته ومن بين أتباعه في الرأي ... وإن كان مازال ينتقدها انتقادا مرا في بعض الأحيان، فإنما **يعمل لكي تتعلم من أخطاءها** وبدأت ليلي تنضم إلي عديلة في الدفاع عن الدكتور رمزي، عندما تهاجمه سناء.

(p.290)

A new operation was mounted. He was a sculptor plying his chisel, now delicately, now almost violently... She knew only that Dr. Ramzi had changed his manner. He had come to consider her a proponent of his school of thought, one of his followers.... even if he still did criticize her now and then. After all, he wanted her to learn from her errors. Layla began to chime in with Adila, defending Dr. Ramzi whenever Sanaa denounced him. (pp.229-230)

This text traces the new approach of Dr Ramzi's unstable treatment for Layla. His contradictory character is emphasized in the **antonyms**

"رقة"and "عنف" which may imply his instability. Also, Layla appears to be deceived by his way to the extent that she stops her resistance and begins adopting his voice as clarified in the clause يعمل لكي تتعلم من "أخطاءها" that he deals strictly with her to be a better person. In addition, she begins defending him against her lifetime friend, Sanaa. This could stress his parasitic effect upon her by changing her resistant attitudes into her being subordinate to his viewpoints.

4)

...وكلماته كالمطرقة في يد العامل **يهدم** يوما بعد يوم من مقاومتها، ووجوده يملأها **بخوف يشل حواسها'**
ويجذبها في ذات الوقت، فلا تستطيع ترخي عنه عينيها.

(p.289)

...his words like a hammer in a worker's fist, demolishing whatever resisted, day after day. His presence filled her with a fear that paralyzed her senses and yet at the same time attracted her. She could not take her eyes from him. (p.229)

This excerpt portrays how Dr Ramzi affects Layla negatively. First, there is a **simile** in "كلماته كالمطرقة"comparing his words to a hammer which could manifest his devastating psychological influence upon her. The phrases "يشل حواسها"and "يهدم مقاومتها" describe his power over her mental state and emphasize how his words and his presence greatly affect her state of mind which is expressed by the word "خوف" (a **primary emotion**). However, the phrase "يجذبها"comes to stress that even his impact is contradicting like his character which makes Layla unable to take her eyes from him despite all the manipulative power he exercises against her.

5)

وخيل لليلي أنه **يسير** بخطواته البطيئة الرتيبة **علي أعصابها،** وأنه **يطيل** وقفته مع الأمين ليطيل من تعذيبها.

(p.295)

Layla could almost feel his slow, heavy steps crushing her nerves; he was drawing out his conversation with the librarian to lengthen her torment, she was certain. (p.233)

This short text describes how Layla perceives Dr Ramzi's action through her mind when he sees her sitting in the library with a male colleague; he considers her action against the social norms. First, the **mental process** "خيل" signals the functioning of her mind. It shows her mental state after he reprimanded her because she was sitting with a male colleague in the library. Her behavior was unacceptable for him since he

considered this against the fundamentals of society. The clause "يسير علي أعصابها" lively depicts the state of panic she suffers from as well as the way she is being pressurized by him. It also involves a **metaphor** in "يسير علي اعصابها" since her nerves are compared to a road which he can walk along. Moreover, the word "يطيل" is repeated to emphasize how the torture she is exposed to is elongated upon her. Also, the particle "ل" is **cue-reason** which depicts his intention of drawing out of his conversation.

6)

نعم إله من ألهة الإغريق، **لا يضعف أبدا**، يقف في الصواب، **ويؤمن** أنه علي صواب، **ويريد** لها أن تكون في الصواب، في ظله. إنه **لا يخطئ أبدا**، **ولا يضعف أبدا**،**ولا يلين أبدا**، لو لان؟! لو لان الحجر؟وصرخ قلبها «أرجوك، أرجوك لا تؤذيني، سأمشي في ظلك سأتبعك ولكن لا تؤذيني» (p.305)

Yes, one of those gods belonging to the Greeks, one who never, ever weakened; who stood erect, believing himself always in the right, wanting her to be in the right. To be in his shadow. He never erred, never let down his guard, never relented, never softened. If he were to soften, perhaps...? if the stone were to soften! Her heart screamed out, "I beg you, I beg you, do not torment me. I will walk in your shadow. I will follow you. Just do not torment me. (p.239)

This is an example of Layla's **intramental thought** or **free indirect thought** about Dr Ramzi; it manifests how she views him. The **mental processes** "يؤمن" expresses his state of belief, and "يريد" shows his desire. In addition, the repetition of the clause "لا يضعف أبدا" might emphasize his **disposition** of being cold-hearted. Furthermore, the **three-part-list** in "لا يخطئ أبدا، لا يضعف ابدا، لا يلين أبدا" maintains his inflexible and rigid character.

7)

وطافت عينا الدكتور رمزي بالجسم الفائر تزنه **في لهفة وفي ظمأ** وكأنه يدير بين يديه كوبا من الماء المثلج بعد طول **ظمأ** ... ورأت ليلي عيني رمزي **تستقران في نهم** علي الخط الذي يفصل بين نهدي جميلة وشفتاه **تتكوران في ابتسامة كريهة** اشبه بتكشيرة **حيوان مفترس.** (pp.348-349)

Dr. Ramzi's eyes roved across that ripe, effervescent figure as if his hands cupped a precious glass of ice water after a long spell of thirst... Layla could see Ramzi's eyes fixed avidly on the shadowy line between Gamila's breasts, his lips rounded in a smile that she found disgusting, reminding her of the grimace of a predatory animal. (pp. 270-271)

This excerpt uncovers the latent part of Dr Ramzi's character through the **non-verbal signals** of his eyes when he is investigating Gamila, Layla's cousin. First, the **behavioural process** "طافت" implies the motion of his eyes through Gamila's body as if he gets lost in it. Moreover, the phrases "في نهم" and "في لهفة"، "في ظمأ" manifest his sexual desire which he criticizes people for. Additionally, repeating the word

"ظمأ" is to maintain his feeling of lust which overwhelms his mental state. Furthermore, the phrase "كأنه يديربين يديه..." includes a **simile** comparing the **curious look** of his eyes to a thirsty person carrying an iced glass of water. The only word which expresses Layla is the mental process "رأت" that could signify the fact that the only means for her to discover the reality of Dr Ramzi is just to see and realize his behavior. Using the same structure in the two words "تتكوران"and "تستقران" could point out the stability of his **facial signs** through which may investigate Gamila. The expression "في ابتسامة كريهه اشبه بتكشيرة حيوان مفترس" encompasses a **simile** portraying what Layla feels towards him when she views his real attitude towards Gamila. This might lively describe her realization of him in her intramental thinking.

8)

كم وجها لهذا الرجل؟! معها هي **إله**، ومع جميلة **طفل** يسيل لعابه، ومع محمود **صديق** قديم يحكي.

(p.364)

How many faces did this man possess? With her he acted the god; with Gamila, he was a child, saliva dribbling from his mouth; and now with Mahmud he was an old friend, relating tales of the past. (p.283)

This excerpt shows Layla's **intramental thought** or **free indirect thought** about Dr Ramzi. She begins to perceive the contradiction of his character. She feels his multi-faceted personality as she is able to pick up the multiple forms of his character. This is expressed in these words "إله"، "طفل" and "صديق". He is perfectly able to act these roles to fit the character he encounters; he imposes upon her his rules and fundamentals of society, his lust controls him in Gamila's presence, and with her brother, Mahmud, he acts as a friend.

9)

«علي **الخوف** مع رمزي حاعيش .. علي **الخوف** .. ويوم بعد يوم دمي هينشف من **الخوف** .. **الخوف** اللي راح و**الخوف** اللي جاي»

(p.367)

On fear; I will live in fear of Ramzi. Day after day, my blood will go dry with fear. The fear gone by and the fear to come. (p.285)

This excerpt involves Layla's **intramental thought** or **free direct thought** which vividly portrays Layla's mental state after she discovers Dr Ramzi's real character, and how he will treat her after they get married. Repeating the word "الخوف" (**primary emotion**) five times evinces her deep fear of getting married to Dr Ramzi. It could also reflect his frightful influence upon her.

10)

وأحمر وجهها **غضبا**. لم تتوقع أن يلجأ رمزي إلي هذه الطريقة الخسيسة ليهرب من المناقشة، ولكنه لجأ إليها **لينتصر**.. ما من طريق لا يلجأ إليه **لينتصر**! حتي في المناقشة! إنه **مغتاظ،**لا لأنها نجحت بدرجة مقبول، بل **لأن** سناء نجحت بدرجة جيد جدا، سناء التي تنبأ بفشلها وأقسم أغلظ الأيمان علي أتها لن تفلح.

(p.402)

... her face flushed with anger. She had not anticipated that Ramzi would resort to such low tricks to avoid the discussion. But he had, so that he would win. There was nothing he would not do to win! Even in a simple conversation. He was upset riled not because she had passed 'acceptably' but because Sanaa had passed with a final mark of 'very good' - Sanaa whose failure he had predicted, swearing in the crudest way that she would not succeed. (p.315)

This text discusses the mental states of both Layla and Dr Ramzi after he spoke sarcastically about her as she did not pass with high marks. When he found her talking confidently about the country's issues, he mocks her as he felt her speaking better than him. First, the word "غضبا" indicates her state of anger, **primary emotion,** which is apparently reflected on her face (أحمر وجهها). The repetition of the word "ينتصر" with the **cue-reason particle** "ل", justifying the cause for his action, reveals that his only aim is to fulfill his victory upon her. Furthermore, the word "مغتاظ" shows that his feeling of rage dominates him. Also, the phrase "لأن" is considered to be a **cue-reason word** as it simplifies the reason for his state of agitation and fury, a **primary emotion**. Moreover, the final extract "ما من طريق يلجأ إليه لينتصر..." which can be considered Layla's **free indirect thought** about him, can reflect her ability to interpret his actions. Thus, he is upset that Sanaa unexpectedly passed with high honors, and this contradicts his ego, that is why he is enraged.

11)

ونظر رمزي إلي ليلي **في غيظ**. لقد **منحها** كل شئ يمكن أن **يمنحه** رجل لإمرأة .. **منحها** اسمه ومركزه وماله، واضفي عليها الاحترام، وبعد أن كانت **نكرة** أصبح الكل يحترمها علي أساس أنها زوجته المقبلة وأعطاها الحياة **المنتظمة المطمئنة الخالية من القلق**، وكتبه ونصائحه وتوجيهاته، وكل شئ ،كل شئ يمكن أن **يمنحه** رجل لإمرأة، وأستاذ لطالبة، ومع ذلك تركت فتاه **قذرة** كسناء تتفوق عليها.

(p.402)

Now, Ramzi shot Layla an angry look. He had given her everything a man could give a woman – his name, his position, his property. He had given her the respect of others; she had been a nobody, but everyone now respected her on the grounds that she was his future wife. He had given her an organized, secure life, free of anxiety; and he had given her his books, his advice, his instructions and his guidance. Everything, everything a man could give to a woman, and a professor to his student! And despite it all she had let a smutty girl like Sanaa surpass her. (p.315)

This extract is focalized through Dr Ramzi's perspective as these are his **intramental thought**, after Sanaa got higher grades than Layla. First, the phrase "في غيظ" defines the **intimidating** way he looks at Layla. The repetition of the word "منح" could imply that he is totally concerned about the things he gave her. Moreover, the word "نكرة" clarifies the way he looks at Layla; he tends to consider her as inferior, believing that she is nothing. His belief that is defined by the expression الحياة المنتظمة الخالية من "القلق" comes totally opposite to Layla's real feelings. Layla is always overwhelmed with the fear and worry he infuses her with. Therefore, his thoughts about Layla contradicts with hers about him. This could prove that they cannot form an intermental mind. Finally, the word "قذرة" illustrates his demeaning and disrespectful view of Sanaa. Thus, his self-centered character is also maintained; he views only himself, his actions and his beliefs positively.

13)

وتحت مكان الاختيارالاول **كتبت بورسعيد**، وتحت مكان الاختيار الثاني **كتبت بورسعيد**... **واجتاحت رجفة الخوف** جسد ليلي، وكادت تستسلم، ولكنها **رأت الابتسامة الواثقة المطمئنة**، و**شعرت** وكأن الابتسامة تلفها، و**تجاهلت** يد رمزي الممتدة إليها و**استدارت** و**اعطت** الطلب للمفتشة وتنهدت **في ارتياح**.

(p.405)

... where she was to stipulate her first choice she wrote 'Port Said'. Under second choice she wrote 'Port Said'.... A tremor of fear swept through Layla, and she almost capitulated to Ramzi's outstretched hand. But she looked at the serene smile that seemed to wrap her in its warmth. She gave the request to the inspector and let out her breath. (p.317)

This extract captures Layla's real resistance to Dr Ramzi for the first time. Ramzi took Layla to meet the inspector in her office where she had to apply for the position of a teacher. The inspector handed her the request form in which she had to fill in the location of the requested position. Ramzi ordered her to write Cairo. However, she did not abide by his orders, and she wrote Port Said. First, this text embraces a mixture of Layla's actions and mental states which could apparently convey her resistance. The repetition of the material process "كتبت", and the word "بور سعيد" (expressing location) might imply her persistence to change. The expression "اجتاحت رجفة الخوف" manifests her mental state of fear, a **primary emotion**, which is triggered by Ramzi's presence. The clause "رأت الابتسامة الواثقة" indicates the extrinsic motivation, which she can perceive through the non-verbal sign "الابتسامة الواثقة" made by the inspector. Also, the mental process "شعرت" maintains the positive feeling suffusing her via the inspector's smile. Moreover, the word "تجاهلت"

emphasizes her resistant stand against his demands/orders. In addition, her sequential **actions** "استدارت واعطت" stress the fact of her rejection and revolt against Ramzi's mind-set. Finally, the phrase "في ارتياح" shows the state of relief (a **background emotion**) that overflows her. Perhaps this relief is caused by her feeling that she resists for the first time against his demands. Maybe she believes that Port Said would be the place where she can rebel against the obstacles surrounding her. Presumably, this relief is due to the fact that she thinks that through Port Said, she would fight for her own freedom and the freedom of her country.

Therefore, through the analysed extracts Layla's struggle in her relationship with Dr Ramzi is obviously clear. His self-centered and contradictory character is extremely revealed through his actions and mental states. He could not form an intermental mind with Layla owing to the disagreement between their beliefs, emotions and attitudes.

Even the small intermental unit between them does not succeed since there is a contradiction between their dispositions. Layla is very emotional and soft-hearted, but he is emotionless and cold-hearted. Layla has an inner resistance to her situation and the country's situation as well; he is submissive towards the events happening then as he is against Mahmud's volunteer in Suez. Layla wants to be loved and to feel secured; however, he is a source of fear and terror for her. Consequently, the intramental thought between them could not perfectly develop.

Layla and Husayn

Husayn is Mahmud's fellow soldier at the Canal. His relationship with Layla begins from being an intermental thought to a small intermental unit and finally to an intermental mind. They are tied by the love relationship which grows between them as well as the shared emotions, attitudes and points of view towards the events that were happening in the country then.

1)

ادركت أن ذلك الشاب الذي يقف أمامها هو حسين عامر، زميل أخيها في القناة، وملأها ذلك **الادراك براحة نفسية** عميقة وكأن متاعبها ومتاعب أخيها قد ذابت في هذه **الابتسامة** المكتملة التي تواجهها.

(p.177)

...it dawned on her that this young man standing before her must be Husayn Amir, her brother's fellow soldier at the Canal. Her realization filled her with enormous relief, as if her worries and her brother's cares had dissolved under the full smile that faced her. (p.142)

This describes the first encounter between Layla and Husayn which represents the beginning of the intermental thought between them. The mental state of realization is emphasized through the **mental processes** "ادراك" and "ادركت", maybe because it is what her mind is overwhelmed

with at this moment. Then this state of realization that this person is Husayn turns her into another which is expressed by the phrase " راحة نفسية" indicating a **background emotion** of calmness. This could reflect the beginning of the positive impact Husayn would have on her. Moreover, the word "الابتسامة"depicts Husayn's **face** when looking at her. Thus, this extract captures the first time they meet together and how the intermental thought between them is obvious.

2)

ومع ذلك يخيل اليه دائما أنه **عرفها** طوال حياته، وأنه لن **يعرفها** أبدا أكثر مما يعرفها اليوم، وأنه يستطيع أن **يتمم** الجملة التي تبدأها، وأن **يسبقها** في الاتجاه الذي **ترغب** في الالتفاف إليه وهو لم يرها أكثر من نصف ساعة! **أهو السجن؟ أهي الوحدة التي خلفت من هذه المقابلة العابرة اسطورة استوعبت كل كيانه** ... وعندما **التقت** عيناه بعينيها **وضحكا معا خيل** إليه أنها الأخرى قد ادركت أنه نصيبها ولكنه كان مخطئا، كانت هي في واد وهو واد أخر.

(pp.206-207)

Yet the sensation persisted that he had known her all his – and would never know her any better than he already did today, because it would be impossible to know her any better. He was sure that he could finish whatever sentence she started, could turn automatically in the direction she wanted to go even before she could do so. And he had known this after spending no more than half an hour with her! Well, perhaps it was the prison. It was this solitude, this loneliness, that had constructed from one fleeting meeting a whole legend to consume him .... when his eyes had met hers and they had laughed together he imagined that perhaps she, too, had understood that he was her fate, but he'd been wrong. The two of them were worlds apart. (p.164)

This extract embraces Husayn's **intramental thoughts** (as emphasized in the question: "أهو السجن؟ ..." demonstrating his **free indirect thought**) about Layla after her trial to commit suicide by throwing herself from the roof after her experience with Isam[2]. Husayn wonders how he has seen her for just half an hour, and how he could understand and read her thoughts perfectly well. The repetition of the **mental process** "عرفها" maintains the mental state which controls Husayn of knowing Layla as if it implies the beginning of the formation of a small intermental unit between them. The **verbs** "يتمم"and "يسبقها" represent the actions done by Husayn as evident of how he is able to read Layla's mind, and how he is able realize her desire as shown in the mental process "ترغب". The shared **non-verbal signal** expressed by the

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[2] Isam is her cousin, and she experiences a love relationship with him. Then, she discovers his betrayal to her; she is shocked and become unable to trust anyone for a while.

"التقت عيناه بعينيها وضحكا معا"can indicate their intermental thinking. Then comes the **mental process** "خيل"which signifies his wrong thought as she was being overwhelmed by her hardship with Isam. Hence, the development of their relationship from intermental thought to a small intermental unit is traced. The intermental thinking between them is also elucidated.

3)

ورأي في عينيها **حزنا عميقا**، كما لو كانت قد **أدركت** إذ ذاك فقط مدى **تعاستها ووحدتها وشعورها بالوحدة والانعزال**. وأدرك أنها **في حاجة** إليه، ربما بقدر ما هو **في حاجة** إليها، رغم كل الحواجز العالية التي ترفعها في وجهه.

(p.221)

...this time he saw a deep sadness in her eyes, as if she had just become aware of how deep was her own misery, how crushing her sense of loneliness and alienation. She did need him, he could see that, perhaps as much as he needed her, despite all the barriers she raised in his face. (p.176)

This narrative reveals the mental states of both Husayn and Layla. Layla's eyes reflect her emotional state expressed by "حزنا عميقا", a **primary emotion**. Then comes the **mental process** "ادركت"which indicates her awareness of her dominating emotional state signaled by the phrase "تعاستها ووحدتها وشعورها بالوحدة والانعزال", which reflects a **background emotion**. The repetition of the **mental process** "ادرك"manifests the intermental state of awareness between them. Thus, the **repetition** of the same mental state could convey their intermental mind. Also, the phrase "في حاجة"is repeated to emphasize their shared mental state of their need to each other.

4)

تجاوب مع **شعور** في أعماقه لم يتأت له من قبل أن يتبلور. **شعور** بأن **شيئا** ما يربطه بليلي، **شيئا** أقوى منه وأقوى منها، **شيئا** ما سيجمعهما معا في يوم من الأيام.

(p.225)

...feelings that had never been so clear, a sense that something, *something* bonded him to Layla, something stronger than either of them, a force that would bring the two of them together someday. (p.179, emphasis as in original)

This narrative describes Husayn's feeling after his sister told him that she felt that he would marry Layla. The repetition of the word "شعور"maintains the state of emotion which counteracts his mind. Furthermore, the word "شيئا"is repeated three times to emphasize his belief in something he does not know, but it has the ability to get them together one day.

5)

جلس حسين علي المقعد وهو **يحاول أن يجد** شيئا يشبه ليلي .. من الزجاج، من الكريستال، نعم من الكريستال، **جميل ومن السهل تحطيمه**، الكريستال **سلبي** أيضا مثلها، يعكس الضوء ولا يشعه... الثقة في النفس لا تنبعث من داخلها بل لقد **استمدتها** دائما من الأخرين ولذلك استطاع عصام أن يجعلها **تكره** نفسها **وتكره** بالتالي الأخرين.

(p.229)

Sitting on the train, Husayn tried to find something with which to compare Layla. Glass. Crystal. Yes, that was it, crystal – beautiful and easy to shatter. And crystal was hard, too, like her. It reflected light but produced none.... No confidence came from within her; she had always taken it from others. That was why Isam had been able to crush her, to make her hate herself, and therefore hate other. (p.183)

This excerpt exposes Husayn's **intramental thoughts** or **free indirect thought** about Layla. The phrase "يحاول أن يجد" implies his mental functioning. There is a **simile** in the phrase "يشبه الكريستال" in which Layla is compared to crystal; he compares her personal traits to the features of crystal. Those traits are determined in these phrases "جميل"، "سلبي" and "من السهل تحطيمه". These words reflect her fragile and passive character. Moreover, the **mental process** "استمدتها" maintains the fact that she is greatly affected by others' attitudes and actions towards her. In addition, he is able to make sense of Isam's action against her based on his own interpretations of Layla's **dispositions**. Repeating the **mental process** "تكره" may convey the emotional state of hatred overfilling her.

6)

كانت **تخاف** نظرته الفاحصة، التي تنفذ إلي أعماقها وتكشف عما في هذه الأعماق، **وتخاف** أن ترى **اليأس** في عينيه، **اليأس** منها. ولكن حين **التقت عيناها بعينيه** مصادفة تبدد خوفها،لم تجد في نظرة حسين يأسا ولا خوفا، ولا كانت تفحصها ولا تمتحنها، كانت **تربت** عليها في حنان، **وتضمها** في شوق واعتزاز، **وتتألق** فرحا.

(p.239)

She feared his searching gaze, for it seemed to pierce her, to reveal everything that was there. She did not want to see the despair in his eyes, knowing that he was in despair. But when her eyes did meet his by chance, her fear vanished, she found neither despair nor fear. He was not searching her, testing her, but merely offering her the affectionate touch of his eyes; he was summoning her gently in desire and regard, and she brightened up. (p.189)

This excerpt highlights Layla's mind processing towards Husayn. She is overwhelmed with the state of fear, a **primary emotion**, as identified by the **mental process** "تخاف" twice. The phrase "نظرته الفاحصة" uncovers that Husayn's **curious look** is capable of investigating and discovering what is deep inside her. The **repetition** of the word

"اليأس"two times reflects her inner feeling about herself. Then the clause "التقت عيناها بعينيها"which shows their intermental **non-verbal communication**. Moreover, the **behavioural processes** ،"تربت" "تضمها"and "تتألق"manifest how Layla visualizes Husayn's look at her, which might evince his ability to embrace her insecurities.

7)

أبدا لم **يعاملها** إنسان بالرقة التي **عاملها** بها حسين، ولم **يعرفها** إنسان علي حقيقتها، كما **عرفها** حسين،**وكأن الحجاب قد زال بينهما**، وكأنه يستطيع أن **يري** ما بداخلها من أعماق.

(p.283)

No one, ever, would treat her with the same tenderness, an no one would know her, really know her, as he did, know her as if the curtain of separate selves had vanished between them, as if he could see into her depths. (p.224)

This excerpt reveals Layla's **intermental thought** about Husayn. It points out how Layla perceives him. The repetition of the **material and mental processes** "يعرفها"and "يعاملها" may emphasize his feeling towards her through his actions and state of mind. Moreover, the clause "وكأن الحجاب قد زال بينهما"could imply that their intermental mind is shaped. In addition, the **mental process** "يرى"vividly portrays his ability to go deep inside and see her feelings as if they were invisible to him.

8)

وفي عينيها تفجرت العاطفة التي طال كبتها، **والفرحة** المزهوة بهذه العاطفة، **وفي شفتيها وفي وجنتيها، وفي اطراف اصابعها**، وفي كل ذرة من جسدها ... **وفي عينيه تدفق حنين سنين، وشوق سنين، وحرمان سنين** و**فرحة** كادت تفقده توازنه.

(p.452)

...and her joy burst from her eyes and showed on her lips, her cheeks, to the tips of her fingers, every atom of her body... From his eyes poured the tenderness of years, the longing of years, the deprivation of years, and a happiness so strong that it nearly caused him, sturdy as he was, to lose his balance. (p.352)

This excerpt portrays the first meeting between Layla and Husayn after many years, and after Layla made the decision of staying in Port said and not getting married to Dr Ramzi. It is obvious that the communication between them is **non-verbal**, through their eyes ("في عينيها/في عينيه"). However, it is overflown by their emotions as indicated in the **behavioural processes** "تفجرت/تدفق" which include a metaphor comparing their emotions to springing water. Moreover, the **parallelism** in the phrases "في شفتيها /في وجنتيها /في أطراف اصابعها"and "حنين سنين/ شوق سنين/ حرمان سنين" may imply the congruity and harmony between their emotional states, stressing the fact of their intermental mind. Also, the word "فرحة" is repeated twice to describe their **mood** which could emphasize their shared feelings towards each other.

9)

وجذب انتباهه شيء لم يره قط عينها حتي وهي في أوجها .. مزيج من الاعتداد المطمئن ذلك المزيج العجيب النادر الذي ينعكس إلا في عيني إنسان وجد طريقه، وعرف بتجربته انه من القوة بحيث يستطيع دائما أنه يقف إلي جانب ما يعتقد أنه الصواب.

(p.454)

...his attention drawn by something he had never seen in her eyes, even when she had been at her most fiery. He thought he saw an assured and peaceful confidence there, that rare and amazing blend reflected only in the eyes of a person who has found the way – a person who knows, through experience, that the way is only found in the strength that allows one to stand by what one believes is right. (p.353)

The phrase "جذب انتباهه" indicates his mental functioning about what is reflected through Layla's eyes. Furthermore, the phrase "الاعتداد المطمئن" may convey the resistant attitude she has gained through the years. Husayn is capable of identifying this change. He can also interpret how this change is processed through her mind via **mental processes** like "وجد"and "عرف".

10)

لا ليست نفس الاشراقة القديمة، إنها إشراقة جديدة، الأولي كانت فورة، لمعة تبرق لتنطفئ، كالشمس في يوم ملئ بالغيوم. أما هذه فنور هادئ دافئ متصل، نور ينبع من الداخل.

(p.461)

No, it was not the same glow as before. It was new. There had been that flash of light that had gone out, the sun on an overcast day. This was quiet and warm and steady, a light that emanated from within. (p.359)

This excerpt describes how Husayn perceives Layla's presence after she became free of her restraints, and after she decided to join the resistance with him and to take off Dr Ramzi's engagement ring. Also, there is a **simile** "اشراقة جديدة ..كالشمس" in which Layla's glow or presence is compared to the glow of the sun. The **repetition** of the word "نور" might emphasize the inner shine evincing from her; this light signals her resistant self.

Therefore, the development of Layla and Husayn's relationship is tackled through the examined extracts. Their relationship witnesses a gradual progress from an intermental thought to a small intermental unit and finally an intermental mind. Their deep feelings especially Husayn's give them the opportunity to succeed in reaching this state and be a perfect couple. Perhaps their shared beliefs and resistant attitudes are what bonded them together in the end. Also, Husayn's strong belief in Layla's change could be a reason for her being motivated again. Husayn proves to be able to read Layla's mind and to justify her actions and her

feelings in a perfect manner. Despite the few times they met, he managed to embrace the state of hatred and despair which overwhelmed her after her relationship with Isam. Additionally, he can understand her deeply from the way she looks at him. Moreover, his belief that he would marry her is fulfilled. Consequently, they have reached their being an intermental mind.

4. Conclusion

In conclusion, through the examined excerpts, the following can be observed. Concerning the first question, the attribution theory proves its being effective in revealing how characters can read each other's minds. Moreover, the intermental activity between characters evinces how far the relationship between them is perfect. Palmer's approach also helps in manifesting and portraying characters' mental states, emotions and dispositions. Through application, characters' intentions and motives behind their actions and desires are elucidated. Consequently, the perfect intermental thought helps to develop into intermental mind.

As regards the second question, the theory proves its usefulness in pursuing the development characters' units witness via tracing the ups and downs in their relationships. It is also evidently clear how characters can affect each other's mental states and actions through their emotions. In other words, emotions play an effective role. In addition, as shown in the analysis, the shared attitudes and views could help in the development and continuity of the relationship between characters. Moreover, the possibility of intermental units' breakdown is likely to happen when there is an opposition in emotions, thoughts, views and beliefs between characters.

Finally, as proposed by the third question, the different viewpoints of male characters towards female are elucidated via the extracts under investigation. First, Dr Ramzi represents the typical example of a sexist character, biased to his gender and dealing with women as being inferiors by supporting their subordination. On the other hand, Husayn is demonstrated as being a man who believes in women's resistance and independence.

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