



A Study of Angela Carter's "The Courtship of Mr. Lyon" in the Context of Conceptual Integration Theory

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Abstract:

The study explores Angela Carter's short story "The Courtship of Mr. Lyon" (1979) in the context of the Conceptual Integration theory, by Gilles Fauconnier and Mark Turner (2002), in an attempt to investigate the general mental processes which may have led to the construction of the fictional world in the text. This is conducted through examining the conceptual integration network underlying the text and setting up the cognitive relations between constituent parts of this network. In the outcome of the study, it is found out that the Conceptual Blending theory provides an adequate paradigm for analyzing Carter's story since it helps account for the construction of the story world and, simultaneously, helps bring the text to human scale. It is ascertained that employing conceptual-blending mechanisms when analyzing the story contributes to better understanding the fairy tale revision in the text and so to communicating the feminist values embedded in the narrative. In this context, the study brings into a common ground the fields of cognitive sciences and literary studies.

Key words: Conceptual Integration Theory, integration network, cognitive processes, The Courtship of Mr. Lyon

Conceptual Integration Theory

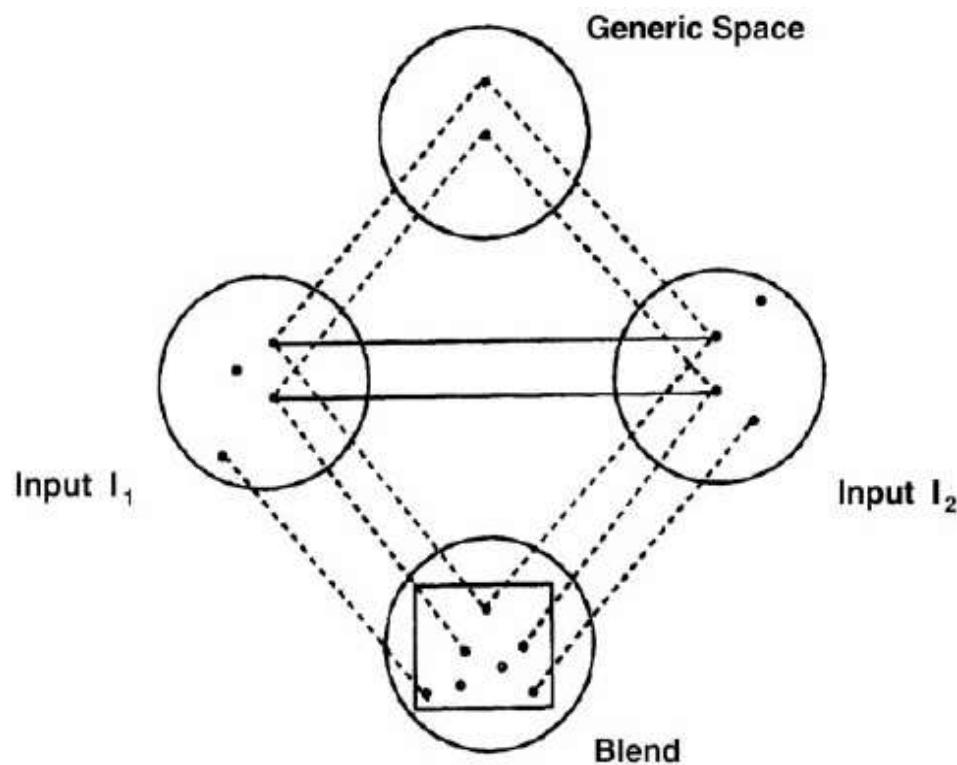
The theory of Conceptual Integration, also known as the Conceptual Blending theory, has been introduced by Gilles Fauconnier and Mark Turner (2002). The theory emerged as an ambitious attempt to overcome the shortcomings of some preceding cognitive models, namely, the Conceptual Metaphor theory (1980), by George Lakoff and Mark Johnson, and the Mental Spaces theory (1994), by Jilles Fauconnier. Revolutionary as it seems, the theory of Conceptual Integration opened the gate wide for scholars interested in exploring the very way humans conceptualize the world. They started using the theory as the cognitive basis for their research and widened the scope of its application, which, in turn, contributed extensively to its development (see, for example, Alexander, 2011; Alonso, 2003; Boubakri, 2023; Dancygier, 2005, 2006; Džanić, 2007; Gomola, 2018; Hang & Wangrou, 2022; Ioannou, 2020; Joy, Sherry, & Deschenes, 2009; Kovalchuk, 2015, 2018; Lunk, 2020; Schmid, 2011; Schneider, 2012; Semino, 2006; Turner, 2006a, 2006b, 2014; Weng, 2024, amongst others).

Conceptual blending is defined by Fauconnier and Turner (2002) as a dynamic mental process that takes place in the human mind and results in having constituent parts of diverse, and sometimes incongruous, domains brought together. This cognitive process, Fauconnier and Turner postulate, is so essential a part of the very way humans think and is, therefore, ubiquitously widespread through language – whether literary or plain (pp. VI, 36).

Constitutive Elements of Integration

Within the Fauconnierian paradigm, meaning can be accounted for in terms of a schematic model of conceptually-linked mental

spaces, namely a conceptual integration network. Exploring its internal structure, an integration network is typically made up of four conceptual realms: two input mental spaces, which are "small conceptual packets" connected by "a partial cross-space mapping;" a generic space, which includes schematically-structured information belonging to the input realms; and a blended mental space, which prompts the integration of constituent elements of the input realms, giving rise to what Fauconnier and Turner (2002) refer to as the "emergent structure" (pp. 40-44). This dynamic network model is diagrammatically schematized as follows:



A simple conceptual integration network (Fauconnier & Turner, 2002, p. 46)

One point of concern is that the emergent structure is developed in three complementary steps: first, through *composition* of counterpart elements from the input mental spaces; second,

through *completion*, which adds supplementary details to the blended realm, relying on how advanced is the reader's/listener's background knowledge; and third, through *elaboration*, which is particularly based on recruited imagination (Fauconnier & Turner, 2002, pp. 42-48). It is the "open-ended" nature of the cognitive mechanisms of completion and elaboration that results in that the blend is usually of an innovative and productive nature (p. 49).

Governing Principles of Blending

There is a general objective guiding the governing principles of conceptual integration; it is, in most general terms, "Achieve Human Scale" (Fauconnier & Turner, 2002, p. 322). A blend is effectively brought to human scale when it provides a straightforward, intelligible, and memorable scenario. Fauconnier and Turner present a set of sub-objectives:

- Compress what is diffuse.
- Achieve global insight.
- Intensify vital relations.
- Construct a scenario.
- Move from Many to One. (p. 323)

With regard to the constitutive principles of blending, Fauconnier and Turner put forward, there are a number of "optimality" constraints governing the construction of the emergent structure: These are Compression, Topology, Integration, Web, Unpacking, and Relevance (2002, pp. 311-346). **Compression** is the possibility of having complex and less-clearly delineated constructs fused into an integrated unity in the blended realm so that they may become more intelligible and easier to understand

(Schneider, 2012, p. 3). This dynamic mechanism relies very much on a set of conceptual associations that are referred to as "vital relations." Of these relations are *Identity, Space, Time, Role-Value, Analogy, Disanalogy, Change*, amongst others. Each of these relations, when compressed within the blended realm, is transformed from an "outer-space" link into an "inner-space" link, which is usually more accessible to human reasoning (Turner, 2006c, p. 17).

As for the **Topology** principle, Fauconnier and Turner (2002) postulate that "[o]ther things being equal, set up the blend and the inputs so that useful topology in the inputs and their outer-space relations is reflected by inner-space relations in the blend" (p. 327). To put it differently, the Topology constraint guarantees that the schematic relations between corresponding aspects of the input spaces are maintained in the blended realm. The **Integration** principle allows for the creation of an "integrated blend" (p. 328); that is, it ensures that the topological structure of the blended array provides an integrated scenario, which, in turn, makes the blend more accessible, manageable, and memorable (Turner, 2001, p. 27).

The **Web** constraint guarantees the interrelatedness of all the spaces within a blending network so that concentrating on a certain cognitive space would necessarily activate the entire network as an integrated whole (Fauconnier & Turner, 2002, p. 331). The **Unpacking** principle makes it possible for the "reconstruction" of the whole integration network; that is to say, it prompts the reader/listener to rebuild the input realms and the conceptual links between them (pp. 332-333). With respect to the **Relevance** constraint, Fauconnier and Turner (2002) elucidate that each item in the blended array is of no inconsiderable

importance since it has a role to play in the development of the emergent meaning and the creation of a common-sense blend. They add that outer-space links should have relevance in the sense that they are supposed to have compatible counterpart relations in the blended array, that is, inner-space links, which contributes to the building of a coherent mental web (pp. 333-334).

Typology of Conceptual Integration Networks

There are recognizably four main types of blending networks, i.e., simplex, mirror, single-scope, and double-scope networks. **A simplex network**, according to Fauconnier and Turner (2002), is made up of two input spaces, one representing a frame with certain roles and the other including some values related to that frame and, accordingly, those roles. The roles and their corresponding values are simply fused within the topology of the blended array (p. 120). In **a mirror network**, all the cognitive spaces within a blending web – the input realms, the generic domain, and the blended array – "share an organizing frame," which makes it possible for the establishment of straightforward connections between the cognitive spaces (pp. 122-123). **A single-scope network** is, in most general terms, characterized by having two input spaces with two disparate frames of human experience. One of these frames, and not the other, organizes the topology of the blended realm (p. 126). **A double-scope framework** involves two input domains that have different – and mostly incongruous – frames, which, together, organize the topology of the blended realm. Besides, the blend yields emergent meaning, the structure of which is drawn from neither of the input domains. It should be noted that the resulting blend in



this kind of network is remarkably innovative and creative (p. 131).

A Blending Analysis of Carter's "The Courtship of Mr. Lyon"

Plot Summary

Carter's "The Courtship of Mr. Lyon" tells the story of a young girl, Beauty, who worries about her father and wonders whereabouts he is. Having experienced car trouble, Beauty's father resorts to a seemingly old house where he gets food and drink. On his way out, he plucks a white rose for Beauty, and, all of a sudden, he finds himself face to face with the master of the house, a leonine Beast, who castigates the man and accuses him of trespassing his property. Terror-stricken, the man begs the Beast's forgiveness. The Beast condones the man's behavior provided that he brings his daughter to have dinner with him. So desperately keen to live, the man agrees. At the dinner, the Beast, knowing that Beauty's father has lost his fortune, offers to help him get his fortune back on condition that Beauty stays at his house. Moved by her deep love for her father, Beauty agrees. At the Beast's house, Beauty spends her time reading fairy tales and talking with the Beast. With the passage of time, she has her worries and fears dissipated that she even starts feeling comfortable and secure. After a while, Beauty's father calls with the much-anticipated news that he has restored his fortune, and, accordingly, he decides to fetch his daughter back to London. Before departure, Beauty promises the Beast to visit him before the end of winter. But she forgets! The Beast cannot do without Beauty that he withers and slowly loses his grip on life. Knowing that he is on the verge of death, Beauty does not hesitate to return to the Beast. On his death bed, she cries heartily and

promises not to leave him again. The healing power of return, as it seems, has great an effect on the Beast that he regains not only his life, but also his human appearance. He was transformed into a handsome man: Mr. Lyon. Beauty saves the Beast, and they live happily ever after.

A Conceptual-Blending Analysis

The Underlying Integration Network

Cognitively speaking, "The Courtship of Mr. Lyon" can be analyzed in terms of a conceptual integration network that is made up of seven mental spaces: a generic domain, five input spaces, and a blended realm. The input mental spaces include:

Input (1): BEAUTY AND THE BEAST

This input space involves the fairy tale of Beauty and the Beast, narrated by de Beaumont (1999). The story unfolds with Beauty's noble choice to reside with a curse-afflicted Beast so as to save the life of her father. As time goes on, she comes to discover the Beast's inner goodness and grows fond of him, resulting in the lifting of the spell and their blissful resolution (pp. 32-42).

Input (2): CONTEMPORARY REALITY

This input domain has a set of elements related to contemporary life, such as telephones, automobiles (train, motor car, taxi, and vehicle maintenance garage), photographs, and the legal system (law cases, lawyers, aggrieved parties, judgments, and legal cudgels).

Input (3): FAMILY TIES

This input mental space contains a father and a daughter, which contribute roles to the blend.

Input (4): ANTHROPOMORPHIC ANIMALS

This mental space involves two examples of anthropomorphized animals, namely the Beast and the Spaniel. Although preserving their animal form, they are given readily identifiable human characteristics, such as the human communicative abilities and the advanced mental capacities. The Beast is a lion-like creature with a predator's instinct that can reason, speak, walk upright on two legs, wear human clothes, sit on chairs, and sleep in beds. The Spaniel is a female dog that wears human clothes and jewelry. What is especially noteworthy is that this input space is itself a blended space, viz., a human-animal blend.

Input (5): FEMINISM

This cognitive input space involves some feminist notions espoused by Carter, such as empowering women, advocating women's freedom, and expanding human choice.

The generic domain, which "maps onto each of the inputs and contains what the inputs have in common" (Fauconnier & Turner, 2002, p.41), includes someone who goes through some trouble and a happy ending. It should be noted that the generic space of this main integration network is a "local" generic space, which involves schematic information that applies only to some of the input domains (p. 288), namely input (1) BEAUTY AND THE BEAST and input (5) FEMINISM.

The blended space inherits structural details from each of the five input spaces and fuses them in a subtle way, resulting in the creation of a straightforward, human-scale scenario. This emergent scenario is developed in three complementary steps, i.e., Composition, Completion, and Elaboration. Through Composition, some constituent elements of the input domains are

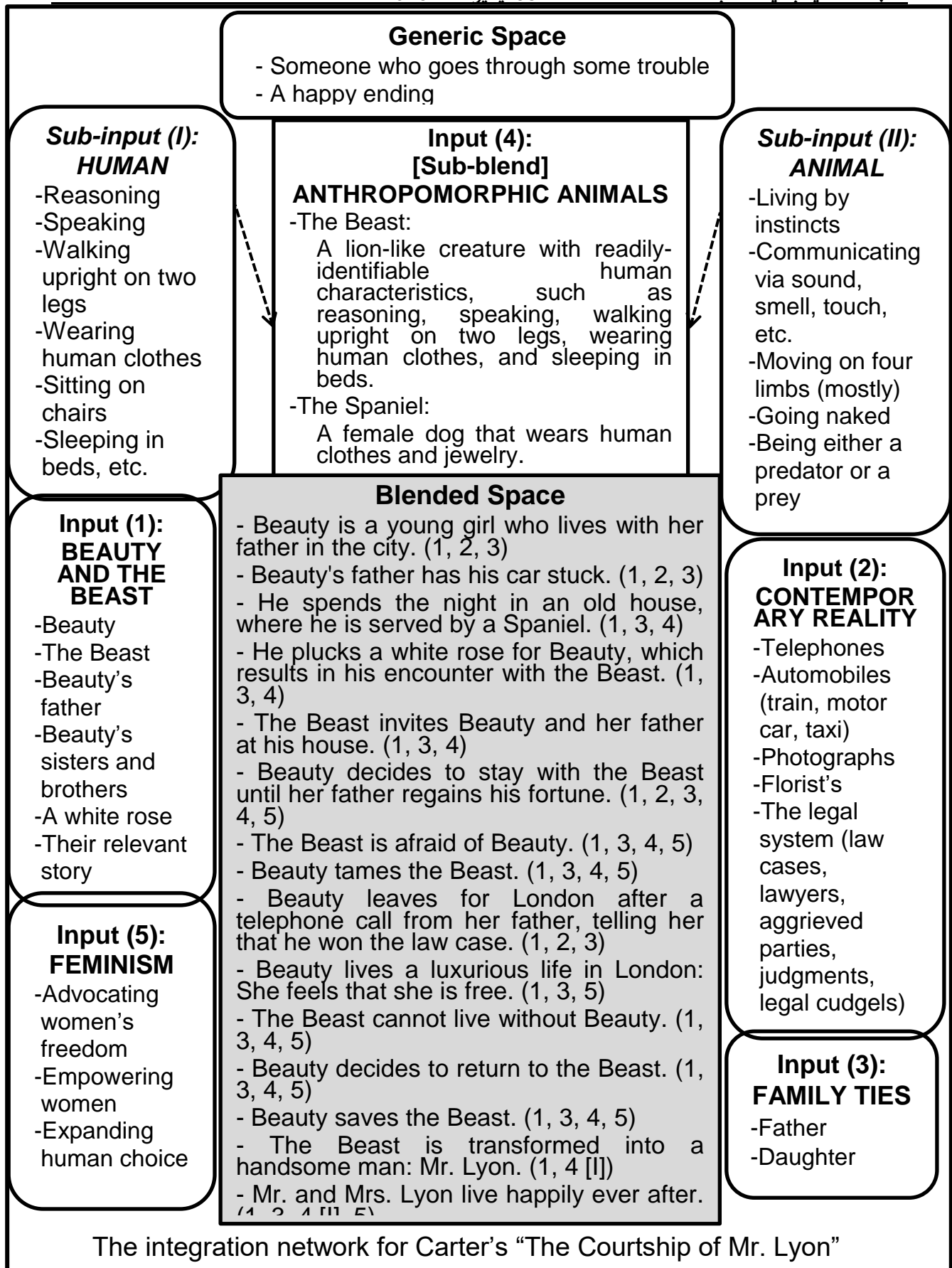
selectively projected to the blended array, where they are integrated and conceptualized together. Through Completion, our background knowledge about the characteristics of contemporary life, the fairy tale of Beauty and the Beast, anthropomorphized animals, family relationships, and feminism is activated and recruited in the blended array. Elaboration, then, allows for the construction of a creative, intelligible, and memorable scenario in which Beauty is a powerful, urban girl who tames the Beast and helps him regain his human appearance, hence subverting the stereotypical image of women as weak, passive, and dependent creatures.

The blending process, in this regard, allows for the construction of a hybrid narrative that challenges established storytelling norms and offers a window into the conceptualization of familiar themes from different perspectives. The incorporation of some constituent elements of the CONTEMPORARY REALITY input into the tapestry of the ancient fairy tale of Beauty and the Beast bridges the gap between fantasy and reality and, simultaneously, develops a sense of tension within the narrative. Our ability to imagine the two worlds together and to accept the incongruities between them is, for the most part, an evidence for the power of the human mind to perform the process of blending automatically, unconsciously, and yet effectively. In another vein, Beauty is introduced as a modern, self-reliant character who challenges entrenched gender roles. This is made most prominent through borrowing some structural details from the input domain of FEMINISM. To illustrate, Beauty is presented as an assertive girl who has the autonomy to make decisions: "Do not think she had no will of her own; only, she was possessed by a sense of obligation to an unusual degree" (Carter, 1979, p. 48). She plays



a pivotal role in changing the trajectory of the male characters' lives in the narrative, e.g., she helps her father get his lost fortune back and saves the Beast's life. Besides, despite the Beast's fierce appearance and mighty strength, his passivity is manifested most obviously in Beauty's presence since he is overwhelmed by a sense of inferiority compared to her. This dynamic running of the blend enriches the storyline and, simultaneously, allows for the conceptualization of Beauty as a powerful example of female agency and autonomy. Carter, through this feminist revision, invites the reader to reassess her/his preconceptions and question long-standing norms.

The blending framework for Carter's "The Courtship of Mr. Lyon" is diagrammed in the following figure:



In the diagram above, the Fauconnierian schematic procedure of using arrows to denote the cognitive relations across the mental spaces is not followed since the input domains are in a relatively great number. Only two dotted arrows are used to link the sub-inputs with the sub-blend ANTHROPOMORPHIC ANIMALS, which functions as an input space in the main integration network. Otherwise, the schematic representation of the blending network is likely to be unnecessarily complicated. Alternatively, a numeral notation is suggested so as to indicate the input spaces wherefrom each element in the blended array is drawn. For example, the blended structure “Beauty saves the Beast (1, 3, 4, 5)” is drawn from input (1) BEAUTY AND THE BEAST, input (3) FAMILY TIES, input (4) ANTHROPOMORPHIC ANIMALS, and input (5) FEMINISM.

The blending network underlying Carter’s “The Courtship of Mr. Lyon” is a multiple-scope network. It is made up of five input realms, each structured and organized by a different cognitive frame: Input (1) has the common frame of folk tales, with magic, fantasy, happy endings, etc.; input (2) has the frame of life in the modern world, with modern technologies, means of transportation, the legal system, etc.; input (3) has the well-known frame of family relationship, with family members and kinship ties; input (4) has the cognitive frame of anthropomorphism, with the concept of talking animals; and input (5) has the frame of feminism, with its causes and tenets. The input realms, together with their governing frames, work in close collaboration and contribute to the development of the story’s emergent structure. Bearing in mind that input (4) ANTHROPOMORPHIC ANIMALS is basically a human-animal blend, then it is reasonable to argue that the story’s blended fabric is a “hyperblend,” which results

when having an integration network functioning as an input space in another integration network.

Compression and Decompression of Vital Relations

Understanding Carter's "The Courtship of Mr. Lyon" relies heavily on the cognitive processes of compression and decompression, which play a dynamic role in the construction of the storyworld. According to Fauconnier and Turner (2002), the blend is brought to human scale through the compression of a number of vital relations, which, when fused within the blended realm, turn from outer-space into inner-space cognitive relations (pp. 92-102). In "The Courtship of Mr. Lyon," the blend performs compression along the dimensions of *Role-Value*, *Analogy*, *Disanalogy*, *Time*, *Space*, *Change*, and *Representation*. The outer-space relation of *Role-Value* is compressed into *Uniqueness* within the blended realm. In the figure above, some input domains contribute values to the blended array, such as input (1) BEAUTY AND THE BEAST, which has the values "Beauty" and "the Beast" (Mr. Lyon). Some other inputs contribute roles, such as input (3) FAMILY TIES, which has the roles of a father and a daughter. The values are fused with the roles they fill, resulting in that they are conceptualized as new blended entities. In the blend, the value "Beauty" from input (1) is intertwined with the roles of an urban girl from input (2), a daughter from input (3), and a savior from input (5). The value "the Beast" (Mr. Lyon) in input (1) fills the roles of a master (input 1), a talking animal (input 4), and a dependent being (input 5). Beauty's father fills the roles of a father (input 3) and an aggrieved party who suffers financial losses (input 2).

The *Analogy* links between the counterparts “Beauty” in input (1) BEAUTY AND THE BEAST, the “urban girl” in input (2) CONTEMPORARY REALITY, and the “savior” in input (5) FEMINISM as well as the counterparts “the Beast” in input (1) BEAUTY AND THE BEAST and “the Beast” in input (4) ANTHROPOMORPHIC ANIMALS get compressed into *Identity* and *Unity* relations in the blended array. A compression of the vital relation of *Disanalogy* into *Uniqueness* is also detected in the blend since Beauty and the Beast in “The Courtship of Mr. Lyon” are different in many respects from those in the original fairy tale; for example, Beauty enjoys a modern lifestyle and the Beast exhibits exaggerated bestial features. The *Analogy* and *Disanalogy* links, in this sense, offer a window into the characters’ real identities.

The vital relations of *Space* and *Time* are compressed within the blend through the re-contextualization of the original fairy tale of Beauty and the Beast into a modern fabric, hence bringing the past and the present into a common ground. On the one hand, the Beast lives in an ancient world that is governed by magic and supernatural powers. Beauty, on the other hand, lives in a modern world that has telephones and automobiles and offers a “twenty-four-hour rescue service” (Carter, 1979, p. 45). Via compression, these two different worlds are brought together, and the characters are conceived of as occupying the same place, that is, the Beast’s “Palladian house” (p. 44).

In the presence of the Beast, Beauty cannot help but be afraid, and “when she saw the great paws lying on the arm of his chair, she thought: they are the death of any *tender herbivore*. And such a one she felt herself to be, *Miss Lamb, spotless, sacrificial*” (Carter, 1979, p. 48). According to Turner (2003), humans are

able to imagine themselves as living concurrently in many sub-stories, in addition to their real-life story (pp. 117-140). Beauty is no exception. Beauty's cognitive functioning enables her to conceive of herself as part of a hypothetical scenario in which she is a sacrificial lamb. This conceptualization triggers the addition of the structural element "Miss Lamb" to the input domain of ANTHROPOMORPHIC ANIMALS. Miss Lamb, in this sense, is related to the Beast in two systematic ways: First, the Beast is a predator that hunts "tender herbivores," e.g., lambs; second, both the Beast and Miss Lamb are human-animal blends. There is a counterpart link between the elements "Beauty" in input (1) BEAUTY AND THE BEAST and "Miss Lamb" in input (4) ANTHROPOMORPHIC ANIMALS, where Beauty is transformed into Miss Lamb. This is a *Change* link. The outer-space relation of *Change* is compressed into the inner-space link of *Uniqueness* within the blended realm so that Beauty and Miss Lamb are fused into a unique being. This compression implies how innocent, naïve, and yet helpless Beauty is at this early stage of the story.

Later on, however, Beauty's conceptualization of herself changes completely:

She smiled at herself in mirrors a little too often, these days, and the face that smiled back was not quite the one she had seen contained in the Beast's agate eyes. Her face was acquiring, instead of beauty, a lacquer of the invincible prettiness that characterizes certain pampered, exquisite, expensive cats. (Carter, 1979, p. 52)

Having indulged in unrestrained pleasures and luxuries, Beauty is transformed from Miss Lamb into a pampered cat. The innocent girl who was thought to possess unusual "inner light" (p. 43) becomes deeply obsessed with her physical image and changes into a spoiled and vainglorious girl. More still, Beauty is well

aware of such a change. It is through the mirror that she realizes how she has descended into corruption. Cognitively, this process of self-realization can be explained through a decompression of the *Identity* relation along the dimensions of *Representation*, *Space*, *Time*, and *Disanalogy*. Beauty and her reflection in the mirror are connected through a *Representation* link, via which Beauty is decompressed into two separate selves. This idea of “split self,” which is signaled by the expressions “smiled at herself” and “the face that smiled back,” communicates how Beauty becomes very much obsessed with herself and her physical beauty, which is much like the beauty of “pampered, exquisite, expensive cats.” But Beauty’s representation in the mirror does not correspond to her representation reflected in the Beast’s eyes. This conceptualization refers back to an earlier scene where Beauty “saw her face repeated twice, as small as if it were in bud,” in the Beast’s “green, inscrutable eyes” (p. 50). Here again, the concept of the self gets decompressed in such a way that there are three versions of Beauty – a real one and two identical reflections of her – connected through the cognitive relation of *Representation*. The expressions “bud” and “green” allude to Beauty’s innocence at that early stage. The two scenes are connected by *Time* and *Space* links, via which Beauty’s past and present selves are juxtaposed at a spatio-temporal point. There is a *Disanalogy* relation between the two selves, which, according to Fauconnier and Turner (2002), is compressed into *Change* within the blended realm (p. 99). This puts Beauty’s present self in sharp contrast with her past self, hence highlighting the significant change in personality she has undergone, that is, the change from innocence to corruption.

Carter describes the metamorphosis the Beast has undergone at the end of the story as follows:

Her tears fell on his face like snow and, *under their soft transformation*, the bones showed through the pelt, the flesh through the wide, tawny brow. And then *it was no longer a lion in her arms but a man, a man with an unkempt mane of hair*. . . (Carter, 1979, p. 54)

With the help of Beauty, the Beast regains his human identity and is miraculously transformed into a handsome man: Mr. Lyon. Beauty, who once conceived of herself as a sacrificial lamb, manages to save the Beast and helps him lead a normal human life, almost as if the prey saves the hunter. This reversal of roles is typical of Carter who is well-known for writing feminist literature, in which she expands the feminist space and undermines the archetypal male authority. For this metamorphosis to take place, the Beast, who is, in essence, a human-animal blend, undergoes a cognitive process of “deblending,” via which his unique blended identity in input (4) ANTHROPOMORPHIC ANIMALS is disintegrated into two separate identities: human (sub-input I) and animal (sub-input II). Only the human identity is, then, projected to the blended array, which, accordingly, results in the emergence of Mr. Lyon in the blend. This process of transformation, it should be pointed out, takes place along the dimension of *Change* since the composite entity of the Beast in the ANTHROPOMORPHIC ANIMALS blended-input changes into a sub-entity drawn from the HUMAN sub-input.

The Governing Principle of Unpacking

The reader's ability to unpack the tapestry of the story and reconstruct the underlying conceptual integration network with its component parts, that is, the input spaces, the generic domain,

the blended array, and the cognitive relations between them, relies very much on her/his background knowledge and creative mind. Put differently, the more advanced the reader's background knowledge and experience are, the more she/he is able to build an integration network as close as possible to the one previously constructed by the author. Accordingly, we are likely to have quite different integration networks out of the same blended array.

The competent reader is most likely to run the mental spaces in unison and detect the cognitive links between them, although they might have incongruous structure. In fact, the presence of incongruities within the fabric of the text would help grease the wheels since the discordant structures, Fauconnier and Turner (2002) postulate, can be easily recognized and, accordingly, projected back to the input realms they belong to with no great effort (p. 333). As a case in point, Carter's "The Courtship of Mr. Lyon" contains incongruous details, which belong to both the world of fairy tales, such as the existence of talking animals, supernatural elements, and otherworldly settings, and the world of reality, such as the presence of telephones, automobiles, photographs, and the legal system. The attentive reader is likely to notice the coexistence of real-world and fictional-world elements within the tapestry of the text and so to be able to project these incongruous elements back to their source input spaces, namely input (1) BEAUTY AND THE BEAST, input (2) CONTEMPORARY REALITY, and input (4) ANTHROPOMORPHIC ANIMALS. Our ability to conceptualize these incongruous worlds together is, in fact, a hallmark of how advanced and creative the human mind is. The more the Unpacking principle is maintained, it turns out, the more the reader is likely to understand and appreciate the revised story.

Conclusion

The application of the Conceptual Integration theory to Carter's "The Courtship of Mr. Lyon" reveals more of the theory's descriptive and analytical potentialities. The theory, it can be argued, provides an exemplary paradigm for analyzing the text and bringing it to human scale. It is found out that the construction of the conceptual integration network underlying the text and the setting up of the cross-space relations are very useful in accounting for the fairy tale revision in Carter's narrative. This, it is important to highlight, proves the validity of the Conceptual Integration theory to account for the fairy tale revision in short fiction.

It was very useful adding the input domain of FEMINISM to the integration network underlying the text since the primary purpose of the fairy tale revision in the story is, for the most part, communicating some feminist messages. The theory proved helpful in explaining how the feminist values embedded in the text were established from a cognitive perspective. Amongst the cognitive mechanisms utilized for that end are the processes of compression and decompression, which offer new insights into the characters' identities.

It is noticed that Carter's "The Courtship of Mr. Lyon" contains some sort of hybridity between the world of folktales and the actual world. This hybridity is, for example, crystal clear in that the tale contains a number of elements related to the world of fairy tales, such as the existence of anthropomorphic animals and the presence of magic and make-believe elements, in addition to some aspects related to the actual world, such as photographs, automobiles, and the legal system (lawyers, law cases, aggrieved



parties, judgments, and legal cudgels). This hybridity results in the existence of incongruous structure within the tapestry of the story. Conceptual Blending theory, it should be noted, managed to explain this sort of hybridity and reduce the complexities of conceptualization to a comprehensible level.

In light of this, the theory of Conceptual Integration proves very efficient in analyzing Carter's "The Courtship of Mr. Lyon." Employing conceptual-blending mechanisms, it turns out, helps account for the construction of the fictional world in the revised story and, simultaneously, contributes to communicating the feminist values embedded in the text, which , in turn, leads to the reader understanding and appreciating the revised tale. All in all, blending is an underlying cognitive faculty that offers an interpretative lens for better understanding the very way humans think.



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دراسة القصة القصيرة "مغازلة السيد ليون" للكاتبة أنجيلا كارتر في ضوء

نظرية المزج المعرفي

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المستخلص:

تهدف الدراسة إلى تطبيق نظرية "المزج المعرفي" لجيل فوكونييه ومارك تيرنر (٢٠٠٢) على القصة القصيرة "مغازلة السيد ليون" (١٩٧٩) للكاتبة أنجيلا كارتر، وذلك من أجل الوقوف على أهم العمليات المعرفية التي ساهمت في خلق عالم القصة. تتم هذه العملية من خلال بناء شبكة المزج المعرفي الخاصة بالقصة واستعراض أهم العمليات التي تتم بين أجزاء هذه الشبكة، وذلك من أجل توضيح دورهم في خلق المعاني والمفاهيم. وقد خلصت الدراسة إلى أن نظرية "المزج المعرفي" قدمت نموذجاً مثالياً لتحليل قصة "مغازلة السيد ليون"؛ فقد ساعدت شبكة المزج المعرفي على فهم النص من منظور معرفي جديد. كما يمكن القول بأن توظيف آليات نظرية "المزج المعرفي" في تحليل هذه القصة القصيرة قد ساهم بشكل كبير في توصيل الرسائل النسوية المتضمنة في النص. في هذا السياق، ساهمت الدراسة في جمع مجالي العلوم المعرفية والدراسات الأدبية – وبخاصة الأدب القصصي القصير – معاً في أرض مشتركة.

الكلمات الإفتاحية: نظرية المزج المعرفي، شبكة المزج المعرفي، العمليات المعرفية،

مغازلة السيد ليون