

A Cognitive Stylistic Analysis of "My Psychopath Friend" by Mirna Al Mahdi

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Abstract: the current study aims at analyzing Hadi's character mind style in *My Psychopath Friend* novel by the Egyptian writer Mirna Al Mahdi from a cognitive stylistic perspective. The study aims at exploring how the mind style of the character is constructed textually and how the character's inner worlds are expressed. This is conducted by adopting text world theory that captures a set of linguistic features into text building elements. The analysis concludes that world building elements used in the novel contribute to shape the mind style of Hadi's character. These elements reflect the characters' priorities and establish the foundations for their psychological and cognitive frames. Additionally, cognitive and emotional aspects of psychopathic characters are revealed through sub-worlds which constitute dimensions that are not enclosed within the limits of societal norms and ethical considerations.

(Key words: mind style, cognitive stylistics, text world theory)

دراسة اسلوبية معرفية لرواية "صديقي السايكوباتي" لميرنا المهدي

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المخلص: تهدف الدراسة الحالية إلى تحليل الأسلوب العقلي لشخصية هادي في رواية صديقي السايكوباتي للكاتبة المصرية ميرنا المهدي من منظور أسلوبية إدراكي. تسعى الدراسة إلى استكشاف كيفية بناء الأسلوب العقلي للشخصية نصيًا وكيفية التعبير عن العوالم الداخلية للشخصية. يتم ذلك من خلال تبني نظرية عوالم النص التي تلتقط مجموعة من السمات اللغوية ضمن عناصر بناء النص. وتخلص الدراسة إلى أن عناصر بناء العوالم المستخدمة في الرواية تسهم في تشكيل أسلوب العقل لشخصية هادي. تعكس هذه العناصر أولويات الشخصية و تضع الأسس لإطاراتها النفسية والإدراكية. بالإضافة إلى ذلك، تتضح الجوانب الإدراكية والعاطفية للشخصيات السايكوباتية من خلال العوالم الفرعية التي تشكل أبعادًا لا تندرج ضمن حدود المعايير الاجتماعية والاعتبارات الأخلاقية.

(الكلمات المفتاحية: الأسلوب العقلي، الأسلوبيات المعرفية، نظرية عوالم النص)

1. Introduction

The term mind style was first coined by Roger Fowler (1977, 1986, 1996) in order to refer to a certain world view that is projected by a text. In his definition of mind style Fowler states that it is "any distinctive linguistic presentation of an individual mental self" (1977: 103).

Mind style captures those aspects of the world view that are originally personal and cognitive which are peculiar to a certain individual or common

among people who share the same cognitive characteristics (e.g. a shared mental illness or a shared stage of cognitive development). These shared aspects include individual's cognitive habits, abilities and limitations and any beliefs and values that arise from them (Semino, 2002:97).

The current study aims at describing how the mind style of Hadi's character is constructed textually in the novel as well as Figuring out how Hadi's inner world is expressed in the novel. By adopting a cognitive stylistic perspective, the study seeks to answer the following questions:

1. How is the mind style of Hadi in *My Psychopath Friend* constructed textually?
2. How are cognitive and emotional aspects of Hadi's character revealed throughout the novel?

In what follows, a literature review is provided first on cognitive stylistics and on the theory that is adopted for analysis, then methodological considerations are stated, data analysis and discussion is presented and finally conclusions are drawn.

2. Cognitive Stylistics

The emerging field of cognitive stylistics integrates linguistics, cognitive science, psychology, and literary studies. It is said to be capable of providing answers to literary issues that have never been addressed before. (Jafaar, 2020: 56).

Cognitive stylistics provides a linguistic analysis that is systematically based on theories that connect linguistic choices to cognitive structures and processes (Semino & Culpepper, 2002: IX). For a cognitive stylistics researcher, style is the creative choice of the author drawing on the possibilities and limitations that language provides. At the same time, depending on the same possibilities and sharing what is called their human condition, readers are also engaged in a "creative reconstruction and imaginative construction when reading literature" (Stockwell, 2015:220).

Part of what makes cognitive stylistics different from traditional stylistics is that "cognitive stylistics elevates the creative process, through both author and

reader, in the process of unravelling the text"(Oloruntob-Oju, 2021: 47). Before cognitive stylistics, when introducing a cognitive function of the text, the 'cognitive' was presented as a property of the text rather than a process of unraveling the text (Stockwell, 2015:220).

It is believed that in the cognitive stylistic approach there is a systematic engagement between the reader's own imaginative thoughts and the author's imagination. Ghani (2016) also notes that cognitive stylistics would reveal how this interaction between authorial and reader creativities is reflected through the organization of discourse or how they bridge the gap between their own world and the authors world in order to interpret literary texts (Oloruntoba-Oju, 2021:47).

3. A Cognitive Stylistic Approach to Mind Style

Cognitive stylistics mainly focuses on providing explanations of what happens during the reading process and how it affects the interpretations that readers make. Theses readers play a vital role in constructing textual meanings (Sirinarang and Wijitsopon, 2021:25)

Readers respond to certain aspects of texts by using certain cognitive processes in addition to a real-life schematic knowledge to interpret them(ibid.). Applying cognitive stylistics to narrative fiction helps not only in the understanding of fictional minds, but also in considering fictional worlds in relation to the reader's real world experience, and also compare and contrast the events, personalities, and habits (Glotova, 2014:2445). As a result, making use of the principles and methods of cognitive stylistics in literary studies helps to provide tools that represent an interface between linguistics and psychology. Consequently, the characters of narrative fiction are treated as "text-based mental models of possible individuals" (Margolin, 2007:76) that are built in the mind of the reader(Glotova, 2014:2445).

The approach of cognitive stylistics is appropriate for providing explanation of how world-views are linguistically constructed. In fictional narratives, the term 'mind style is used to cover the way in which reality is formed in one's mind (Glotova, 2014: 2446). The notion of 'mind style' can be used to

analyze certain aspects of world views of real or fictional individuals in which it is possible to distinguish shared culture-dependant aspects from those that are dependent on one's own cognition and experience. Additionally, deficient thinking and behavior can be conditioned with a certain atmosphere such as external abuse, and mental or physical harm, which represent certain deviations from a norm(ibid.).

Cognitive stylistics makes use of a set of theories and uses them as frameworks for the analysis of literature such as text world theory, blending theory, cognitive grammar, mental spaces theories...etc. In this paper, only text world theory will be considered in the analysis of the mind style of Hadi's Character in the novel.

3.1 Text World Theory

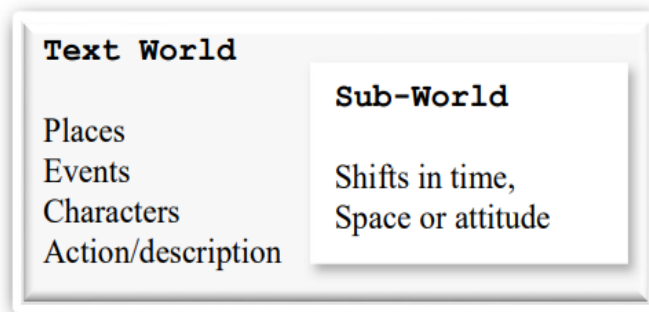
Text world theory was first introduced by Paul Werth in the 1980s. According to him, a text or a discourse is a result of an interaction between a producer and a recipient in order to create a world in which all elements are arranged appropriately to be understood. Werth stresses the necessity of introducing the idea of conceptual background referring to it as, borrowing Van Dijk (1977) term, the 'text world'. The text world is. "a deictic space, defined initially by the discourse itself, and specifically by. the deictic and .referential elements in it" (Werth, 1999:20). The referential component activates memory areas called frames which represent a collection of experiences and situations that are found in memory as individual elements, that is why each person tends to create a different text world from the same discourse. At the same time, in order to build his own world, every person must follow the text world approach rules (Mahmoud, 2020: 31).

Werth (1999) introduces three types of worlds: discourse world, text world, and sub-world. As what has been stated earlier, all of these worlds have deictic and

referential elements to determine the discourse level. Additionally, by laying out a common ground for the topic of discussion, participants in a certain discourse are capable of understanding the primary skeleton of the world with which they are engaged.

Discourse World

Writer/Speaker and Reader/Listener
Background Knowledge
Text



The Text World Theory architecture (adapted from Giovanelli, 2010, p. 219)

The discourse- world refers to the situation of producing and interpreting a certain discourse (Werth, 1995: 51). Those who inhabit the discourse world are the participants, also referred to as language users (producers and recipients). The term producers refers to either speakers or writers, whereas the term recipients refers to listeners or readers. It can be split or shared; written texts usually fall into the latter category. In these circumstances, there is an interaction between the writer and the reader through the written text even though they are not in the same location or time (Werth, 1999: 211).

The text-world is the situation that the discourse portrays . It is the participants' internal mental representation of the discourse (Werth, 1999: 87). It is primarily defined by the discourse itself, more especially by the deictic and referential components within it, even though the discourse participants' inferences and background knowledge contribute significantly to the text's richness (Werth, 1999: 7). World-building elements are used to construct text-worlds. Deictic and referential terms, such as spatial and temporal locatives and adverbs,

verbs of motion, definite articles, noun phrases, personal pronouns, and changes in tense and aspect, define the boundaries of space and time in the text world (Gavins 2007: 35- 52). More precisely, the situational variables of the text-world such as time, location, entities (characters and objects) and entity properties and interrelationships, are established by these deictic and referential terms (Lahey 2005: 45). Function-advancing propositions also add new information from the text. The foreground of a text consists of function-advancing propositions, which contain information that advances the discourse (Gavins 2007: 56). The function-advancing propositions can be broadly divided into two types: (1) Descriptive elements which include relational and existential processes (represented by BE and Have verb phrases), and (2) plot-advancing elements which include material, verbal, and mental processes. (Sirinarang & Wijitsopon, 2021: 29-30).

According to Werth, sub-worlds are places where a matrix text-world diverges and are made up of scenarios that, at the current point of the discourse, are hypothetical, unreal or unconfirmed (Werth 1999: 186). These situations seem largely untrue to the textual entities within the text-world (Werth 1999: 185). Sub-worlds are closely related to modality. Working at the level of modality, they construct worlds through the use of modal and epistemic elements like modal verbs, probability markers, propositional attitude verbs, non-factive verbs, and adverbials that denote hypothetical, speculative, or stipulating environments (Werth 1999: 185-186). According to Werth (1999: 216–257), a sub-world is also created whenever the spatiotemporal boundaries of the original text-world change.

4. My Psychopath Friend

My Psychopath Friend is an Arabic novel written by the Egyptian writer Mirna Al Mahdi who is known for her sharp insights regarding human psychology and social issues. She blends the literary creativity with the psychology to explore the darker sides of human nature. The novel is part of a modern tendency of Arabic literature that combines psychological depth with contemporary social

issues. The novel deals with the complexities of human relations, psychological struggles, and societal norms.

The novel revolves around the lives of two professional killers: Hadi and Salim. Hadi is portrayed as the more dominant calculated manipulative figure who shows psychopathic traits. He uses his intellect and his charm to control his surroundings. Salim is portrayed as someone more humanized who struggles with psychological and moral consequences of his work with Hadi. The novel delves into the ethical crises they face, the boundaries they cross, and the consequences of their actions. It also explores themes of trust , betrayal, and moral corruption.

5. Methodology

The current study adopts a textual analytical approach in the analysis of Hadi's mind style in the Arabic novel *My Psychopath Friend*. The data includes three extracts which were selected by the use of purposive selection method. The process of data analysis begins by segmenting the text then choosing a representative sample of data then analyzing the text by adopting text world theory , then drawing conclusions on the basis of data analysis.

6. Data analysis and discussion

The analysis of the three extracts is conducted following the "Text World Theory" which was initially developed by Paul Werth in a series of papers (Werth, 1994, 1995, 1997). The process of analysis includes analyzing the text world of each extract which involves all the world building elements and the function advancing propositions as well as analyzing sub-world if they exist.

Extract 1

Figure 1:Text-World Diagram of Extract 1

Text-World
<u>World-building elements</u> Time: past Location: indoors Objects: Layali's body"جثة ليالي", white table"الطاولة البيضاء", Jacket "السترة", shirt"القميص", door"الباب", metal cabinet"الدولاب الحديدي", saws"المناشير", stereo"الستيريو", remote control"جهاز التحكم", mirror"المرآة". Enactors: Hadi"هادي", the Parisian songbird "العصفورة الباريسية"

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Function-advancing propositions

Hadi "هادي"



Threw (Layali's) lifeless body onto the cold white table

ألقى بجثة (ليالي) على الطاولة البيضاء الباردة



Took off his expensive jacket and white shirt → hanged them behind the door

علقهما خلف الباب → خلع سترته الغالية وقميصه الأبيض



Opened the steel cabinet → assortment of saws revealed → resembling a lumberjack's tools

كأنها عدة حطاب → تدلت المناشير → فتح الدولاب الحديدي



He stood whistling to the tune of the song

وقف مصفراً على أنغام الأغنية



Snapped Layali's neck

طرق عنق (ليالي)



Chose his favorite saw → with the red handle

ذو اليد الحمراء → تخير منشاره المفضل



Approached Layali, adjusting her head

اقترب نحو (ليالي) معدلاً وضع رأسها



remembered something

تذكر شيئاً



went back to the corner

عاد صوب الزاوية



turned on the stereo with the remote control

شغل الستريو بجهاز التحكم



began tapping his feet to the rhythm

يراقص قدميه على إيقاع الأغنية



became intoxicated

انتشى



looked at his reflection in the ceiling mirror

نظر لانعكاسه بمرآة السقف



sawing his victim's neck to the melody of La Vie en Rose.

ينشر عنق ضحيته على لحن La vie en rose

the Parisian songbird → العصفورة الباريسية "goddess of French classical music
"إلهة الأغنية الفرنسية الكلاسيكية"

↓
sound flowed out
"صوت ينساب"

This table shows the situational variable(time, place, entities) used in this text world in addition to the world building elements used. The time used in this text world is the past which is reflected throughout the use of the past tense such as "flung ألقى, stood وقف, approached اقترب, looked نظر..etc". At the same time, the present tense is used sometimes as in "tapping يراقص, sawing ينشر" in order to narrate the actions happened at that past moment. The absence of other time markers serves to focus attention on the sequence of events in the text world. No explicit markers of location exist, however, mentioning the "white table الطاولة البيضاء", "steel cabinet الدولاب الحديدي" and the "ceiling mirror مرآة السقف" suggests some place indoors that is similar to a morgue or has a clinical atmosphere. The use of the ceiling mirror adds a strange feeling that Hadi is doing a performance on a theatre. Such atmosphere shows how detached Hadi's character is and reinforces the discomfort that comes with it. The objects used in this text world contribute greatly to the creation of the cold inhumane atmosphere. "Layali's body جثة ليالي, white table الطاولة البيضاء, Jacket السترة, shirt القميص, door الباب, metal cabinet الدولاب الحديدي, saws المناشير" all contribute to the coldness and absence of human warmth. The saws that have different types and sizes indicate Hadi's violence as well as his precision in what he does where he considers his actions as some form of art. The reference to the saw with the red handle, which is Hadi's favourite, gives intimidating visual details where the red colour implies blood and violence showing how blood thirst Hadi is. The reference to the "stereo الستريو" and the song contrasts with the overall violence atmosphere and gives an ironic touch to the scene where cruelty is mixed with high class. In terms of enactors involved in this text world, the first is "Hadi هادي" and the second is the "Parisian songbird العصفورة الباريسية". Hadi represents the main enactor in the world who shows a

psychopathic mind style which is characterized by detachment, precision and showiness. The fact that he carefully hangs his shirt and jacket before cutting the dead body, and listening to music while committing his horrible acts shows that he is emotionally detached from his surroundings. His reflection in the mirror highlights his narcissism and his desire to see the "greatness" of his art on a stage.

Function-advancing elements contribute to the creation of Hadi's mind style and showing his psychopathic character. Descriptive elements are established throughout the use of both relational and existential processes which help reflect a clear sensory picture on Hadi's surroundings as well as his detached meticulous mind style. Relational processes show Hadi's envision of his surroundings as being cold and lack emotional warmth. The description of the table as being "white, cold الباردة" implies Hadi's emotional coldness and reflects how clinical and detached the setting is. He looks at the setting as being his own workplace where he can perform his art freely regardless of any ethical conflicts of emotional disturbances. The fact that he chooses "منشاره المفضل ذي اليد الحمراء" his favorite saw with the red handle" shows that he is so obsessed with details and with choosing the right tools to achieve his joy. Additionally, preferring one tool over others shows his controlling nature and his enjoyment in performing violent acts. The existential processes help create a world full of tools and thing that Hadi has organized with great precision which reflects a complete control over the material setting. The steel cabinet where different types of saws were hanged sheds light on the fact that Hadi has the ability to adapt to any situation. Then the saws are said to be resembling a lumberjack's tools كأنها عدة حطاب, this kind of comparison shows that Hadi deals with his victim as an object just like wood and reflects his lack of compassion and sympathy as he strips his victim of her human characteristic.

Plot-advancing elements used in this text world serve not only to advance the narrative forward but also reveal Hadi's psychopathic mind style as well as his

emotional and ethical detachment. Only material and mental process are used in this world. The fact that verbal processes do not exist in this text world shows that Hadi's actions and thoughts are given importance. The only thing that matters to him is doing what needs to be done in order complete his artistic piece out of his victim's head. Material processes prevail in this text showing Hadi's behavior where violence is turned into some kind of art. Material processes such as he "throws يلقى" Layali's body on the table shows his disregard and disrespect of human life. The fact that he " *took off his expensive jacket and white shirt* خلع سترته " *الغالية وقميصه الأبيض* gives the reader the impression that Hadi separates his everyday personality from his psychopathic one which stresses the duality of his character, an important psychopathy characteristic. A contrast appears when Hadi turns on the music and begins "tapping his feet يراقص قدميه" which shows that he lacks empathy and has no remorse of his actions to the extent that he has his own romantic peaceful moment. Mental processes, on the other hand, contribute to showing Hadi's internal mental state. A mental process such as "*he remembered something* تذكر شيئاً" reveals his imperturbability during committing the ugliest and most violent actions unlike other criminals who can't control themselves in such situations. The mental process "*became intoxicated and looked at his reflection in the ceiling mirror* انتشى ونظر لانعكاسه بمرآة السقف" reveals an important aspect of Hadi's mind style. The fact that he becomes intoxicated after performing his violent actions shows how he finds joy in such actions which influence him the same way drugs do. Looking at his reflection in the mirror shows how obsessed he is with himself and how proud he is with his actions.

Extract 2

Figure 2: Text-World Diagram of Extract 2

Text-World
<u>World-building elements</u>
Time: past
Location: cellar, kitchen
Objects: brush "فرشاة", salt "ملح", white plaster "الجص الابيض", bowl "صحن", wine bottle "زجاجة النبيذ", wax machine "مكيبة الشمع", steak "شريحة اللحم", black pepper "الفلفل الاسود", rosemary "اكليل الجبل", potatoes "البطاطا", pan "الطاسة",

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candles" الشموع"

Enactors: Hadi "هادي", the victim "الضحية"

Function-advancing propositions

Hadi "هادي"



dusted the salt off his victim's head

"نطر الملح عن رأس ضحيته"



treated her as a block of clay for his new sculpture

"عاملها كقالب من الصلصال لتمثاله الجديد"



stirred the liquid white plaster in its bowl

"قلب الجص الأبيض السائل بـصحنه"



Began to apply it to her face → whistling and reciting the words of Edith Piaf

يصفر ويردد كلمات (إديث بياف) → "بدأ يدهن وجهها"



let the liquid plaster dry and harden

"ترك الجص السائل يجف ويتماسك"



submerged it in cold water to strengthen its form.

"وضعه بالماء البارد ليزداد تماسكاً"



flipped through songs

قلب الأغاني



retrieved the mold

انتشل القالب



placed it in the wax-casting machine

"وضعه بـماكينة سكب الشمع"



poured hot Japanese wax into the mold

"سكب الشمع الياباني الساخن بالقالب"



walked out of the cellar and

خرج من القبو



went up to the kitchen

صعد للمطبخ



pulled out a slice of raw meat

أخرج شريحة من اللحم النيء



seasoned it → letting it mingle with the spices

وتركها تتفاعل مع التوابل → تبليها

↓ peeled some potatoes "قشر بعض البطاطس." ↓ set them to boil before leaving them to cool "وسلقها ثم تركها لتبرد" ↓ flipped the marinated steak in the pan "قلب شريحة اللحم المتبللة بالطاسة" ↓ mashing the potatoes with cream "هرس البطاطس بالكريمة" ↓ lighted a lavender-scented candle "أشعل الشمع الفواح الذي ينشر رائحة اللافندر" ↓ placed it before him to savor his meal by candlelight "وضعه أمامه ليتناول وجبته على ضوء الشموع"
The victim →her head "رأسها", block of clay "قالب من الصلصال"

The diagram in figure 2 shows that the time that predominates this text world is the past. This is reflected by the use of the past tense form of verbs throughout the whole extract such as "*dusted* نظر", "*stirred* قلب", "*walked out* خرج", "*went up* صعد"...etc. A shift in location occurs between the basement where Hadi makes his sculptures out of his victims' heads and the kitchen where he makes himself a meal. This kind of contrast between the atmosphere of secrecy and imprisonment in the basement and the normal every day atmosphere in the kitchen highlights Hadi's emotional detachment, he is capable of practicing his normal every day activities such as cooking even after committing the ugliest crimes. Not only that, but also his criminal actions are justified as part of an artistic process, something that only a psychopath would be capable of. The objects used in this text world play an important part in its creation. The use of the *brush* "الفرشاة", the *salt* "الملح", *plaster* "الجص", and *wax* "الشمع" gives the feeling of transition where the victim is transformed into an artistic piece. The reference to the wine bottle "زجاجة النبيذ" shows Hadi's enjoyment in what he does and represents part of his rituals in making his art. The use of the kitchen tools and ingredients such as the steak "شريحة

"اللحم", the pan "الطاسة" after the chilling scene in the basement reinforces the routine frightening nature of the enactor. Hadi focuses on creating his own special romantic moments completely detached from everything and this is highlighted through the use of the lavender-scented candle which is yet another important object. The enactors involved in this text world include Hadi and the victim. Hadi is inferred by the use of the third person implicit pronoun in the verbs such in treated "عامل", walked out "خرج"...etc. and is actively involved in all the actions in this text world. The victim, on the other hand, is given a passive role and only mentioned in terms of Hadi's manipulation with her body. She is completely subject to his will incapable of performing any action and does not contribute to the development of the world on her own.

In terms of function-advancing elements, the descriptive elements are represented by the use of the relational processes such as "*treated her as a block of clay* عاملها كقالب من الصلصال" and "*the liquid plaster dry and harden* الجص السائل يجف" which shows how Hadi views other people as objects when he transformed his victim into an entity that is not human. The focus on the states of materials and transitions such as the hardening of the plaster and the wax highlights a mind style that is based on control and on objectifying others. He dehumanizes his victim treating her as an object that serves a need and has a specific function in his art.

In terms of plot-advancing elements in this extract, two main processes are involved in the representation of this text world: material and verbal. Material processes bring the reader's attention to Hadi's tendency to manipulate and control his victims by depicting the stages he follows in creating his artifacts for example "*he dusted the salt off his victim's head* نظرت الملح عن رأس ضحيته". This material process shows that Hadi only looks at his victim as a material to use in his sculptures without any consideration for the value of her life. The fact that he "*flipped through songs, switching them, and polished off half a bottle of wine.* قلب

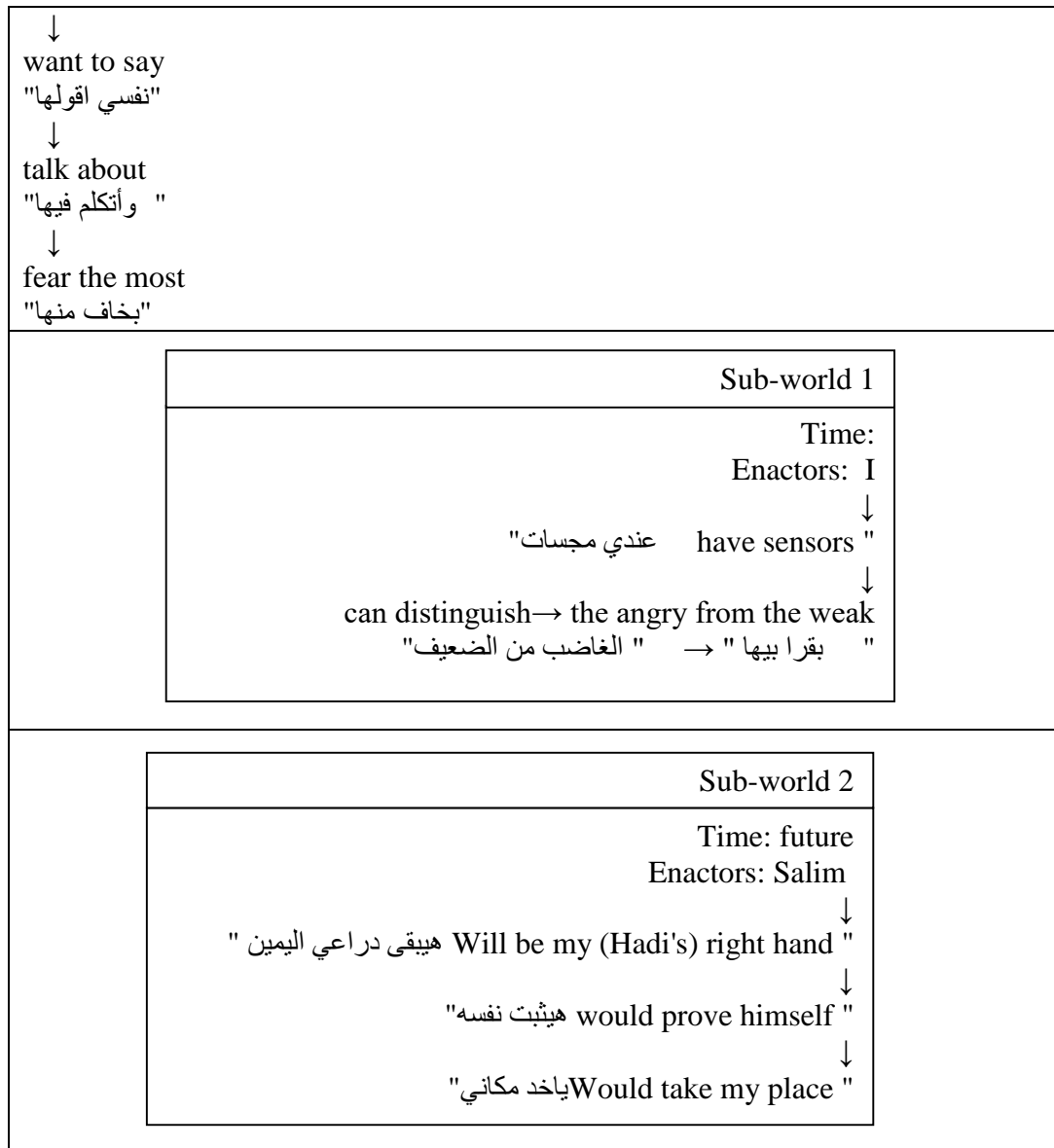
"الأغاني وغيرها وأنهى نصف زجاجة النبيذ" shows a concerning characteristic in his behavior which completely contrasts with the previous horrifying actions. A verbal process is found in the sentence "*whistling and reciting the words of Edith Piaf* (ايديت بياف) "يصفّر ويردد كلمات" which clearly shows his detachment where the words of Edith Piaf love song are ironically recited in spite of the violent scene that takes place earlier. The use of such romantic words in this odd context reinforces Hadi's psychopathic mind style. His ability to indulge in such contrast shows a distorted and detached mentality where he can practice his normal everyday life in spite of the cruel scenes that surround him.

Extract 3

Figure 3 :Text-World Diagram of Extract 3

Text-World
<u>World-building elements</u> Time: Location: facing the Nile river Objects: the empty glass "الكأس الفارغة", the table "الطاولة" Enactors: I "أنا", "Salim" سالم
<u>Function-advancing propositions</u> <p>I "أنا" → narrator, my talent "موهبتتي", myself "نفسي", my truth "حقيقتي", my mother "أمي", my childhood "طفولتي"</p> <p>↓</p> <p>chooses all the men of <i>Daghash</i> "مختار كل رجاله الدغش"</p> <p>↓</p> <p>divides them "مقسمهم"</p> <p>↓</p> <p>smell them from a distance "بشمهم من على بعد"</p> <p>↓</p> <p>saw Salem "شوفت سالم"</p> <p>↓</p> <p>Knew "عرفت"</p> <p>↓</p> <p>placed his empty glass on the table "ترك كأسه الفارغة على الطاولة"</p> <p>↓</p> <p>gazed down at the Nile for a moment "أطرق للنيل للحظات"</p>

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From the diagram of extract 8 above, it can be seen that there are no specific time indicators are used that's why the time in the text world diagram is left blank. Despite the fact that the past tense is used here as a narration style as in "*placed his empty glass* *وضع كأسه الفارغة*" and "*gazed down at the Nile* *اطرق للنيل*", it is difficult to decide the time of the text world as shifts in time constantly occur between past, present (the moment of Hadi's speech), and the future (as shown in the sub-world). The reference to the Nile "النيل" gives an indication on the location of the text world in somewhere in front of the Nile from which the river can be seen which places

the text world in an urban setting in Egypt. Two main objects are mentioned in this text world: the empty glass "الكأس الفارغة" and the table "الطاولة". The empty glass represents Hadi's psychological burdens and unachieved desires. Putting it on the table shows his transition from action to contemplation. He is so preoccupied with his thoughts that all material considerations are abandoned. The main enactor in this text world is the narrator "Hadi" who dominates the text world and has complete authority and control over his surroundings. At the same time, he shows his weakness when he says " *that's the one thing I fear the most* الحاجة الوحيدة التي .. بخاف منها.." which shows a conflict in his mind style that ranges from confidence on the outside and fragility on the inside. A secondary enactor is Salim who emerges as the main enactor of the sub world and as someone who is destined to surpass Hadi in the future.

In terms of function-advancing elements, descriptive elements are represented by the use of one type of processes which is relational processes. Such processes are shown through the use of possessive pronouns in phrases such as (" *my talent* "موهبتتي", *myself* "نفسي", *my truth* "حقيقتي", *my mother* "أمي", *my childhood* "طفولتي"). The constant use of possessive pronouns puts the narrator in the centre of his world and everything revolves around him. He sees himself as the centre of all actions and relations. Using such pronouns also shows that the narrator distances himself from others. Despite having complete control over his surroundings, he fears to reveal or share anything about his internal world.

Plot-advancing elements are represented by the use of material, verbal, and mental processes. Few material processes are involved in this text world such as "divide them" "مقسمهم" and "placed his empty glass" "وضع كأسه الفارغة". The material process of placing the empty glass shows Hadi's transition from active social communication to internal thinking to which he resorts whenever he faces uncertainty or emotional complications. Verbal processes are shown through the use of verbal process verbs such as "say" "قول", "talk" "تكلم" which indicate verbal acts. However such acts are left incomplete which show the narrator's (Hadi's)

unwillingness to reveal personal details. His hesitation in talking about his internal world shows that he does not want to face his real self which shows a mind style that is focused on self protection , caution, and struggle. Mental processes used in this world show a contrasting mind style. The narrator shows his ability to realize his surroundings and manipulate them by the use of mental process verbs such as "saw شفت" and "smell them بشمهم". However the use of the verb "I fear بخاف" presents a contrasting emotional element where the narrator fears that his personal facts and his true self might become known. The mental process "I knew عرفت" shows high degree of certainty. Hadi deals with the world in a way that shows he can easily read others, and predict future events. Using such mental processes helps the narrator (Hadi in this text world) to obtain power and control by showing how they can predict events easily.

Two sub-worlds are triggered within this text world. Both are seen to fall within the category of epistemic modal worlds. This first sub-world occurs when the narrator "Hadi" imagines that he has sensors which triggers a hypothetical imaginary situation that is not real. This sub-world shows Hadi's overrated perception of himself where he uses metaphors in order to describe his ability and skill to discover the truth of people. The second epistemic modal world occurs when Hadi introduces his future expectations of Salim as soon as he saw him which shows Hadi's confidence in his future predictions and his speculative abilities. These sub-worlds contribute to provide an understanding of the layered nature of the narrator's personality where he appears to be confident on the outside and fragile on the inside. They also lead the reader to have a good idea of the narrator's psychological state and see all the contradictions in his character.

7. Hadi's Mind Style

The analysis of the three texts extracted from the Arabic novel "*My Psychopath Friend*" shows how Hadi's mind style depicts a marvelous representation of a psychopathic character. His inner world is formulated on the

basis of a set of characteristics such as arrogance, emotional detachment, narcissism and absence of empathy. Such characteristics do not only make his behavior but also show how distant this behavior from any ethical considerations.

Hadi's mind style is a reflection of a psychopathic character whose egotism, detachment, narcissism, and lack of empathy creates an emotionally devoid character that violates all ethical and social norms. All his actions are motivated by his need to control and dominate. He creates a strong detached character that protects him from the consequences of his violent behavior. In the end, Hadi is a character whose life and identity is based on manipulation, dominance and disregard of others' humanity.

8. Conclusion

It has been verified that the world building elements used in *My Psychopath Friend* contribute to shaping the mind style of Hadi's character. These elements reflect the character's priorities and establish the foundations for its psychological and cognitive frames. World building elements are filtered on the basis of Hadi's own perspectives and priorities. Such perspectives and priorities lead to highlight certain world building elements rather than others, and this in turn leads to reflect important aspects of this character's mind style since the world is described through its distorted lens.

Additionally, cognitive and emotional aspects of Hadi's character are revealed through sub-worlds which constitute dimensions that are not enclosed within the limits of societal norms and ethical considerations. Therefore, such worlds constitute a very rich source to understand the characters Hadi by revealing its inner world including his desires(via boulomaic modality), his beliefs (via epistemic modality), and obligations (via deontic modality).

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Appendix

Extract 1

ألقى بجثة (ليالي) على الطاولة البيضاء الباردة وخلع سترته الغالية وقميصه الأبيض وعلقهما خلف الباب.فتح الدولاب الحديدي الذي تكدت بداخله المناشير المتنوعة بين الكهربائي واليدوي والكبير والصغير وكأنها عدة حطاب. وقف مصفراً على أنغام الأغنية التي طرقت عنق (ليالي) على إيقاعها وتخبر منشاره المفضل ذي اليد الحمراء واقترب نحو (ليالي) معدلاً وضع رأسها لتكون جاهزة للنشر ولكنه تذكر شيئاً. عاد صوب الزاوية وشغل الستريو بجهاز التحكم الموضوع فوقه وإذ بصوت العصفورة الباريسية ينساب منه وإذ به (هادي) يراقص قدميه على إيقاع الأغنية الأكثر شعبية لإلهة الأغنية الفرنسية الكلاسيكية فانتشى ونظر لانعكاسه بمرآة السقف وهو ينشر عنق ضحيته على لحن *La vie en rose* (صديقي السايكوباتي, الفصل الثالث, ص 63)

Extract 2

بفرشاة، نظر الملح عن رأس ضحيته وعاملها كقالب من الصلصال لتمثاله الجديد.

قلب الجص الأبيض السائل بصرنه وبدأ يدهن وجهها وهو يصفر ويردد كلمات (إيديت بياف)
- إنه الحب الذي يجعلنا نحب. إنه الحب الذي يجعلك تحلم. إنه الحب الذي يريدنا أن نحب بعضنا البعض. إنه الحب الذي يجعلك تبكي.

ترك الجص السائل يجف ويتماسك ثم وضعه بالماء البارد ليزداد تماسكاً.
قلب الأغاني وغيرها وأنهى نصف زجاجة النبيذ.
انتشل القالب ثم وضعه بماكينه سكب الشمع. سكب الشمع الياباني الساخن بالقالب وتركه لساعة.
خرج من القبو وصعد للمطبخ.
أخرج شريحة من اللحم النيء
تبلها بالملح والفلفل الأسود والروزماري وتركها تتفاعل مع التوابل بينما قشر بعض البطاطس وسلقها ثم تركها لتبرد.
قلب شريحة اللحم المتبلّة بالطاسة بينما هرس البطاطس بالكريمة لتراقص رائحة طهوه الذكي حواسه.
أشعل الشمع الفواح الذي ينشر رائحة اللافندر بالصالة ووضعه أمامه ليتناول وجبته على ضوء الشموع

(صديقي السايكوباتي, الفصل السابع , ص 127-128)

Extract 3

- أنا اللي مختار كل رجالة (الدغش) وأنا اللي مقسمهم..هي موهيتي كدا. بشمهم من على بعد كأن عندي مجسات بقرا بيها
الغاضب من الضعيف، الخائف من اللي قلبه ميت.وأنا أول ما شوفت (سالم) على الرصيف عرفت إنه مش بس هيبقى
دراعي اليمين وهيثبت نفسه. أنا كنت متأكد إنه هيجي يوم ويأخذ مكاني..وفي الحقيقة، مش دي الحاجة الوحيدة اللي
خدها مني.ترك كأسه الفارغة على الطاولة ثم أطرق للنيل للحظات مفكراً

أنا جوايا حاجات كتير نفسي أقولها وأتكلم فيها بس تصدقي دي الحاجة الوحيدة اللي بخاف منها.. الكلام عن نفسي، عن حقيقتي،
عن أمي، عن طفولتي، عن.....

(صديقي السايكوباتي, الفصل الحادي عشر, ص. 218)