



**Characters' Possible Worlds
in Hardy's Far from the
Madding Crowd: A
Cognitive- stylistic Study**

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Abstract

The purpose of the present research has been to demonstrate the validity of applying Ryan's (1991) possible worlds model to Hardy's "Far from the Madding Crowd". It has been obvious that the model is applicable in terms of distinguishing the Actual World of the narrative from the various possible worlds that the characters indulge in pushing the plot ahead. The research records a great change depicted in the heroine character in the light of *PWT* suggesting that her union with Gabriel Oak at the last chapter becomes convenient and desirable.

1. Introduction

Possible Worlds Theory (PWT), as proposed by M. L. Ryan (1990), represents a framework within *Cognitive Poetics* that is emerged as a corollary of never-ceasing efforts and developments in cognitive sciences. To have a close outlook into the PW theory, it would be through a synoptic introduction to yet a larger discipline to which it pertains, i.e., cognitive linguistics, with its two branches: cognitive semantics and cognitive poetics. The model of analysis the theory incorporates is supposedly fruitful for analyzing literary texts in general and fiction in particular. So, the research in hand is to apply the Model the PW theory provides to analyze the Possible Worlds of characters as in Hardy's novel *Far From the Madding Crowd* to reveal the validity and authenticity of the model as a means for literary analysis and evaluation.

2. Cognitive Linguistics

The cognitive linguistic enterprise appeared as an opposite *movement* towards the dominating *Generative* paradigm in linguistics in the 1970s. It is a recent trend of linguistic thought and practice which is "concerned with investigating the relationship between human language, the mind and socio-physical experience" (Evans, Bergen and Zinken, 2007: 2). While Chomsky and his adherents propose that "there is a specific 'organ' in the human brain devoted exclusively to language" (Lee, 2001:2), cognitivists believe that "linguistic structure is a direct reflex of cognition in the sense that a particular linguistic expression is associated

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with a particular way of conceptualizing a given situation” (ibid). In other words, language must be explained according to its relation to the mind and other cognitive functions not as a modular structure as generative linguists claim the case to be. By the same token, generative linguistics sees that language acquisition is a specific innate mental module, separate from other cognitive processes, whereas cognitive linguistics hold that human beings capacity to acquire or produce language is dominated by the same cognitive rules that account for other mental abilities, “linguistic intuitions alone, even these of trained linguists, are insufficient sources of evidence for establishing “ what people ordinarily do when using and understanding language” (Gibbs, 2007:2).

3.Cognitive Semantics

Cognitive semantics, constitutes one pillar of the cognitive linguistics. According to traditional semantics (or truth-conditional semantics) the meaning of a sentence is truth-conditioned, that is the meaning of a linguistic expression is out there in the world represented by a referent. Frege as well as other adherents of this school considers names as denoting objects, predicates as standing for concepts and sentences as denoting truth values. Because some words like abstraction ones do not name things however, traditional semanticists came up with the idea that a clear distinction must be made between the *extension* of a word, the set of entities that a word denotes in the world (its referents) and the *intension* of a word, the set of properties shared by all the referents of a word.

This formal attitude to semantics marked the beginning of the previous century until towards the end of the seventies when it became obvious that there is a “growing interest in explicitly focusing on meaning as a cognitive phenomenon” (Allwood and Gardenfors, 1999: vii). According to cognitive semantics, “meaning does not reside in linguistic units but is constructed in the minds of the language users” and that “ the world around us is not meaningful per se but rather acquires meaning through the human minds...astronomers and lovers have fairly disparate views of the moon” (Radden, et al, :1). Cognitive semantics then, holds that meaning is constructed in the minds of speakers by virtue of information driven from the language, context and background knowledge. Moreover, Brandt(2005:1578-1579) emphasizes the ‘immediate’ nature of the context as a prominent factor of cognitive semantics when stating that “meaning should be approached as it functions in on-line process of thought and communication”. Lee (2001, xi) further explains that “linguistic expressions code a particular way of perceiving the relevant scene. This means that linguistic coding involves such factors as

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selectivity, perspective, focus, background, framing, modes of categorization, and so on". Seen in this light, then, cognitive semantics stands opposite to traditional semantics.

4. Cognitive Poetics

Cognitive Poetics, on the other hand, represents a recent marriage between cognitive linguistics, particularly cognitive semantics, and literary studies. Narratologists explained that to "build a theory of interaction in fictional worlds, narrative semantics has to tap other sources of inspiration" (Palmer, 2004: 87). The time has come, however, to the point that "there would appear to be a direct path leading from narratology to the theories of cognitive science, and concepts from such theories have indeed been represented in narratological definitions and structural models since the mid-1980s at the latest (e.g. concepts such as 'cognitive schema', 'mental models', 'frame' and 'inference'" (Eder, 2003: 282). Within this new paradigm, interpreting literary texts is no more a matter of analyzing the linguistic expressions of that text but in investigating the various mental operations that accompany the reading process since "the focus has shifted around the triangle of 'author-text-reader'" (Stockwell, 2002: 5).

5. Ryan's (1991) Model of Possible Worlds

The essence of possible worlds theory in cognitive poetics is that the fictional world of the narrative can be best understood not as a single world but as one of a plurality of worlds and that the development of the plot is ascribed to the conflict or interaction among these hypothetical worlds. Generally speaking, these are the worlds that represent the characters' knowledge, hopes, intentions, and beliefs that have not been yet realized in the actual world.

Ryan (1991: 111) defines a possible world as a "set of propositions modalized by the operator of the so-called alethic system: possible, impossible and necessary". In logic, a necessary proposition is found in a claim like $2+2=4$. It is a true claim that remains so under all circumstances. Propositions that are logically impossible are those that hold falseness and cannot be true under any circumstances like $2+2=8$. Propositions that are neither necessary nor impossible however, come under the classification: possible. This last category however, constitutes the essence of Possible Worlds Theory. Some of these possibilities will be actualized, some will continue to be not

In narratology, this proves to be a fruitful procedure, that is to look at a text as projecting not one world, but many possible alternative worlds so as to determine the actual worlds the text projects from those that remain only possible. Introducing her own terminology of Alternative Possible Worlds (APW) as satellites, Ryan (ibid) points out that "if we regard the actual world as the center

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of a modal system, and APWs as satellites revolving around it, then the global universe can be *recentered* around any of its planets”.

As for readers too, Young (2010:5) observes that “when we read a novel, we enter a world that in its verbal representations expresses multiple states and layers of subjective and intersubjective experience, mind- inflected states of consciousness to which we bring our own”.

Building on the recentering principle, Ryan (ibid) introduces three modal systems centered round three distinct actual worlds:

- 1- *Our native system whose central world is the actually actual world(AW);*
- 2- *The textual universe: the worlds the text projects and whose central world is the textual actual world(TAW);*
- 3- *The referential universe: the system that reference world (TRW) represents, the textual universe and whose central world is the textual(ibid:24)*

In her (1991) **Possible Worlds, Artificial Intelligence, and Narrative Theory**, Ryan proposes a possible worlds model to account for the presence of multiple worlds in one single narrative navigating through the private worlds of its characters. For this particular purpose, she makes use of what she calls the ‘deontic system’. This system revolves around the concepts of permission, prohibition, and obligation. In correlation with the deontic system, two more ones are explored: the axiological and epistemic. The axiological system defines properties in terms of goodness, badness, or indifference. The epistemic system organizes the characters’ worlds in terms of the concepts of knowledge, ignorance, and belief.

Accordingly, the deontic system of a character determines his/her Obligation World (O-world), whereas the axiological system determines his/her Wish World (W-world). The epistemic system, on the other hand, determines the character’s knowledge World (K-world).

5.1. Knowledge World

A knowledge world (K-World) is represented by what the characters know or believe to be the case in the text actual world. The characters’ epistemic knowledge, or lack of knowledge, may trigger a conflict with other characters’ or with the same character’s private worlds.

5.2. Obligation World

Obligation World (O-world) is a “system of commitments and prohibitions defined by social rules and moral principles. While the social rules are issued by an external authority, the moral principles may be defined by the characters themselves” (Ryan, 1991: 116). A character’s

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O-world is satisfied in TAW (Text Actual World) if all the obligations he/she undergoes have been fulfilled and no contradictions arise.

5.3. Wish- World

Wish World (W-world) stands for "alternative states of the actual domain that are desirable or undesirable for a particular character" (Semino, 1997: 72). The W-World encompasses personal values and desires and embodies what a character considers to be good, bad, or neutral.

5.4. Fantasy-Universe Worlds

It is represented by "the characters' dreams, fantasies, hallucinations, or by the fictions composed by the characters themselves" (Ibid). These possible worlds of characters can be triggered in a literary text by tracing the modal expressions found in that text as the following section illustrates.

6. Modality

Kearns(2000:52) states that in language:

modality expresses necessity and possibility. A modal proposition includes the information that the basic proposition it contains is necessarily or possibly true. A necessarily true proposition is one which is true in any circumstances whatever, and cannot be false. A possibly true proposition is one which may or may not be true in fact, but is not necessarily false. In English, modality is most commonly expressed by the modal verbs shall, should, can, could, may, might, would and must, and sometimes will, and by adverbs like possible, maybe, perhaps and necessarily.

Radden and Dirven (2007:233) further explain that modality "characterizes a situation as having potential reality". Leech (cited in Baker and Ellece,2011: 81) further maintains that "semi-modals such as have to, need to, and want to are increasingly used to express modality". Correspondingly, modality and Possible Worlds theory have a common characteristic between them in that they both concern about fictional or imaginary worlds (possible worlds). This allows PWT proposed by Ryan (1991) to be treated in the light of modality because it "allows us to attach expressions of belief, attitude and obligation to what we say and write...it includes signals of the varying degrees of certainty we have about the proposition we express, and of the sort of commitment or obligation that we attach to our utterances" (Simpson, 2004:123).

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7. The Practical Part

Part One : Gabriel's Bankruptcy

7.1. Plot Summary

One morning and while occupied by his daily regularities, Oak's attention is drawn to a yellow wagon and a beautiful young woman atop it. She takes out a mirror and attentively examines her face. She blushes and smiles in satisfaction. He finds out that the girl's name is Bathsheba Everdene. He meets her a couple of times and gradually falls in love with her. He proposes to her, but she refuses. A few days later, Oak's dog drives his flock over the hedge to their tragic death. The incident entails a drastic change in Oak's life in that it leaves him penniless, literally with only the clothes he is standing up in.

7.2. The Actual World of FFMC.

The narrator presents Oak with a considerable sense of humor as when he describes his smile which entails the corners of his mouth to be "spread within unimportant distance of his ears" (FFMC: p13). Oak has a general good character on working days. On Sundays, he goes to church in his best clothes not out of religious conviction however but for mere formality. The extensive description of the character of farmer Oak, the rural area where he lives, the church where he goes and the people around prepares the stage for the events of FFMC to take place or according to Ryan's terminology, the construction of TAW (Text Actual World).

The narrator doesn't seem to intend to provide the reader with the outer frames of this world only but rather tries hard to give it a detailed description rendering it a realistic background against which his many characters live and interact with their circumstances "Hardy himself called for the frank representation of the position of man and woman in nature, and described a novel as a living structure of 'organism' that reflected life, revealed life, and criticized life" (Higonnet, 2009:126). In addition to spatial relations, there is an attempt from the narrator to constantly enforce the reader's sense of temporal ones from the beginning of the novel "It was a fine morning, and the sun lighted up to a scarlet glow the crimson jacket she wore" (p:16). This gives the text its realistic flavor making it obvious that FFMC is dominated by the same rules that govern the real world of the reader.

7.3. Oak's Narrative Possible World

Part One, the shortest-consisting of (12%) of the novel's whole bulk introduces mainly the hero and heroine of FFMC that is farmer Oak and Bathsheba. The analysis of part one shows the existence of all the possible narrative worlds listed in Ryan's (1991) possible worlds model.

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The two main characters of FFMC in part one, expose their knowledge worlds (KW), wish worlds (WW), obligation worlds (OW) and fantasy worlds (FW) interchangeably.

Table (1)
Oak's Narrative Possible Worlds in Part 1

World	No.	Per.
Knowledge	10	55.55%
Wish	2	11.11%
Obligation	3	16.66%
Fantasy	3	16.66%
Total	18	100%

Table One show that Oak's K-W gains the upper hand by exploiting a high percentage of 55.55%, i.e., more than the half of part one. This dominant knowledge world indicates the fact that farmer Oak is a logical man whose conducts are ascribed to his intellect rather than to his emotions. The table also reflects the fact that Oak is a realistic man who does not live in a world of wishes that are too many and beyond his reach. As for his obligation world, Oak has a good sense of moral and social obligations and he does obey them. Furthermore, he is a man who lives in the world of reality and never let fantasies carry him away.

From his position on the hill, he watches the young woman look at herself in the mirror and smile. For him, her behavior is unjustified in the sense that it has no clear motivation, "she did not adjust her hat or pat her hair, or press a dimple into shape" (p:17). This is an ignorant K-W whereby Oak cannot see the real reason behind her strange behavior. This incomplete K-W however, initiates some sort of a struggle that he now, feels curious to further investigate the doer of the action. The verb 'descending' in: "Gabriel withdrew from his point of espial, and descending into the road, followed the vehicle" (ibid) marks a physical movement towards the young woman. The movement indicates a desire to approach her and have a better sight of this evoking women.

Going out one night to check on his sheep, he "seemed impressed with the speaking loneliness of the scene" (p: 22-23). The epistemic marker 'seem' indicates a mental state or a K-W which shows how profoundly Oak is immersed in the majestic nature around him. This realization of the overwhelming beauty of the scene thrusts him into a Fantasy-World where he fantasies "human shapes, interferences, troubles, and joys are all " gone round to the sunny side" (p:23). At this moment of abstraction, loneliness does not bring fear and melancholy for Oak but rather transports him to a F-W where there is no sight or sound of any human

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being except for the 'speaking' loneliness which he enjoys. In other words, Oak looks as if enjoying all the possible worlds of his actual world (AW), or as Ryan(1991: 120) postulates:

The best of all possible states of affairs for a system of reality is one in which the constitutive propositions of all private worlds are satisfied in the central world. In such a system, everybody's desires are fulfilled, all laws are respected, there is a consensus as to what is good for the group. What is good for the group is also what is good for every individual, everybody's actions respect these ideals, and everybody has epistemic access to all worlds in the system.

In short, Oak's knowledge world (K-W), wish world (W-W), obligation world (O-W) and fantasy world (F-W) move in perfect harmonic orbits around his AW.

As days pass, Oak keeps watching the beautiful woman from a distance without being able to speak to her, "I'll make her my wife, or upon my soul I shall be good for nothing" (p:33). It is an O-W according to which he feels obliged to propose. Before proposing, he indulges in what Ryan, calls *Intention-World*. According to this world, "he had made a toilet of a nicely-adjusted kind...He thoroughly cleaned his silver watch-chain with whiting...went to the inmost heart of the plantation for a new walking- stick" (p:34). However, Bathsheba refuses his proposal.

One night Oak returns to his place after "believing there would be no further necessity for his attendance on the down" (p:42). He believes, in a certain K-W that there is no reason he stays up and thus "called as usual to the dogs"(ibid). One of the dogs however, responds whereas the other one cannot be founded. At this moment Oak is "concluding that the young one had not finished his meal" (ibid). It is a K-W according to which he figures out that the reason behind his dog's delay is his unfinished meal and consequently, "went indoors to the luxury of a bed" (pp:42-43). Loud sounds are heard and "the experienced ear of Oak knew the sound he now heard to be caused by the running of the flock with great velocity" (p:43). The epistemic verb 'knew' triggers a K-W whereby Oak is aware of the fact that his sheep are running hastily. Correspondingly, he "jumped out of bed, dressed, tore down the lane through a foggy dawn, and ascended the hill" (ibid). Two hundred carcasses representing the greatest portion of his sheep, lie dead.

7.4. Bathsheba's Narrative Possible Worlds

The analysis of the second main character in part one, that is Bathsheba Everdene, in the light of Possible Worlds Theory , shows the

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existence of all the possible worlds listed in Ryan's (1991) model yet in a much less percentage in comparison with the first character Gabriel Oak which reflects the narrator's intention to focus on introducing the male protagonist to the reader early in the narrative on the expense of the female character for reasons that will be explained in the conclusion part. Table two illustrates the distribution of Bathsheba's narrative possible worlds as follows :

Table(2) :Bathsheba's Narrative Possible Worlds in Part 1

World	No.	Per.
Knowledge	3	25%
Wish	6	50%
Obligation	2	16.66%
Fantasy	1	8.33%
Total	12	100%

Table two shows that Bathsheba's Everdene private worlds deviate from the actual world of the story especially her W-Ws which score the highest percentage of 50%. In other words, she does not live basically by the facts of her actual world but rather builds herself an entire world that pivots around her dreams moving her mentally to different states of affairs where she is rich, independent and free from any social or personal obligations. As for her Knowledge-World, Bathsheba is aware of the facts of her actual world yet she does not submit to them the way she does to her Wish Worlds though the former basically, as part one is concerned, frustrates the latter. Two Obligation-Worlds are traced in part one which affirms the fact that young Bathsheba, an overconfident person as she is, does not feel very obliged to follow the rules of her society. There is only one Fantasy-World depicted in part one which obviously shows the strong nature of Bathsheba's personality. She is a realistic woman who doesn't fool herself by living in fantasies.

The first meeting between the hero and heroine of the narrative takes place when Oak steps forward to pay for her the two-pence. The event is crucial to the whole narrative because it shows how much the male protagonist is always in the run to offer her affection and support whereas the female protagonist constantly face this with ingratitude. In other words, it shows how these two people will be physically close yet spiritually far away from each other with their private worlds mostly being in conflict- a situation that will dominate up to the last chapter of the narrative. As for Bathsheba, and after Oak pays the two-pence she feels obliged now to thank the man who willingly offered his help and

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provide her with a way out but when she looks at him and sees that he is an unattractive man with ordinary, if not less, clothes she hesitates. Oak neither rises to her standards as far as outer appearances are concerned nor does he parallel the image of a man that she has in mind. This means that her actual world is in conflict with her K-W and so she “carelessly glanced over him, and told her man to drive on” (p:17), that is she does not thank him as is expected. Her arrogant behavior perceived from her previous act when looking at herself in the mirror is reinforced here. It undoubtedly shows how superficial she is.

At one o'clock and amid the darkness of the night, Bathsheba goes with her aunt to attend a cow who is suffering the agony of delivering her little calf. Feeling exhausted she says “I wish we were rich enough to pay a man to do these things” (p:24). The word ‘wish’ triggers a W-W that splits out of the actual world of the narrative to a hypothetical world where she sees herself as a wealthy woman with a capacity to hire men and enjoy a more comfortable life. Her aunt, however, quickly brings her down to earth again when telling her that as they are not rich, they must do things by themselves. The dissatisfaction of her W-W when realizing the cruel reality of the actual world that she must work hard if she stays at her aunt's, creates a conflict inside her and she declares “I will ride over for it [oatmeal] as soon as it is light” (p:24). This is an O-W, that forces her to participate in the tasks of her aunt's farm no matter how demanding or difficult they are. These interrelated possible worlds show the arrogant nature of Bathsheba Everdene who seems to live in an internal world of wishes where she needs no one and where she has control over everything in her life which is completely opposite to the AW of FFMC.

In their next meeting Oak proposes and when he insists that her attitude to marriage is odd and unacceptable, she replies, “I shouldn't mind being a bride at a wedding, if I could be one without having a husband” (p:38). It is a W-W that Bathsheba has already built herself seemingly a long time ago- an internal world of a dream to which she can retreat into its comfort every time she is countered with the conventions of the society. Another W-W is traced in the following line: “nobody has got me yet as a sweetheart, instead of my having a dozen, as my aunt said; I hate to be thought men's property in that way” (p: 37). The last strong words she utters marks a deviation from the AW of the narrative to a W-W whereby she wishes she frees herself from the males' control and lives according to her own conventions. As a matter of fact, Hardy usually “aims to show that his female protagonists are strong, sexually vital, risk taking rebels” (Morgan, 2009:127).

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8. Part Two: Bathsheba and her Three Lovers

8.1. Plot Summary

Remarkably recovered from his devastating loss, Oak sets out searching for a job. He unexpectedly finds himself working for the same woman who rejected his love: Bathsheba. She has inherited her uncle's farm. Oak realizes that another man, a forty years old bachelor, is infatuated by her. She shows signs of declination to him until a third young man, handsome Sergeant Troy, starts to court her. She is swept away by his flattering words and ultimately chooses him over both the devoted Oak and passionate Mr. Boldwood.

8.2. Oak's Narrative Possible Worlds in Part Two

In the light of Table (3) below, it becomes obvious that the O-W of Gabriel Oak is the dominant world obtaining the highest percentage of (48.84%) which is almost half of the total percentage. This indicates the fact that in part two and after his loss, and because of working for others rather than to others as he used to, he is now living according to the rules of a new AW. His K-W occupies the second percentage of 32.56% which is an evidence of his constant understanding of his AW. His W-W which obtains a percentage of 11% only marks a realistic human being who would not pursue out-of-the-way wishes. His F-W is the less one in occurrence 6.98% as far as part two is concerned indicating the fact that Oak is so conscious to the realities of his AW specially in this critical phase of his life that he would not allow himself to live in fantasies.

Table (3): Oak's Narrative Possible Worlds in Part II

World	No.	Per.
Knowledge	14	32.56%
Wish	5	11.63%
Obligation	21	48.84%
Fantasy	3	6.98%
Total	43	100

At mid-night and on his way to Weatherbury to search for a job, Oak notices an unusual light and as he comes nearer, he realizes that a rick is on fire. Moved by an O-W to offer help when needed, he rushes in to cease it, "Oak suddenly ceased from being a mere spectator by discovering the case to be more serious than he had at first imagined"(p: 51). The fire fades away and everybody looks admirably at Oak. The owner of the farm asks for the shepherd to thank him and as he approaches, he becomes oddly in front of the woman he adored. Bathsheba takes him as her shepherd.

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In the clubhouse, Bathsheba's workfolk criticizes their mistress for being a female farm manager who is inefficient of farming. When he enters, Oak says in a sharp tone 'I suppose you've been speaking against her?' (p: 107). The epistemic word 'suppose' triggers a K-W by which, he is quite aware of their disrespect to her as the bailiff of her own farm. This K-W entails an O-W whereby he finds himself, stimulated by his great sense of loyalty towards her as his mistress and mostly as his sweetheart, obliged to defend her, "That's my fist", "Now- the first man in the parish that I hear prophesying bad of our mistress", "he'll smell or taste that" (p: 107). One of the men asks why she does not make him the bailiff, "Indeed, I hoped for the place" (ibid). The boulmaic word 'hoped' marks a W-W which Oak seems to have been immersed in for a considerable amount of time now seeing himself as her bailiff, but he himself quickly refers to the non-actuality of this W-W when he says that "Miss Everdene has a right to... keep me down to be a common shepherd only"(ibid).

Outside the clubhouse Mr. Boldwood shows Oak in private, a valentine letter which reads "marry me" and asks whether he could recognize the hand writing. Oak bitterly says that it is Miss Everdene's. It becomes in his K-W now that Bathsheba is playing a dangerous game to trap the richest bachelor in the parish. He "suspected her of some coquettish procedure begun by that means, and carried on since, he knew not how" (p: 120). Strangely enough though, she asks him the next day to tell her men that she is not going to marry Mr. Boldwood. Forced by an O-W to expose what has become part of his recognition and to be honest with her for her good interest, Oak replies "you are greatly to blame for playing pranks upon a man like Mr. Boldwood, merely as a pastime" (p:131). The powerful and arrogant Bathsheba cannot stand his frankness and she tells him to leave her farm at the end of the week. A dignified man as he is, Oak finds himself obliged by an O-W to leave immediately, "I should be even better pleased to go at once" (p:131).

Few days later however, she sends him an apology letter - on his request - and he comes back to the farm. After this particular incident of the AW, she seems to become more appreciative of his doings on the farm he "had no wish to converse with her: that his bright lady and himself formed one group, exclusively their own, and containing no others in the world, was enough" (p: 142). This is a strong F-W whereby the male protagonist deflects from the course of the AW of the narrative to inhabit another world of much more pleasant realities- a world that includes his beloved woman and himself only. It is also a world where

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they understand each other completely to the extent that words become meaningless. Driven by the zest such a relieving world brings about, Oak goes further in his devotion to her.

Meanwhile, another man, young Sergeant Troy, courts Bathsheba. Oak conveys his concerns to her, " I wish you had never met that young Sergeant Troy, miss," (p:182). This is a W-W that Oak indulges in as the deontic word 'wish' indicates. It is a world that takes him into a seemingly more comfortable possibility where his Bathsheba is away from the evil and tricks of Troy. Oak desperately tries to let her see through a certain K-W when saying: " I believe him to have no conscience at all...why not behave as if he might be bad, simply for your own safety" (p:182). The word 'believe' triggers this K-W whereby Oak knows that Troy is not trustful and that she is not safe with him. Moreover, he asks her to leave the AW of the narrative for a while and to inhabit a possible world where, against her actual belief, she sees Troy as a villain. It is obvious how desperate Oak is trying to make her re-consider her attitude towards Troy yet in no vain.

A short time after however, news comes that Bathsheba had been seen walking and talking delightfully with Sergeant Troy as if a husband and a wife,

8.3. Bathsheba's Narrative Possible Worlds in Part II

The female protagonist Bathsheba Everdene indulges, as far as part two is concerned, in a variety of possible words as the following table illustrates.

Table (4): Bathsheba's Narrative Possible Worlds in Part II

World	No.	Per.
Knowledge	28	42.42%
Wish	10	15.15%
Obligation	24	36.36%
Fantasy	4	6.06%
Total	66	100

Table (4) makes it clear that in part two, Bathsheba's K-W gains the upper hand with a percentage of (42.42%). It is the dominant world in this phase of her life after she inherits her uncle's farm. To cope with the new AW she finds herself living in, she starts to act like a reasonable person. Furthermore, her new position imposes certain obligations on her and that is why her O-W scores the second highest percentage of 36.36%. The utterly new era of her life as an owner and farmer, which revolves around her K-W and O-W mostly in part two, leaves little space for her W-W

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which obtains 15.15% of the total average. A less space is left to her F-W which she seems to retreat to its comfort few times.

She holds a meeting with her men to inform them that the bailiff is caught stealing. Stimulated by an O-W to occupy the position, she declares that she is going to be the bailiff of her farm. As a matter of fact, it is not the unoccupied position only which imposes an obligation on her but also the fact that she wants to prove, being the first woman-bailiff in the parish, that she can make it work and the consequence such a world entails is that "I shall be up before you are awake; I shall be afield before you are up" (p:85).

She goes to the corn market at Casterbridge. The market day proves to be "unquestionably a triumph to her as a maiden" (p:92). She has drawn the attention of every single male in the market place. The realization of this last K-W fills her with juice that for a moment, she deviates from the AW of the narrative to a F-W where she sees herself "as a queen among these gads of the fallow, like a little sister of a little Jove" and she becomes so immersed in this F-W, that she "neglects closing the prices altogether" (ibid). Her victory however, is not a complete one for she notices "a black sheep among the flock", it is a man who, unlike everybody else, is not aware of her presence not alone her outstanding beauty. The K-W that she indulges in now irritates her and she decides to tease him. Bathsheba learns that the man's name is Mr. Boldwood. She sends him a valentine card with the words 'marry me'. The reserved man gets possessed by her and when she goes to the market-place for the second time she is "conscious of having broken into that dignified stronghold at last" (p:116). It is a K-W whereby Bathsheba finally acknowledges the achievement of her ultimate goal drawing the attention of Mr. Boldwood. The naive lover gets infatuated by her and the more he follows her the more she realizes in another K-W that "the dark and silent shape upon which she had so carelessly thrown a seed was a hotbed of tropic intensity" (p: 119). This K-W entails an O-W according to which she "resolved never again, by look or by sign, to interrupt the steady flow of this man's life" (p:121).

One night as she goes out checking on her properties, she gets hitched by the skirt with a soldier. As she raises her eyes, she notices that he is "young and slim" (p:157). The young soldier tries to unfasten her but as his attempts seem to be in vein, he stops and arises to be in front of Bathsheba's charming face. He says with no preface, "Thank you for the sight of such a beautiful face" (ibid). Bathsheba colours with embarrassment and when she accuses him of deliberately keeping her

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prisoned with him, he affirms it saying that he is “not of steal” and that he is “thankful for beauty, even when ‘tis thrown to me like a bone to a dog. These moments will be over soon” (ibid).

Few days later, she goes to her hayfields feeling within herself a “relief of spirits on account of Boldwood’s absence” (p:162). It is a newly recognized W-W which takes her to another reality where there is no Mr. Boldwood and no partial agreement on her part to his offer of marriage: a world that sets her free from any commitment to him particularly now that she has someone, a handsome young man, thanking her for her beauty. The thing that neither Mr. Boldwood nor Oak ever did. As she approaches, she notices that Troy is helping her men in the field, “I suppose I must thank you for that, Sergeant Troy” (p:163). The epistemic word ‘suppose’ triggers a K-W whereby she knows that she is to thank him for his assistance, but moved by an O-W of disturbance because of his rashness the night they met for the first time, she explains that “I don’t much want to thank you for anything”(ibid). Troy apologizes but still insists that she is “the most fascinating woman” (p:165). Bathsheba is taken by his sweet words and she thinks according to a K-W that “perhaps you did not mean to be rude to me by speaking out your mind: indeed, I believe you did not” (p: 167). The word ‘perhaps’ indicates a K-W whereby she believes that Troy should not be blamed for his rudeness for it results from a very good intention. Troy declares his love to her and she says in bewilderment “you cannot and you don’t”, “there is no such sudden feeling in people” (p:169). She knows in a K-W that love doesn’t come as sudden as a second meeting. Yet, and unexpectedly, she wishes in a W-W to know “how much of it was true” (p:171) as if she is certain that part of what he has said is true and honest contradictory however to her last K-W. They meet for the third time as Troy suggests she meets him at night behind the hill opposite to her dwelling. When she walks amid the ferns that dotted into the hill, she “paused, turned, went back over the hill and halfway to her own door” (p:175). Her physical movements which take the direction away from the supposed place of meeting indicate the fact that inside her mind, she knows that this is the beginning of a serious involvement with Troy. An involvement that is rash as well as unjustified. She walks half the way back to her door, “yet go she must” (ibid) and so she returns back to the hill because by an O-W she feels obliged to fulfill her promise engagement to him.

Knowing that her heart is no more hers and moved by another O-W of necessity, Bathsheba writes a letter to Mr. Boldwood informing him firmly that she cannot marry him. However, she meets him on the road.

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She notices that he walks "not with that quiet tread of reserved strength which was his customary gait, in which he always seemed to be balancing two thoughts. His manner was stunned and sluggish now" (p:191). From the way he walks, in a K-W, she acknowledges that he is deeply affected by her refusal to him. The words 'stunned' and 'sluggish' refer to the fact that she is aware of something broken inside him, a hope or a strong passion, that he is almost ruined, "I wish you did not feel so strongly about me" (p:192). The W.W she occupies here removes her to another reality away from the actual one that agitates her with its painful facts, to a one where she never meets Mr. Boldwood or he is not so much emotionally involved with her. He keeps blaming her for his suffering and she continues "Mr. Boldwood I promised you nothing. Would you have had me a woman of clay when you paid me that furthest, highest compliment a man can pay a woman" (p:193). Bathsheba explains that it is an O-W that made her show interest to him because of all the fascinating things he had told her. That she returned his affection on the base of gratitude not love. Seeing Boldwood's rage and thinking of Troy, she "felt wretchedly certain that if he revisited her just at this nick of time, and come into contact with Boldwood, a fierce quarrel would be the consequence" (p:197). It is a K-W through which Bathsheba acknowledges the possibility that the meeting of these two men is catastrophic because it would result in an inevitable injury of one of them. The realization of such a K-W obliges her by an O-W, to set out to Bath to warn Troy not to come back to Weatherbury any soon.

9. Part Three: Oak's Long-Waited-for Triumph:

9.1. Introduction

In part three, which includes the fall of the narrative, that is its final closure, and which constitutes (40.64%) of the whole bulk of the narrative, Gabriel Oak and Bathsheba Everdene, again indulge in a variety of private possible worlds of knowledge, hopes, obligation and fantasy (though to a very little degree in Part Three).

9.2. Plot Summary

Oak sends for Troy to cover the ricks before the storm hits but he never shows up. Oak covers the ricks with some help from Bathsheba. Bathsheba sees a small coil of hair in the back case of Troy's watch. He tells her it is hers but ironically they are blond whereas Bathsheba's hair is dark. The day after, Bathsheba receives the news that Fanny was found dead at the Casterbridge Union. She suspects that Fanny might be her husband's ex-sweetheart. Unexpectedly, she opens Fanny's coffin when to find out that she has got a blond hair and that a child lies beside her.

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When Troy sees the mother and child laid dead as such, he gets mad at Bathsheba accusing her of seducing him with her feminist beauty to marry her. He runs away and news comes that he had been seen drowned. After nearly a year of his assumed death, Bathsheba gives her promise to Mr. Boldwood, that after six years she will marry him. Boldwood gets very excited. Few minutes later however, Troy shows up at Boldwood's party and claims his wife. She gives a quick loud scream and Mr. Boldwood shoots Troy to death. After almost another year, Bathsheba finally realizes the fact that it is neither the flattering words of Troy nor the uncontrolled passion of Mr. Boldwood, make a good and reliable relation but the love and devotion of a true man like Gabriel Oak whom she ultimately marries.

9.3. Oak's Narrative Possible Worlds in Part III

In the light of table(5) below, it is convenient to say that in part three Oak proves himself to be the same logical and understanding person that he used to be. His K-W is the dominant one obtaining the average of (52.63%). His O-W comes second with the percentage of (31.58%) which indicates the fact that he is still under certain obligations though mostly stemming from one same source: his love to Bathsheba. Oak's AW, in part three, does not pivot around a lot of non- actualized wishes that he desires to turn into actual. His W-W constitutes the average of 10.53% only. As for his F-W, it takes the lower hand scoring the percentage of 5.2%. In other words, Oak, wise and content as he is, does not deceive himself indulging in too many unrealistic fantasies.

Table (5): Oak's Narrative Possible Worlds in Part Three

World	NO.	Per.
Knowledge	10	52.63 %
Wish	2	10.53 %
Obligation	6	31.58%
Fantasy	1	5.26%
Total	19	100

Morning comes and Oak passes under Bathsheba's upper window going out to field. The window opens and Troy is stretching his body out of it. Oak realizes the factuality of their marriage but wonders "It was not Bathsheba's way to do things furtively. With all her faults she was candour itself. Could she been entrapped?"(p: 223). It is a possible K-W whereby Oak enquires about the possibility of her being deceived in a way or another to marry Troy in such a rush. Oak then concludes, "perhaps, it is best to be silent; but I can't go further than that. I can't flatter" (p:225). It is a certain K-W this time that Oak finds himself

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indulged in response to the shocking recognition of Bathsheba's marriage. He decides he should treat Troy in a civilized manner though, according to his previous possible K-W, he suspects him of seducing her in order to thrust her into such a hasty marriage. Yet, "If my place here is only to be kept by smoothing him down, my place must be lost" (ibid). It is an O-W whereby Oak feels that if in accepting Troy as the new manager of the Weatherbury farm, there comes a vilification of his dignity, then he is obliged to leave the farm at all.

Oak delivers a message to Troy that a storm may be approaching and that they should protect the ricks from rain. Troy replies that "It will not rain" (p:228). Feeling like "candle beside gas and ill at ease"(ibid), Oak leaves stimulated by an O-W. On his way home however, he kicks a large toad. For an experienced shepherd, the incident means: storm, "I will help to my last effort the woman that I have loved so dearly" (ibid). It is another O-W whereby Oak is forced to back the woman that he loved even though she chose to be in the hand of another man. He elevates one of the ricks to hatch it. Oak goes to bring home Fanny's corpse. He "hoped that the whole truth of the matter might not be published till at any rate the girl had been in her grave for a few days". The extract indicates a W-W that Oak seems to strongly indulge in to again protect the woman that he loves from discovering her husband's past affair with Fanny Robin and to spare her the agony of such a devastating discovery till time passes by. To ensure the realization of his W-W, he intends to keep Fanny in the vehicle till the morning when she is to be buried. He "argued upon the convenience of leaving her in the wagon, just as she lay now" (p:272), but his mistress thinks it "unkind and unchristian"(ibid). Driven by this O-W, Oak brings Fanny to Bathsheba's house. In the room where he puts her coffin, he "imagined a terrible discovery resulting from this afternoon's work" (ibid). It is a K-W whereby Oak realizes the fact that if Bathsheba is to discover her husband's relation to Fanny, her life is no more the same for she will always be hunted by the idea that he had been with another woman. Motivated by this recognition, and reading the words written on the coffin-lid, 'Fanny Robin and child', Oak "took his handkerchief and carefully rubbed out the two latter words, leaving visible the inscription 'Fanny Robin' only" (p:273).

After Mr. Boldwood shots Troy to death, Bathsheba collapses physically and emotionally. Oak meets her and tells her that he is going to quit maintaining her farm because people have been saying that "I am sniffing about here, and waiting for poor Boldwood's farm with a thought of getting you some day" (p:367). It is a K-W that seems to irritate Oak

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who is too dignified to accept it. People, seeing that he is the prosperous manager of both Bathsheba's and Mr. Boldwood's farms, think that he is an exploiter of the changing circumstances. He further explains that "I should think that was plain enough by this time. Surely, surely you be the last person in the world I think of marrying" (ibid). A certain K-W triggered by the epistemic markers 'think' and 'surely' is traced here to indicate a world that has been realized since a while by Oak who, given the drastic twists in her AW, believes that she is absolutely out of his reach. Yet, and on account of her less fierce reaction to his statement than he expected, he looks her long in the face and says: "If I only knew one thing- whether you would allow me to love you" (ibid). This is a desired W-W that does not seem to be related to the present the much it has been the heart of many days and nights in the past. She shows signs of approval to his love. They speak about the farm's particularities but hardly coming across their own feelings towards each other because now, it looks like their tried relationship is solid enough to express itself in a silent way.

9.4. Bathsheba's Narrative Possible Worlds in Part Three

When examining table (6), it becomes obvious that Bathsheba's K-W takes the upper hand obtaining the percentage of 46.87%. This certainly marks the fact that she is quite aware of the peculiarities of her AW. She knows and understands her surroundings better and she is conscious to the changes the dramatic events in her AW entail. Her good understanding of her AW however, does not mean that she is free from certain obligations. As a matter of fact, her O-W scores the second high percentage of (40.63%). This indicates the fact that though powerful and independent, Bathsheba's relation with a playful man like Troy initiates a host of restrictions concerning her way of dealing with the outcomes of such a relation. Her W-W in part three obtains the percentage of 12.5% only and it revolves mostly around her urgent desire to discover the truth about her husband's ex relations but no more about perceiving a better situation for herself.

Table (6): Bathsheba's Narrative Possible Worlds in Part Three

World	No.	Per.
Knowledge	15	46.87%
Wish	4	12.5%
Obligation	13	40.63%
Fantasy	0	0%
Total	32	100

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Troy asks Bathsheba to give him twenty pounds, "Ah! For those races to-morrow" (p:253). It is an ignorant K-W whereby she believes her husband is in need for the money to gamble in the horse-races. Building on this K-W, she refuses to give him the money and seeing his resentment, she further explains "I think that I have a right to grumble a little if I pay" (p:254). It is quite obvious from this K-W that it is not the first time she pays him money and that she seems to reach her limits with him this time. He suggests that they 'be friends' and accordingly, she gives him the twenty pounds. When he opens the case at the back of his watch however, a small coil of hair appears. Bathsheba sees it and asks Troy to whom does it belong. He says it is hers of course and she bursts out "That's insulting me. I know it was yellow. Now whose was it? I want to know" (p:255). Bathsheba collapses at the sight of another woman's hair in her husband's watch case. Driven by the obligation such a discovery entails, she is determined to know all the details, "Is she married yet?", "Is she alive?", "Is she pretty?"(ibid). Troy looks indifferent and leaves.

On finding out that Fanny was at the Union for one day only, Bathsheba's features sink in deep meditation. Stimulated by a desired W-W, she asks, "What was the colour of Fanny Robin's hair?(p:260). Liddy tells her that Fanny's hair was 'Real golden hair'. When alone in the room with Fanny's coffin, one single idea captures Bathsheba's mind "If I could only look in upon you for one little minute, I should know all" (p:277). This is a desired W-W that is depicted here. Bathsheba is eager to know the ultimate truth of Fanny's past relation to her husband and thus she "went to the lumber-closet for a screw-driver" (ibid). When opening the coffin, the sight of Fanny's face framed in by her yellow hair with her child beside her makes Bathsheba's "head sank upon her bosom" (p:277-278). Her first mental reaction is to submit to 'immediate death' which "thought she, though it was an inconvenient and awful way, had limits to its inconvenience and awfulness that could not be overpassed; whilst the schemes of life were measureless"(p:278). It is a possible K-W whereby she assumes her death to outweigh her life since she can see limitations to her suffering in death that she cannot find in life. Yet even this possible K-W is defeated by a certain one when she concludes that her death "was but tamely copying her rival's method without the reasons which had glorified it in her rival's case" (ibid). Bathsheba believes, by a certain K-W that Fanny had beaten her even after her death. While her death would be looked at as a natural result of intolerable shame that she could neither give her husband the affection nor the child that he looked

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for, Fanny's death would be glorified because she would be seen as the victim of a noble passion called love.

When Troy sees Fanny's body, he tells Bathsheba that she is 'nothing to him' and Bathsheba feels "a vehement impulse to flee from him" (p:282). This is an O-W that forces her to run away from the man who is supposed to love her. Accordingly, she goes along to the dark road and spends the night hiding behind a reclining trunk whereas he leaves the house.

She receives the news that her husband has been drowned. A bout a year later she tells Mr. Boldwood that she would give him the promise to marry him on Christmas if Troy does not come back.

When Christmas comes nearer, she speaks about the matter to Oak who says that though it is an uncommon agreement yet, 'there is nothing wrong about it'. As she leaves him and goes away, she thinks that "Oak had not once wished her free that he might marry her himself - had not once said, 'I could wait for you as well as he[would]'" (p:332). This is an implied W-W that transforms her into another reality where Oak expresses his love and desire to marry her just like Mr. Boldwood. Knowing that Oak is a logical man who recognizes his limits however, she is aware of the non-actuality of such a world, the thing that "ruffled our heroine all the afternoon" (ibid).

On the Christmas- Eve night Bathsheba goes to Mr. Boldwood's party. Troy appears and she falls down on the lowest stair "her mouth blue and dry, and her dark eye fixed vacantly upon him"(p:350-351). Troy tells her to go home with him. Mr. Boldwood shoots Troy to death. A year after, it appears "beyond measure strange that the subject of which the season might have been supposed suggestive- the event in the hall at Boldwood's -was not agitating her at all; but instead, an agonizing conviction that everybody abjured her- for what she could tell- and that Oak was the ringleader of the recusants" (p:364). It is a K-W that seems to be realized lately in the light of Oak's decision to leave her. The terrible event at Boldwood's house does not irritate her now but the fact that everybody is abandoning her, from Troy to Boldwood and now Oak. It is the last name however, that seems to agonize her most. She decides to see Oak in the evening, "I have been uneasy in the belief that I have offended you"(p:366). It is a possible K-W that visualizes her anticipation of his decision to leave her thinking that Oak is leaving because she had offended him in a way or another. Stimulated by such a realization, she "couldn't help coming"(ibid). Oak tells her that he does not want people to talk badly about them, "Oh, how glad I come". He tells her about his

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future plans concerning the farm as he accompanies her up the hill and they both seem as if a life- time friends.

10. Conclusion

The purpose of the present research has been to demonstrate the validity of applying Ryan's (1991) possible worlds model to Hardy's "Far from the Madding Crowd". It has been obvious that the model is applicable in terms of distinguishing the Actual World of the narrative from the various possible worlds that the characters indulge in pushing the plot ahead. Table (7) below illustrates the fact that the K-W of the male protagonist is the dominant world throughout the three parts of the practical side of the study. Though being dependent and cast away by the woman he loves, Oak is nevertheless very aware of the facts of his Actual World or is trying to grasp its truth as much as he can. His understanding to that world is consistent and unchangeable which leaves no space for doubt that he maintains all the good merits that he showed early in the narrative.

Table (7): Oak's Narrative Possible Worlds in Parts I, II, & III

Possible World	Part I	Part II	Part II
Knowledge	55.55%	32.56%	52.63%
Wish	11.11%	11.63%	10.53%
Obligation	16.66%	48.84%	31.58%
Fantasy	16.66%	6.98%	5.2%

Oak's W-W also remains consistent throughout the three parts due to the fact that being a logical man, as the results manifest, he does not take his wishes far away from his reality. His O-W witnesses a noticeable shift from part (I)to Part (II) and part (III) however, because it is the phase of his life when the loss of his sheep leaves him financially dependent and forced to obey whatever the AW proposes. The F-W also undertakes a drift to a lesser percentage due to the fact that in part (II) on, the loss makes Oak even more aware of the changes of his AW that he finds it worthless to indulge in deceiving fantasies.

Table (8): Bathsheba's Narrative Possible Worlds in Parts I, II& III

Possible World	Part I	Part II	Part III
Knowledge	25%	42.42 %	46.87%
Wish	50%	15.15%	12.5%
Obligation	16.66%	36.36%	40.63%
Fantasy	8.33%	6.6%	0.%

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Table (8) clearly displays a noticeable shift in the female protagonist K-W. The change is marked in part II and on which indicates the fact that inheriting her uncle's farm with all the responsibilities that accompany such a drastic change, has turned Bathsheba, who is wild and reckless in part I into a much more mature woman. The same dramatic change is seen in her W-W. While it wins a share that is absolutely half of the total percentage in part I, it goes down to a less degree in part II and to a lesser in part III. This clearly shows the fact that her 'materialistic' wishes had actually come true. Her O-W also shifts in part II and part III. The increasing percentage reflects the bad consequences that her marriage to Sergeant Troy left upon her. Again from a dreaming girl, proud of her beauty, in part I, Bathsheba is more realistic in part II and the death of her husband in part III, even fills the gap between her and her AW that now she has no fantasies at all. A great change is depicted in the heroine character in the light of *PWT* suggesting that her union with Gabriel Oak at the last chapter becomes convenient the much it is desirable.

العوامل الممكنة للشخصيات الواردة في رواية

"بعيدا عن الزحام المجنون" للروائي الانكليزي توماس هاردي : دراسة اسلوبية و معرفية

كتابة

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الباحث رجاء صافي داغر

الملخص :

يتناول هذا البحث النظرية اللغوية المسماة "العوامل الممكنة" التي طرحتها العالمة اللغوية أم.أل. ريان (1990) كأطار شامل لدراسة النصوص الادبية عامة ضمن مجال معرفي اكثر شمولية هي الشعرية المعرفية او البوتيقيا الادراكية و قد صار البحث الى اختيار هذه النظرية كموديل اسلوبي لغرض تطبيقه عمليا على نص روائي طويل و الاستفادة منه في تحليل رواية (بعيدا عن الزحام المجنون) للروائي البريطاني توماس هاردي و بالمساعدة في كشف العوامل الممكنة وهي عالم المعرفة و عالم الرغبة و عالم الالتزام و عالم الخيال في سرائر ابرز الشخصيات الروائية و هما شخصية الزوج او ك و شخصية الزوجة بيتشابا. و تسهيلا لتطبيق هذا الموديل، قسمت الرواية لثلاث اقسام و قد خرج البحث بأستنتاجات و لعلم من ابرزها هي امكانية تطبيق نظرية العوامل الممكنة على نص روائي كبير، هذا من ناحية ، و من ناحية اخرى، كشف البحث عن تسيّد الشخصيات الذكورية على الشخصيات الاناث توافقا و جريا مع ساد الحقبة الفكتورية من تفضيل الرجل على المرأة بالرغم من تحقق امتيازات معينة لها في مجالات محددة دون غيرها

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