Possible/ Narrative Worlds and Mental Spaces in Joyce's *Araby*: A Cognitive Stylistic Study

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Abstract

In cognitive poetics, theories have been proposed to account for the construction of fictional worlds and characters' mental spaces. In relation of narrative worlds, it is postulated that in a narrative there is an actual world and a number of possible worlds or sub-worlds that have to do with characters' feelings, plans, wishes, assumptions and knowledge. As to spaces, a number of mental spaces are proposed that work to develop the narrative event and furnish the narrative world. In this research, these theories are blended and applied to Joyce's *Araby*. Results crop up to affirm the story's heavy reliance on the major character's sub- worlds which are marked by their epistemic, hypothetical and attitudinal nature. Mental spaces are also explored in a way that lends support to the construction and expansion of the possible worlds.

**العوالم السردية و الاحتمالية و الفضاءات العقلية في
قصة عرابي لجيمس جويس: دراسة اسلوبية ادراكية**
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الخلاصة

في مجال الدراسات الأسلوبية الادراكية، تم تطوير اثنتين من النظريات التي تهتم بتكوين العوالم القصصية و فضاءات الشخصيات العقلية. تعنى الأولى التي يطلق عليها نظرية العوالم المحتملة ببناء عالم حقيقي في القصة الذي تتمحور حوله مجموعة من العوالم المحتملة أو ما يصطلح عليها بأشباه العوالم. تكمن مهمة أشباه العوالم هذه في كشف مشاعر الشخوص السردية وخططها ورغباتها و افتراضاتها و توقعاتها فضلاً عن معرفتها. أما فيما يخص النظرية الثانية أي الفضاءات

العقلية، فقد اقترحت عدداً من الفضاءات المرتبطة بالزمان والمكان والافتراض التي تعمل على تطوير الحدث السردي وتبني عالم القصة المركزي وأشباه العوالم المرتبطة به. تم تطبيق النظريتين على قصة عرابي او (السوق الشرقي) لجيمس جويس و جاءت النتائج لتؤكد اعتماد البنية القصصية على عدد من أشباه العوالم التي دأبت الشخصية الرئيسية على خلقها و تطويرها. وتميزت تلك العوالم بطبيعتها الاحتمالية أو الافتراضية التي انفصلت عن عالم القصة الرئيسي. تم أيضاً استكشاف الفضاءات العقلية التي زخرت بها القصة والتي أسهمت في بناء العوالم الافتراضية وامتدادها .

Introduction

A narrative text comprises elements and components that unwrap and are analyzed according to a diversity of logical, psychological, semiotic, and cognitive models. Among these models, there are certain ones that take their cue from the text reading and evolve around the way events, characters and language choices are perceived and interpreted through the reading experience. *Possible worlds Theory* and *Text World Theory* elaborated on by Werth, Ryan, Stockwell, Gavin and others and *Mental space Theory* by Fauconnier inspect the latent internal constructions of texts. The former concern themselves with tracing other narrative worlds that unfold as the actual world of the story progresses. In the latter, it is believed that the narrative world is furnished by space domains in a way that contributes to the creation of other worlds.

Joyce's *Araby* basically pivots around a world or some assumptions about a world that is intrinsically contemplated by the main character. The teenager, swept off the ground by what he perceives of as his first romance, builds an entire world of romantic dreams which he endeavours to realize but to no avail. Doloff (1995: 113-4) notes how the romantic imagination of the boy has made a Paradise and a Garden of Eden of the *Araby* experience he was looking forward to, hence the prolificacy of hypothetical worlds in the story.

The story starts with an actual world or a Base Space, which the narrator describes in detail identifying its spatial and temporal contours as

well as people and props. Then, he indulges in a world of imagination, i.e., narrative sub-worlds that rely on contemplated events of wishes, speculations, intentions and plans. Obviously, the newly created sub-worlds do not come in the line with the actual world as experienced by the boy. The whole story exposes how the narrator's actual world thwarts and frustrates the possible worlds, which the narrator spends the whole story time dreaming about and planning.

Possible Worlds Theory

The notion of possible worlds was first developed by philosophers of language to calculate 'the truth-value of a sentence' (Stockwell, 2002:92). As a concept in narratology, Herman and Vervaeck (2001: 149) explain, possible worlds ' derives from modal logic' and as a discipline, it 'investigates the possibility, impossibility, contingency, or necessity of propositions.' A possible world comprises ' a set of propositions that describe the **state of affairs** in which a sentence can exist' (Stockwell, 2002:93). The actual world in a narrative, where an event actually takes place, is one of a multitude of possible worlds, but 'a possible world (even the actual possible world) is not the same as the rich everyday world we experience around us' (Stockwell, 2002:93).

Text World theory, Gavin (2003:130) explains, represents another, but quite relevant, methodological framework in an attempt to unravel and examine as well as analyze factual and fictional discourses 'from the pragmatic circumstances surrounding their genesis, through to the conceptual consequences of specific language choices.' According to this theory, the analysis starts by specifying three interconnecting levels to be operating in a given discourse. The first, the discourse world, contains two or more participants involved in 'a language event.' Participants communicate bringing with them a ' personal 'baggage'…in the form of their memories, intentions, knowledge and motivations.' Stockwell (2002: 94) assumes that a discourse world is the imaginary world which is conjured up by a reading of a text, and which is used to understand and keep track of events and elements in that world. Further:

> Each of the text entities … (real author, implied author, narrator, character, and so on) are framed deictically by the world level they inhabit. These are worlds embedded within each other, and we also have embedded worlds whenever anyone has a flashback, a flashforward, imagines something, plans something, or considers an unrealised possibility. In each of these cases, we have to keep track of the character in the current discourse world, as well as the idea of the same character who is younger (flashback), older (flashforward), or an alternative version of themselves. These other versions are **counterparts** within the fictional discourse world. (Stockwell, 2002: 94).

As the language event progresses, the participants construct a text world which is the next level in the text world theory three level representation. The text world is structured and its contents are supplied by ' linguistic indicators contained within the discourse and by further inferences drawn from the participants' background knowledge and experience' (Gavins, 2003: 130). A text world comprises 'a combination of *world-building elements* and *function-advancing propositions*.' The former supplies the background against which the event takes place defining time, place as well as props and people that populate the discourse. The latter defines actions, events, states, and processes which operate in unison to advance the discourse through ' plot-advancing, scene-advancing, argument-advancing,' and the like (Gavins, 2003: 131).

Now, as the constructed text world is launched and develops, ' countless other worlds which depart from the parameters of the initial text world may also be created. These departures form the final layer of Text World Theory and are called 'sub-worlds' in Werth's (1999) original framework.' The sub/possible words may be either *participant-accessible* if created by discourse participants, or *character-accessible* if characters in the text world construct them. Sub-worlds, according to Stockwell (2002: 140) can be of three major types:

• **Deictic sub-worlds** include flashbacks, as well as flashforwards, and any other departure from the current situation, such as the world within direct speech, or any view onto another scene (a character watching a play, talking on the telephone, watching television, and so on). Shifts into deictic sub-worlds involve a variation in one or more world-building elements, most usually shifts in time and location. The world expressed within direct speech is a sub-world, since it is distinct from the surrounding discourse, and will often involve shifts from third to first and second person, a proximal-remote reversal, and other features deictically recentred on the speaker within the narrative. Reported speech, by contrast, does not in itself invoke a sub-world, since it fits within the current text world as part of the narrative voice. In Reported speech, the reader does not enter into the sub-world of the direct speech, but remains in the narrator's here-and-now.

• **Attitudinal sub-worlds** include alternations due to the desire, belief or purpose (constituting **desire worlds, belief worlds** and **purpose worlds**, respectively) of participants or characters. Attitudinal sub-worlds based on desire are cued up by predicates such as 'wish', 'hope', 'dream', 'want', and similar others. Belief worlds are typically introduced by predicates such as 'believe', 'know' and 'think', where these relate to beliefs. Purpose worlds relate to the stated intentions of participants or characters, regardless of whether the action is actually carried out. Examples would include promises, threats, commands, offers and requests.

• **Epistemic sub-worlds** are the means by which text world theory handles the dimension of possibility and probability. Hypothetical worlds are introduced by participants or characters using predicates such as 'would', 'will' and 'should', and conditional constructions of the prototypical form 'if…then…'. The content of these epistemic sub-worlds (as with deictic and attitudinal types) can contain shifts in time, location, character and objects, and a whole new richly textured world of possibility can be evoked.

Gavins (2003: 131-2) comments on the linguistic representation of the epistemic sub-worlds through 'epistemic modality' which 'creates new modal worlds in the minds of the discourse participants.' These modal

worlds correlate with situations that are marked by their remoteness ' from either the participants in the discourse world' or ' from the characters in the text world.' The occurrence of epistemic modality in discourse, (Gavins, 2007: 110), 'establishes a distinct text-world, an **epistemic modal-world**, containing a situation which may be unrealised at the time and place from which its description originates.' The various degrees of remoteness may be conveyed through such epistemic modal auxiliary verbs as 'could' and 'might' in addition to 'lexical verbs such as 'think', 'suppose', 'know', 'doubt' 'seem', and 'believe'.' There is also available "a broad range of epistemic modal adverbs such as *doubtfully*, *supposedly*, *perhaps*, *maybe*, *possibly*, *certainly*, and so on. Once again, adjectival constructions are also possible within this modal system, taking a 'BE . . . THAT' or 'BE . . . TO' structure: for example, *'it's doubtful that I'll pass the exam'*, *'it's sure to be a good night out'*, *'they're unlikely to turn up'*" (Gavins, 2007: 110). It is noteworthy that while Stockwell marks the distinction between the hypothetical and attitudinal sub-worlds, Gavin merges them both under the more general label: epistemic. The merger is at times inevitable when the elements of both tend to operate together in one single utterance.

Further, the epistemic modal system comprises ' a sub-system of 'perception' modality,' which ' conveys the degree of commitment to the truth of a particular proposition by reference to some form of human perception.' The perception modality is conveyed by 'such adjectival constructions as 'it is clear that', 'it is apparent that' and 'it is obvious that', as well as related modal adverbs such as 'clearly', 'apparently' and 'obviously'" Gavins 2003: 132).

In a fictional work, each character is assumed to have 'a virtual world inside their fictional heads' which the reader may detect and track down. Stockwell (2002:94-5) lists the following possible worlds:

- **epistemic worlds** – knowledge worlds; what the characters in the fictional world believe to be true about their world.
- **speculative extensions** – things the characters anticipate about their world, or other hypotheses they hold.

  • **intention worlds** – what characters plan to do to deliberately change their world.
  • **wish worlds** – what characters wish or imagine might be different about their world.
  • **obligation worlds** – different versions of the world filtered through the characters' sense of moral values.
  • **fantasy worlds** – the worlds of characters' dreams, visions, imaginations or fictions that they compose themselves.

The closeness of the alternate worlds to the actual world is determined by the '**accessibility** to its conditions,' which can by measured according to the following dimensions:

  • **accessibility of objects**
  – properties: whether the objects in the alternate world have the same properties as actual objects.
  – inventory: whether the alternate world has all the same objects as the actual world, fewer objects, or additional objects.
  • **accessibility of time**
  – whether the alternate world exists in the same present, and has the same history as the actual world.
  • **accessibility of nature**
  – whether the natural laws of the alternate discourse world match the natural physical laws of the actual world, its logical and mathematical properties.
  • **accessibility of language**
  – whether the alternate world and the actual world share the same language, the same principles of language, the same cognitive patterns, and whether the inventory of words in the alternate world matches exactly the inventory of words in the actual world.

Mental Space Theory

Fauconnier (1985/1994) used the term mental spaces, Dirven (2005: 33) explains, to designate how 'various linguistic or non-linguistic knowledge frames about people, things and events are invoked and stored in working

memory.' Mental spaces are hence 'packets in which temporary online discourse information is stored.' Mental spaces are inherent in the structure of the discourse to the extent that 'each utterance, even each content word, in discourse reflects and evokes a mental representation of some situation.' Discourse is managed through 'keeping track of the mental spaces already opened and the new ones that can be opened at any time.'

Mental Space Theory offers a cognitive analysis of how the text is organized around a set of relationships in that 'texts project complex sets of states of affairs, that can stand in different ontological relations to each other' (Semino, 2003: 89). This theory represents that part of cognitive linguistics that endeavours to account for the way a text is produced and interpreted. Therefore, it is used to account for 'a range of linguistic phenomena (e.g. counterfactuals, metaphor, etc.), including the incremental understanding of short (and often invented) narrative texts' (Fauconnier and Sweetser 1996; Fauconnier 1997 cited in Semino, 2003: 89).

Mental Space Theory helps examine and understand such aspects as 'reference, co-reference, and the comprehension of stories and descriptions whether they are currently real, historical, imagined, hypothesised or happening remotely' (Stockwell, 2002: 96). Thereupon, four types of mental spaces are identified in Stockwell:

> • **time spaces** – current space or displacement into past or future, typically indicated by temporal adverbials, tense and aspect.
> • **space spaces** – geographical spaces, typically indicated by locative adverbials, and verbs of movement.
> • **domain spaces** – an area of activity, such as work, games, scientific experiment, and so on.
> • **hypothetical spaces** – conditional situations, hypothetical and unrealized possibilities, suggestions for plans and speculation.
> (2002: 96)

Stockwell (2002: 96-7) proceeds to illustrate the way this theory works usually starting with what is termed **'Reality Space'** which is built 'with mental representations of everything we perceive' in order to 'understand and negotiate reality.' Next, there is a **'Projected Space'** that represents any

operation on that set of knowledge, i.e., reality space in the manner of 'a predication, description,' imagination of a counterfactual, anticipation or recall. These mental spaces apply to fictional spaces built by readers to follow an ongoing narrative where there is what is termed a' **Base Space**'. It represents the familiar cognitive representation and a projected mental space: spatial, temporal, or hypothetical for instance. The construction of the new mental space depends on **space builders** which Stockwell explicates:

> Locatives ('in', 'at'), adverbials ('actually', 'really') and conditionals ('if', 'when') open a new space or shift focus to a new part of an existing space. Spaces are structured by names and descriptions, tense, mood and other aspectuals, by presuppositions, and by **trans-spatial operators**. These are the copulative verbs in English such as 'be', 'become' and 'remain'. They link elements in different spaces. (2002: 97).

In the domain of Possible World Theory, Mental Space theory develops the notion of counterpart 'to explain how reference to the counterpart in a target space can be made by using the name or identifier for the counterpart in the base space (this is called the **access principle**).' Mental Space theory is found also to explore discourse management spaces which begin with the base as 'the starting point for a space construction. The **focus** is the space which is then internally structured in the process of discourse comprehension, and the **viewpoint** is the space from which other spaces are accessed'(Stockwell, 2002: 97).

Possible Worlds and Mental Spaces in *Araby*
Araby builds its narrative contents on the narrator's conjuration of a number of fictional sub-worlds that are basically hypothetical or epistemic. This study tries to pick and trace the construction and then demolish of the narrative sub-worlds and mental spaces that unfold in the story as its plot advances and events take place. When the narrative commences, the narrator makes clear the temporal remoteness of the narrator from the boy/ hero of the story despite the fact that they are one and the same persona.

The distance between the mature narrator who relates the story and the immaturity of the narrative central figure can not go unnoticed as the former comments on the latter's first love experience with a touch of irony or even sarcasm. Obviously, the narrator is reminiscing about his own adolescent years, hence the first three paragraphs of the onset are devoted to delineating the boy's world of the past through a number of flashbacks.

As the narrator starts his story, he establishes a projected space that delves into the past and extends into counterpart geographical/spatial dimensions in the form of factual locations: 'North Richmond street' and ' Christian Brothers School'. World builders of both time and space are provided to create a fictional world analogous to the real world and through the use of a number of descriptive statements. Factual descriptions affirm the connection between the actual and projected worlds and at the same time furnishes the new projected world in a way that encodes accessibilities. Bits of descriptive information such as the street name and authentic titles of books by actual authors (for instance: The Abbot by Walter Scott) set the new world of story inside the factual world and they work as world builders together with such space references as the two-storey house, its garden and the apple tree in its centre. The latter elements assert the factual nature of the surrounding though they do not necessarily affirm its realistic existence in the real world. Also, time builders represented by references to the short days of winter and meal times and the dusk falling fast during winter and the playing activities (domain accessibility) of the hero and his friends together with space builders such as motion verbs: '*play*, *came*, *left*, *moved*, *walked*, *ran*, *returned*, *etc*' actualize further the projected world. Obviously, the projected space is controlled by the same rules that govern the real world in relation to objects, time, nature and language. Unless the narrative is a science fiction, these accessibilities are barely tampered with.

In relation to the time space, the immediate time of narration is set apart from the story time; hence, the past tense is reserved to encode descriptive statements. However, the temporal gap is indicated by a number

of linguistic evidences. First, the use of a present simple tense in the middle of a descriptive flow all in the past: 'I like the last [The Memoirs of Vidocq] best because its leaves were yellow' (P. 286) indicates the immediate time of the narration unless the tense shift is deemed an unintentional pen slip! Second, the narrator in the third paragraph dwells in detail on the games children shared during the time and dusk activities that he used to take part in. As narrator reminisces about his own teenage days, he seizes the opportunity to comment on the street and the house he used to live in then not to mention innocent, spontaneous, care-free childhood activities in preparation for a certain childhood interest which will launch the narrative shortly after. The time space is next expanded by deictic sub-worlds through a couple of flashbacks in the pluperfect (past perfect) regarding the former owner of the house, a priest who *'had died* in the back drawing room' and who '*had been* a very charitable priest'. One more cursory pluperfect occurs in the third paragraph which barely encodes a flashback: 'If my uncle was seen turning the corner we hid in the shadow until we *had seen* him safely housed.' Such a flashback is intended to expose the time span that sets the mature narrator apart from the innocent teenage hero of the story.

The new projected world/space is delineated by world builders of characters as well. Next to the narrator, nameless playmates are perfunctorily referred to except for one 'Mangan' thanks to his sister with whom the narrator was infatuated. The use of the name Mangan represents a character builder itself as it reminds the reader of the Irish poet and Orientalist James Clarence Mangan about whom Joyce wrote two essays in 1902 and 1907. These two pieces 'closely bracketed and heavily shaped the writing of "Araby," as Joyce acknowledges by naming an essential character in the story after Mangan' (Ehrlich, 1998:309). The narrator also makes casual references to his uncle and aunt with whom he was living which insinuates at his orphanage. The priest who features in the flashbacks happens to be the former tenant of the house and who left a book legacy that the narrator enjoyed perusing and which kept his romantic reveries well-nourished. However, he names a certain Mrs. Mercer, the gossiping

neighbour whose repugnant presence at the bazaar evening he had to tolerate on tenterhooks while waiting for his uncle to arrive. Later, few other participants- the saleswoman in the bazaar and the two gentlemen- emerge in the course of the story whose Englishness amid the Irish environment redounds to the awkwardness as well as bitterness of the situation as the story is brought to its closure. In all, their influence is kept to the minimum just like the rest of the narrative people except for the narrator's teenage crush and obsession that spawned and haunted the boy's conjured up worlds.

From the fourth paragraph on, the narrator weaves up epistemic, hypothetical, and attitudinal sub-worlds of fantasy, speculation, intention, wish, and purpose. He has initially built a hypothetical world in which the girl is the central linchpin. The first sub-world comprises fantasy, speculation and wish. In a nutshell, it is a figment of his teenage hectic imagination that he has been provoking for a considerable span by the time the bazaar issue springs. The boy seemed to have lived in a bubble world of dream and wish ever since he became aware of his emotion for Mangan's sister. Fantasizing about her becomes like an enticing surrogate to reality. As his confession makes clear, he lies every morning 'on the floor, in the front parlor watching her door,' expecting and wishing for Mangan's sister's emergence; his anticipation and wish worlds are launched. These sub-worlds pivot around his dream of romance and ideal love; indeed the romantic dream is responsible for the generation of the epistemic worlds with which the narrative teams. The wish and speculation worlds are realized consecutively as the next sentence tells. The girl does not fail to appear as usual and he carries on the same procedure on daily basis following her and then quickening his steps to pass her at their parting point. In its entirety, the action embodies a plan or an intention that is fully realized along with the wish world. This daily love ritual was barely sufficing for the ardent lover. Inwardly, he must have been entertaining bigger wishes for their fulfillment and bigger intentions were brewing.

The fifth paragraph plumbs deep the boy's infatuation with the girl. It introduces the boy's fantasy world in which 'her image accompanied me

even in places most hostile to romance.' Among the diverse throng of the marketing evenings, against the noise of ' flaring streets', 'amid the curses of laborers', and 'jostled by drunken men and bargaining women', he tells that 'I imagined that I bore my chalice safely through the throng of foes.' He has already built himself an internal world with the girl overshadowing every real and imagined component. It is a world that he carried around sacredly and reverently everywhere he went, hence the religious reference. This fantasy world triggered by the cognitive verbs 'imagined' and later 'thought' unfolds into a world of speculations and hypotheses through the use of modal constructions and if-conditional, which are the structures that furnish epistemic worlds of probability and likelihood:

> I thought little of the future. I did not know whether I would
> ever speak to her or not or, if I spoke to her, how could I tell her
> of my confused adoration.   (P. 287)

It is a sub-world where the boy could retreat into its beauty, comfort and splendour and where he could shrug his shoulder off the nondescript daily routine in which he is caught up quite contrary to both his wish and fantasy world. In this aerie world, he could bask in the illusive fulfillment of his wishes and desires which construct an epistemic sub-world (seemed) that leads to an attitudinal sub-world: 'all my senses *seemed* to *desire* to fail themselves.' It is eventually a world of romantic and rewarding escapism which lies in contrast with the dull, stagnant reality he is plagued with. A boy with his potential must yearn to break with mediocrity to which he was chained by sheer circumstance of birth or upbringing or limited resources. The materialistic coordinates of his existence seem to privilege him with nothing. The mental and emotional ones are of the highest, most polished and refined though. The imaginative faculty with which he was endowed compromises him in the end and exposes him bitterly to self-derision. That he does not seem to look at his actual world with contentment surfaces with every indulgence on his side in creating and expanding his visionary worlds. However, he stumbles and falls in the attempt to substitute the former with the latter.

The narrative so far revolves around sub-worlds of wish, fantasy, and speculation, but none of these sub-worlds is exhaustively or fully furnished. They are sketched in silhouettes with no definiteness to their credit for they expire at the very birth. Alternatively, they are only casually implemented to shed the light on the boy's inner attitudinal and hypothetical sub-worlds. Their realization is taken for granted as they stay where they begin, i.e., in his head! However, towards the end of the seventh paragraph, a full-fledged intention world is encoded which by definition refers to the plans characters lay in order to effect change in their world and to procure their long desired ends. Bashful and reluctant though, the boy has apparently entertained wishes and intentions waiting for a feasible opportunity to take his relation with Mangan's sister to the next level. In this intention world, the Eastern bazaar fits in perfectly. The girl obviously longed to go to *Araby*, a wind-fallen chance for the boy. *Araby* 'would be a splendid bazaar, she said; she would love to go.' The statement by itself represents epistemic sub worlds that consist of an anticipation and wish respectively, oriented by the (modal+ be) construction and the cognitive verb *love* announcing a wish on the part of the girl, which would not be realized though.

The reason why the girl's wish is thwarted constructs an obligation world blended with an intention world. She fails to attend the bazaar because she has other plans or others have other plans for that Saturday evening: 'she could not go, she said, because there would be a retreat that week in her convent.' The use of the modal construction' there would be' triggers the intention world that has a clear touch of obligation. If she were left on her own, she would probably opt for *Araby* instead of the convent retreat; she would rather prefer the secular, mundane festivities of the bazaar to the austerity of the religious event. This festive and carnival nature of the bazaar where purely exotic entertainments such as animal shows, dancing, magic, acrobatics and the like were offered is what the boy seems to be later completely unaware of; hence his impetuous offer. Critics comment on the false twist that Joyce gives to the bazaar image in *Araby* for the sake of promoting his themes (Ehrlich, 1998:311). The real *Araby*

held in 1894, for instance, and from which Joyce seemed to draw inspiration was nothing like the one the boy speculates about. It was more like the girl's anticipation of an entertaining Eastern bazaar and hence very much different from what is later depicted in the narrative. For instance, it lasted at least a week and customers go mainly to enjoy its activities and not or rarely to make purchases of anything let alone keepsakes; hence 'Joyce builds the story on the boy's juvenile misconception of the Araby bazaar as primarily a place where keepsakes are sold' (Ehrlich, 1998:311). Therefore, there are two contrasted versions of *Araby* as hypothesized by the girl and the boy and thus two opposed epistemic worlds. In the story, the boy's version is opted for though it opposes reality, a condition that marks the departure of the story's projected space from reality contrived by the author for thematic and narrative ends.

In response to her anticipation and wish worlds, the boy lands inadvertently on and is carried adrift by elaborate epistemic worlds of intention, wish, and anticipation. The bazaar offers the boy an opportunity that he long waited for and thus that he lets it slip away is out of the question. He is keen to please as well as capture the girl's attention and this obsessive wish reverberates along the rest of the narrative sending waves of excitement and ecstasy at the beginning, and disappointment and disillusionment later on. The intention world starts with his hypothetical offer to go to the bazaar with *if-clause* as head followed by a promise/plan or an intention conveyed by the modal *will* ' "*if I go*," I said, "*I will bring you something.*"' The direct speech with its future modal construction helps define the contours of the projected space creating a deictic sub-world (flashforward into the future of the projected world but in the past of the actual world). The conditional hint, he drops, later grows fast into a plan that he entertains inwardly to go to that bazaar and an anticipation of some gift that he will bring to the girl. Therefore, it is a blend of an intention, speculation and purpose (promise). The rest of the narrative is pivoting around these two sub-worlds whether in terms of the prospects of fulfillment or frustration.

As the intention/anticipation worlds set to work, other worlds are simultaneously or shortly after created. Ever since he made that promise,

the narrator tells how the boy's life is irretrievably transformed under the impact of the new purpose sub-world. His whole days and evenings were haunted by 'innumerable follies' that 'laid waste my waking and sleeping thoughts after that evening!' The narrator's comment quoted above with the critical twist added to it affirms his distance from the foolish, immature boy of the story, a matter that justifies self-criticism. The sub-world that features saliently through this portion of the narrative is attitudinal overtly indicated by the verb 'wish': 'I *wished* to annihilate the tedious intervening days' (P. 288). Likewise, he tells about his absent-mindedness which was looked at with suspicion by his teacher who noticed that the boy 'could not call my[his] wandering *thoughts* together.' As a natural corollary, he shows impatience towards the routine diversion that ' stood between me and my *desire*,' in that it takes his mind off the desire –a confirmation of the previous attitudinal sub-world– he now clings to persistently and tenaciously as if his whole well-being was dependant on that mere visit. He was overwhelmed and thrilled by the tantalizing sensations, which the speculation of the evening and the ensuing fulfillment of his long contemplated wish promise him and cause emotions to race up and down his wandering mind.

The attitudinal/ wish sub-world emerges again ' on Saturday morning I reminded my uncle that I *wished* to go to the bazaar in the evening.' In the statement, the reader is informed though indirectly (reported speech) that the achievement of the anticipation and the wish relies heavily on participants other than the narrative central character, namely, his uncle. Therefore, all his plans and preparations are liable to abort since their success is relevant to his uncle's reaction. The reader is shortly after informed that that same uncle had hindered the boy's daily stalking of the girl that same day causing him to miss the opportunity of performing the routine that he described earlier: ' as he was in the hall *I could not go* into the front parlor and lie at the window.' Though unintentional, this coincidence defeats his anticipation and wish sub-worlds (through the negative modal structure) and in all augurs ill to the hero and prepares the reader to the impending disappointment. The hero does not refrain from

exposing his fear as he detects signs that seem unfavourable or worse hostile to his imagined adventure: 'the air was pitilessly raw and already my heart misgave me.' On the other hand, his uncle's curt, unenthusiastic answer with its know-predicate portraying an attitudinal/belief sub-world "yes, boy, I *know*" promises far less than the reader hopes for. The reader is saddled up then with an anticipation that the boy's plans may not go as expected and perhaps they will soon come to an end, which is in itself a reader-created epistemic world.

The next paragraphs provide more signals that are both hostile and favourable and the boy is pictured as wavering between the prospects of realization and failure of his dream worlds. For instance his arrival home to prepare for the bazaar did him no good whatsoever so long as his uncle' had not yet been home.' Through a negative flashback in the past perfect (unrealized deictic sub-world), the boy's disappointment is plumbed out. It is a defeat of a wish world where the boy would arrive home to find his uncle already there! However, he is, momentarily, buoyed up with false hopes, comforting himself that 'it was still early.' Nevertheless, he 'sat staring at the clock,' an observation that defines the temporal space. His fantasy world comes to his rescue every time despair gets hold of him. Watching the girl's house in the dark, the boy proclaims that 'I may have stood there for an hour, seeing nothing but the brown-clad figure cast by my imagination.' Again, a hypothetical space and fantasy world are constructed with the modal *may* and noun *imagination* respectively to orient the probability of the speculation that is nipped in the bud though.

While waiting, the boy emphasizes time elements. Time seems at first to go slowly and tediously as the boy listens with irritation to the clock ticking. To beguile the cumbersome time, space elements are manipulated with motion verbs and adverbials triggering the spatial world: 'I *left* the room. I *mounted the staircase* and *gained the upper part* of the house…. And I *went from room to room* singing.' The boy tries to fill in the time gap spatially, a matter that defines the temporal and spatial coordinates of the actual world against their lack in the projected sub-world. Coming downstairs for tea, he was met with more disappointment. Instead of finding

his uncle as he longs to, he finds some 'Mrs. Mercer' whose gossip he 'had to *endure*'. Likewise, his 'meal was *prolonged beyond an hour* and still my uncle did not come.' The temporal coordinate is further extended by the time builders 'endure' and 'prolong' and the frustration of the anticipation is triggered by the ensuing negative. The possibility to arrive at the bazaar on time is slimming as it is growing painfully late even for the garrulous Mrs. Mercer who 'was sorry she couldn't *wait any longer*, but it was after e*ight o'clock* and she did not like to be out *late*.' The lady goes on as if intent on shattering the last hope he could entertain about his wish world.

Unlike the days before or even early that same evening where time seemed to come to a halt, his assessment of time now, as it grew truly late, shifts entirely and seems to move in a faster momentum than it used to do earlier. This is why he uses a flashback structure to indicate the departure of the unwanted guest ' when she had gone'; the event has already become history. He is not ready yet to confront the possibility of not going even when his aunt blurts out the much resented anticipation "I'm afraid you *may put off* your bazaar for this night of our Lord." In her remark, the anticipation oriented by the modal *may* and time space by *put off* operate effectively to create a projected world of possible loss, i.e., a possible counter sub-world that puts to rout the boy's wish and intention worlds.

When his uncle finally arrives, it is obviously too late. His anticipation pricked to the utmost deepens his sense of imminent loss which he would try to ward off against all signs and odds. The narration of the situation employs deictic sub-world builders in the form of candid time references and a concise flashback to shape the bitter conclusion:

> *At nine o'clock* I heard my uncle's latchkey in the hall door. I heard him talking to himself and heard the hall stand rocking when it had received the weight of his overcoat. I *could interpret* these signs. When he was *midway* through his dinner I asked him to give me the money to go to the bazaar. He *had forgotten*. (P. 289)

The boy's hypothetical world is not yet shattered in full and he is not yet to admit final defeat either, despite his uncle's stringent though humorous

remark that ' the people are in bed and after their first sleep now.' While his uncle pokes at what he considers the boy's extravagant and even presumptuous interest in *Araby*, his aunt alleviates the tension with a question and a comment where modality and the time reference support and demolish respectively the boy's epistemic world: "*Can't* you give him the money and let him go? You've kept him *late* enough as it is." His uncle himself explains that he had forgotten the bazaar adventure altogether. While so explaining, he insinuates that he wants the boy to have some entertainment constructing eventually an attitudinal sub-world, a world of belief in which 'he *believed* in the old saying: "All work and no play makes jack a dull boy."

Money tight in hand, the boy sets off for the bazaar in a desperate attempt to realize the epistemic sub-worlds he has been planning during the entire week. He is definitely late but seeing the streets team with buyers restores some of the lost confidence. However, his journey is met by more delay, and again the time space intervenes and the deictic sub-world operates: 'I took my seat in a third-class carriage of a deserted train. After *an intolerable delay* the train *moved out* of the station *slowly*. It *crept* onward among ruinous houses and over a twinkling river.' Here the space builders of time and location, i.e., the slow, late, and deserted train and ruinous houses, set to work boding ill for the late comer. The fact that the train is heading specially for the bazaar does not alleviate the situation. Finally, 'in few minutes' the train reaches its destination and the excitement starts to wear off as the boy is aware of the pressing time space he is entrapped into. Nevertheless, the fact of the actual arrival is fulfilling and self-rewarding and is not without its own excitement: 'I passed out on to the road and saw by the lighted dial of a clock that it was ten minutes to ten. In front of me was a large building which displayed the magical name.'

The arrival itself is a realization of the intention world but whether the plan goes as envisaged or not is quite another question. In fact right at the entrance, it is clear that his plan is facing troubles: 'I could not find any sixpenny entrance and fearing that the bazaar would be closed, I passed in quickly through a turnstile, handing a shilling to a weary-looking man.' Unlike the first plan he laid for the bazaar experience, now his speculation

verges on failure creating a counter hypothetical sub-world where failure looms up threateningly. This is why he does not hesitate to make the money sacrifice in the hope of eschewing a bigger loss. Anything is tolerable except missing the bazaar after all he has been through. The money sacrificed and quick entrance did not do him eventually any good: 'Nearly all the stalls were closed and the greater part of the hall was in darkness. I recognized a silence like that which pervades a church after a service.' The church -silence simile invokes a virtual sub-world that contributes to his sense of loss and solitude. It dawns upon the boy that he is unable to find that something he promised Mangan's sister and therefore all the romantic plans and wishes he has entertained are blown to smithereens. The bazaar people are packing and counting their money prior to close and all he can do is listen in distraction and dismay 'to the fall of the coins.' Despair takes hold of him and he '*walked* into *the center* of the bazaar timidly,' knowing that his journey has been to no avail and the narrator focuses again on space builders of movement and location. The disillusionment so numbed his senses that he remembered: 'with difficulty why I had come.'

The boy notices a single stall that is still open with its young saleswoman engrossed in a flirtatious conversation with two men. He approaches and examines furtively the porcelain display. With a good portion of his money gone at the entrance, he could not afford any of it even if he was interested in the wares. Besides, the vases are nothing like the visionary romantic keepsake he promised the girl. When the young woman finally takes notice of him and condescends to ask 'did I wish to buy anything. The tone of her voice was not encouraging.' Her question encodes a possible wish/intention world, which the boy had no option other than to decline. The sales woman did not sincerely mean what she said and the boy did not take her for her word. Therefore, the narrator chooses the reported speech to reduce reader's as well as hero's involvement in the created sub-world. His reaction was that of humble realization of his scanty resources compared to the grandeur of the eastern vases and he had to answer in the negative murmuring "No, thank you." His attitudinal purpose sub-world is brought to ruins. Next to it, his intention and future hypothetical worlds came toppling down. His romantic dream is brought to an abrupt and painful end.

Now, it is about time he takes grip on himself and heads back home. Still he *'lingered before her stall*, though I *knew* my stay was useless,' where the verb 'linger' covers movement/space being a verb of motion as well as time spaces and 'before her stall' indicates location. The verb *knew* constructs a new attitudinal sub-world of sure failure contrary to earlier hopeful epistemic sub-worlds. He continues to focus on both the temporal and spatial dimensions: ' then I *turned away slowly* and *walked down the middle* of the bazaar.' Taking a last, valedictory look at his magical world which he has kept throbbing alive the last few days, he walks away. It is only a world of unrealized dreams and wishes, groundless, immature plans and baseless illusions that went into pieces once they met reality. It is a world triggered by vanity as the boy, with insight, comments as the narrative is brought to its closure. The dreamy boy whose head was in the clouds has to wisen up and meets with derision his boyish romantic worlds. In that bazaar, he came face to face with the real side of him and he does not seem to relish much in the confrontation!

Conclusions

The reading of Joyce's *Araby* in terms of cognitive stylistics proves to be worthwhile. The search, picking and inspection of the possible worlds in the story exposes the vital presence of a number of sub-worlds that are basically epistemic and attitudinal. The narrative builds itself and has its events and actions evolve, advance and progress all in reliance of several attitudinal and hypothetical sub-worlds represented by wish, purpose, intention, speculation and fantasy. The narrative launches the story of a teenage boy whose day dreams feed his romantic imagination concerning some neighbourhood girl. He was partly resigned to the fact that he was merely dreaming until the bazaar issue comes to set free the sleeping demons of wishes and speculations. In the endeavour to realize his dream worlds, the boy finds that he was chasing an illusion very much similar to the magical incantation connoted by the Eastern antiques which he ended up hanging around in the bazaar for want of a better commodities.

In his attempt to shape and realize or actualize the hypothetical worlds, the boy resorts to mental spaces to acquire confidence and restore balance. He tries to assure himself of the potentiality of the sub-worlds his imagination was creating by spelling out the physical dimensions of these worlds with time and space on top. Further, the story is rich with accessibilities that keep the narrative grounded affirming the reality-relevant atmosphere, hence making clear the contours that define the realistic in opposition to imagined worlds. All the possible worlds that the boy constructs along the narrative are reality relevant; therefore, he had not even an inkling of doubt about the possibility of realization. The narrative keeps to the realistic factual side by providing accessibilities to the real world on the one hand and enriching its actual world with temporal and spatial references on the other. Time and space come to lend power to the claim and reassure the hero of the tangibility of what he was planning. The romantic world of fulfilled love which was what started the whole issue in the first place was according to his calculation quite at hand.

A number of abortive sub-worlds intervene between him and the fulfillment of that romantic world, which starts to confront obstacles. The achievement of the contemplated wishes and the success of the plans laid for that particular purpose are found to depend on matters outside the hero's domain. Here, he started to realize that perhaps he is endeavouring in vain. As disappointment hits him, the temporal and spatial spaces intervene to abridge the gap and restore self- balance.

Upon analysis, the story represents narratives that build the plot on the evolution and expansion of worlds of unrealized wishes, intentions, speculation and fantasies. *Araby* explores the fantasies of an adolescent mind and tells of how the fantasy makes way for reality and at what expense!

James Joyce based his story on some personal experience but he took pain to manipulate it for narrative and thematic ends. Ultimately, the personal is highly disguised and skillfully employed aesthetically. It is possible to find more than one points where the personal and aesthetic meet, but even then the world the story constructs remains highly fictional.

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Appendix: Progress of Possible Worlds in *Araby*

Actual World
- Space builders (Richmond Street, Christian Brother's school, motion verbs, locatives etc)
- Time builders (simple past tense, winter days, etc)
- Accessibilities (real location (Richmond Street), books by real authors, factual descriptions, etc)

Projected Remote World (Narrative World):
- Flashbacks
- Characters
- Time space (temporal references)

- Fantasy/Dream World
- Attitudinal Wish/ Purpose sub-worlds

Epistemic Sub -Worlds:
- Wish
- Purpose
- Speculation
- Intention

Frustration of the Wish and Intention sub Worlds

New attitudinal sub-world of failure (in opposition to the previous epistemic sub-worlds)