Re-imagining Egyptian National Identity in the Post-Arab Spring Novel: The Stylistics of Representing Social Agents and Building Fictional Worlds in *The Queue* and *Otared*

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Abstract

This thesis examines the stylistic construction of national identity in two translated critically acclaimed works of post-Arab Spring Egyptian prose fiction: *The Queue* (2016) by Basma Abdel Aziz, and *Otared* (2016) by Mohammed Rabie. Using Bourdieu's (1977) *Theory of Practice* and Anderson's (2006) *Imagined Communities*, two parallel conceptualizations of national identity in fiction are put forth. The first is that of deliberate action, habitual practice, or interactional processes by individual social agents, investigated on the clause level through the lens of Systemic Functional Grammar (SFG); the second is that of narrative technique or fictional world-building, examined through Text-World Theory (TWT). The clause-level representation of social agents is contextualized into a discussion of symbolic power in Egyptian fields of practice before and after the Arab Spring, while fictional world-building techniques are compared with previous works of post-revolutionary Egyptian fiction in terms of narration/focalization, spatiality and temporality, schema activation, and the overall narrative genre of the texts.

Findings of SFG analysis show a growing disempowerment of civilian social agents, especially in opposition to institutional representatives, and a disintegration of unity in favor of polarization in interactions with one another. This, it is argued, constitutes a marked departure from protest-time national identity. Furthermore, the TWT analysis shows distinct narratorial estrangement across the two texts similar to that of Egyptian post-revolutionary fiction of the sixties. Frequent script incongruities are visible through the two texts as they combine with different patterns of spatial and temporal world-switches to create textures of absurdism and dystopia, both considered developments of a predominantly realist Egyptian fiction. The booming of such relatively unfamiliar genres is consistent with findings from

other studies on post-Arab Spring discourse (e.g., poetry, songwriting) and suggests the endurance of a revolutionary shift in identity expression.

Pairing SFG with TWT showcases the present study's contribution to the field of stylistic studies of national identity in fiction. It highlights their potential overlaps, particularly with reference to the precursory nature of mental processes on the clause level to the construction of epistemic and perception modal-worlds, and the effect of identification choices on the suppression of enactors' focalization. More significantly, it outlines the complementary nature of an SFG-TWT blended approach to the analysis of fiction, given the potential of SFG tools in accounting for the negotiation of power and solidarity in dialogue, which is otherwise not fully developed in TWT. Equally, a TWT macroscopic analysis links textual choices to readers' knowledge and integrates cognition, which is largely absent in the model of context of SFG, into discussions of texture and literary effect.

"What about identity?" I asked

He said "it is self-defense, identity

is the child of birth, but at the end,

it is self-invention and not

an inheritance from the past"

Mahmoud Darwish (2007, p. 127)

For Farah

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1. Introduction: The Arab Spring, Egyptian National Identity and the Novel

1.1 The Arab Spring: A Transformation of Egyptian Identity

In 2011, the Arab world was home to a wave of revolutions, starting in Tunisia and sweeping across the region to Libya, Yemen, and Egypt. In what has been known as *The Arab Spring*, people across the Middle East and North Africa (MENA) took to the streets to protest against corruption and social injustice, demanding for their current regimes to relinquish their political power (Black, 2012; Olimat, 2014). Despite the emergence of other terms, it was the term *Arab Spring* that became "an intrinsic part of the framing of the Arab upheavals in 2011 in global media" (Arafa & Armstrong, 2016, pp. 74–75). Multiple sources attribute the spark of the Arab Spring to a Tunisian street vendor, Mohamed Bouazizi, who set himself on fire on December 17th, 2010 in the aftermath of a humiliating confrontation with a member of the police force (Arafa & Armstrong, 2016; Esposito, Sonn, & Voll, 2015; Marzouki, 2013). Bouazizi's self-immolation has since been considered a cry against the oppression and brutalities of MENA regimes, resonating with the grievances of fellow Tunisian citizens as well as citizens of Egypt, Libya, Syria, Yemen and, briefly, Bahrain (Arafa & Armstrong, 2016). The outcomes generated by the uprisings varied widely from one country to another. Brownlee, Masoud and Reynolds (2015) postulate three criteria of distinction between MENA countries that witnessed mass protests in the wake of 2011 (i.e., Tunisia, Egypt, Libya, Yemen, Syria, and Bahrain). The first was success in unseating dictators, which only Tunisia, Egypt, Libya and Yemen achieved; the second was subsequent success in completing a democratic transition as evidenced by the

rise of an elected government, which only Tunisia and Egypt achieved; the third was success in maintaining this democratic transition, which only Tunisia achieved (pp. 212-213).

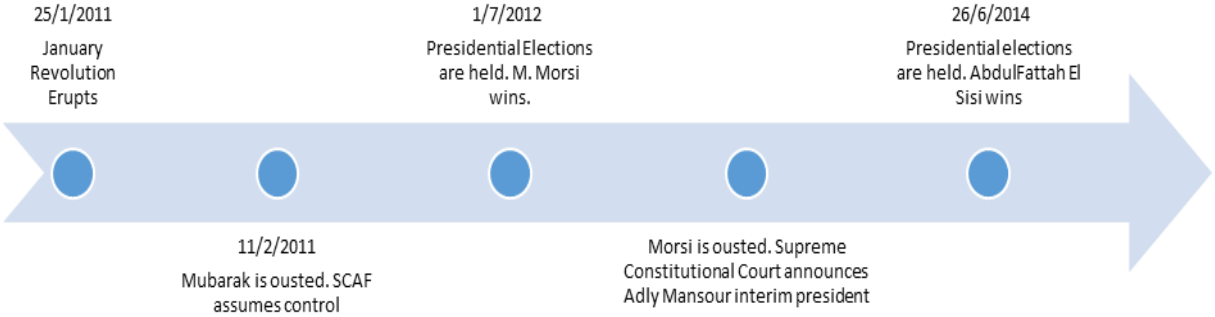
Discussions of the Arab Spring must take into account the specific conditions imposed by each country's history, geography, and political landscape onto the course of development of its resistance (Black, 2012; Moghadam, 2014). Similar to Tunisia, protests in Egypt started in response to an incident of police torture. In June 2010, 28-year-old Khalid Said was arrested from an internet café and beaten to death in the hallway of a nearby residential building by two police officers. A number of young political activists, including Google's Wael Ghoneim, started a Facebook page called *We are all Khalid Said*, which publicized instances of torture and police brutality and helped organize and mobilize thousands of followers for the subsequent 2011 protests (Esposito et al., 2015; Saleh, 2017). Mass protest began on January 25th— a day traditionally celebrated in Egypt as Police Day— occupying Tahrir Square as its central protest site for 18 eventful days culminating in the ousting of Mubarak, who had up until then been Egypt's president for 30 years (Jamshidi, 2014). While the term *Arab Spring* is applicable to Egypt, Egyptians prefer to designate this period of protest as *Thawret Yanayer* [lit. the Revolution of January].

Far from concluding Egypt's struggle for democratization, Mubarak's ousting set forth a series of political power struggles. Egypt's leadership was first assumed by the Supreme Council of Armed Forces (SCAF) until a civilian government could be elected, which SCAF promised to achieve by March 2011. The council later issued a new timetable that postponed presidential elections until November-December 2011, to allow for parliamentary elections to take place and a subsequent constitutional assembly to be

formed to ratify the constitution. The new timetable suggested an intention of the SCAF to prolong their time in power and posed the risk of allowing remnants of Mubarak's regime to regroup (Esposito et al., 2015). Later, SCAF made a significant concession, setting the presidential elections for July 1st, 2012 and vowing to relinquish power to a civilian president thereafter (Danahar, 2013). Mohamed Morsi, the Islamist candidate representing the Freedom and Justice Party (i.e., the Muslim Brotherhood), emerged as the winner of the elections with just under 52% of the vote and executive power was formally handed over to the civilian president. By June 30th of 2013, a new opposition movement, *Tamarrod* [lit. rebellion], culminated in mass protests and called for Morsi to resign. On July 3rd, Morsi-appointed Defense Minister, Abdul Fattah Al Sisi, removed Morsi from power and nominated the head of the Supreme Constitutional Court, Adly Mansour, as the interim Egyptian President until a new president was elected (Esposito et al., 2015). Presidential elections were held again in 2014, following which executive powers were formally handed over from the interim government to current president Abdul Fattah Al Sisi. A timeline is provided below for the key events described:

Figure 1

Political Changes in Egypt 2011-2014



Importantly, the ripple effect of the Revolution of January was not limited to the political field. Revolutions, in general, transform social orders and with them entire systems of thought. In some theories, revolution is conceptualized narrowly in terms of a forcible transfer of state power (Tilly, 1993). Other definitions widen the scope slightly to underpin it as a rapid fundamental change of both state power and class structure (Skocpol, 1979, p. 4), while more holistic definitions identify it as a rapid, fundamental change that affects political institutions, leadership, government activities and policies, social structure as well as the dominant values of a society (Dunn, 1989, p. 148; Huntington, 1968, p. 264). The same discord extends to causes of revolution. The list of potential catalysts of revolutions includes: sudden reversals of long-term socio-economic development and/or deterioration in political transparency and political participation (Davies, 1962; Gurr, 1968); growing expectations of political and economic rights driven by rapid modernization and urbanization and exacerbated by institutional unresponsiveness (Huntington, 1968); intense class struggles over power and resources (Skocpol, 1979; Tilly, 1978) and rapid population growth (Goldstone, 1991, 1994). Therefore, to adopt a broad holistic approach to the understanding of revolutions in general necessitates situating political changes into their overall social context and examining not only transformations of institutional power and class structure but also of collective consciousness, social ideas, beliefs and values.

A view of revolution as a transformation of consciousness lends itself readily to many notable examples. Paige (2003) argues that the French, American, and Cuban Revolutions are all in fact “a rapid and fundamental transformation in the categories of social life and consciousness, the metaphysical assumptions on which these categories are based, and the power relations in which they are expressed” (p. 24). In certain cases, such as the French

and American Revolutions, transformations institutionalize social equity, leading to a revised distribution of wealth and class structure accompanied by a change in governance. In other cases, such as Cuba's, transformations center on a redefinition of the metaphysics of *pueblo* [lit. people] and *patria* [lit. fatherland]. The Cuban national identity assumed power and promise and stood in a polarized conflict with the American identity, which became a perverse symbol of the barbarianism of elite consumption (Paige, 2003). Similar to the Cuban revolution, the January revolution ushered a transformation of the expectations and limits of citizen behavior in the public sphere and, subsequently, altered the basic assumptions underlying what it means to be Egyptian. Further detailed in Section 2.3, multiple protestors' accounts, as well as news commentaries and political analyses of protest-time Egypt emphasize a newly-found sense of political agency and social solidarity, experienced both actively by millions of protestors in Tahrir Square and vicariously by scores of others who were eagerly following the revolution's news on social media (Bowen, 2013). Badiou (2012) theorizes that the protestors in Tahrir Square believed they were Egypt and that by protesting they were proclaiming that Egypt existed and them with it (p. 57), while Mamdani (2013) affirms that the uprising represented "a radical shift in the way of doing politics, from armed struggle to popular struggle, and in the definition of political identity from religious to territorial." (p. 9).

1.2 Research Aims and Questions

This theorized transformation of identity set forth by the Arab Spring constitutes the present study's point of departure. The study probes the reflection of such transformation in Egyptian fiction published after the Arab Spring. The primary aim of the present study is to explore the stylistic construction of Egyptian national identity in two translated fictional

novels published after the Arab Spring: *The Queue* (Abdel Aziz, 2016a) and *Otared* (Rabie, 2016a). National identity is conceptualized in this study through the work of Pierre Bourdieu and Benedict Anderson (discussed in Section 2.2) and is further situated into the context of Egyptian society and fiction in Sections 2.3 and 2.4 of this thesis. The investigation of national identity in the present study follows two sets of research questions, each corresponding to one of the two parallel conceptualizations of national identity mentioned above.

1- Representation of Social Agents (Bourdieu's approach)

The first set of questions concerns the representation of individual civilian agents' identities in the selected novels. They build on the specific descriptions of protest-time national identity (detailed in Section 2.3) by looking into patterns of agency realizing power/recognition in interactions between civilians and institutional representatives. They also examine textual patterns instantiating inclusion/exclusion and solidarity in interactions between civilians and one another. More specifically, the questions are:

i- How are the identities of individual civilian social agents marked by linguistic referential choices?

ii- How far do civilian social agents exhibit power or earn recognition in their interactions with institutional representatives and one another?

iii- How are civilian social agents represented as positioning themselves in their interactions with institutional representatives and one another?

2- Fictional World-Building (Anderson's approach)

The premise of the second analytical perspective is that national identities are imagined in the narrative macrostructure of fictional prose, insofar as the ways in which the fictional world of a novel is built through narration and the ways in which characters are set against space and time with varying degrees of control and victimization (discussed in detail in Section 2.4). The questions are:

i- What narratorial modes are used in the texts and how do they underpin narrative authority and/or articulate the particular nature of the world of the novel?

ii- How does the construction of space and time in the narrative intersect with the agency of characters? How do different patterns of spatiality and temporality foreground or deemphasize characters' agency?

iii- How do the texts draw on pre-existing knowledge (particularly historical and cultural knowledge) to inform the readerly experience of the texts' fictional worlds?

1.3 Rationale for the Study

Examining the articulation of national identity in post-Arab Spring fiction is a significant endeavor for a number of reasons. Generally, there has been a growing need for a precise understanding of how the collective identity of a given nation is formulated, represented, and /or changed through language use (Brookes, 1999; Rawlinson, 2019; Wodak, De Cillia, Reisigl, & Liebhart, 2009). The linguistic construction of national identity in genres such as political speeches and news reporting has been directly linked to the popularization of separatist movements, xenophobia as well as the rise of anti-immigration sentiment (Charteris-Black, 2019; Delanty, Wodak, & Jones, 2008; Neocosmos, 2004). In times of

drastic sociopolitical change such as during and after wars and revolutions, the question of how language constructs national identity is particularly worthy of investigation. As Butenschon (2000) notes: "when alternative models for a good society are discussed in the relevant academic literature, a most fundamental question is seldom asked: who are *the people?* How do we define *the society* whose interests we cherish?" (p. 3)

In fiction, specifically, the construction of national identity is equally consequential, given the potential of literary fiction to pose as a source of knowledge about politics, reality, ideology, and the world (Ranciere, 2004; Said, 1983). Literary texts are time and place-bound verbal constructions rooted deeply in a wider political, social, and economic context (Bertens, 2014, p. 177). Nation-states are sustained by the powerful and unifying images of the nation evoked in literature (Corse, 1997, p. 22). As an imagined political community, nations are constructed in vivid and identifiable ways through print languages and literatures, mainly novels and newspapers (Smith, 2010, p. 86), making novels one of two established verbal modalities through which nations are imagined (Anderson, 2006). Thus, far from being merely products of linguistic creativity, fictional novels are sites of ideological contestation, representation, and transformation of society (Bennett & Royle, 2004), capturing how nations are imaginatively constructed along a historical continuum of stability and change.

A further reason why examining national identity in post-Arab Spring fiction is a significant endeavor lies in the research gap it aims to fill. A careful investigation of research published on Egyptian verbal art[1] during and after the protest period of the revolution of January

[1] Hasan (2007) defines *verbal art* as any instance wherein art is crafted by language or brought into being by a particular way of language use .

indicates that fiction has remained largely unexamined. Linguistic studies in the wake of the Egyptian uprising have been informed by the growing need to dissect the experience of Tahrir and the various forms of expression that emerged during it, such as political speeches (Abdel Samei, 2016), political slogans used by protestors (Lahlali, 2014; Srage, 2014), songs (Shalaby, 2015) and internet blogs (Abd Allah, 2015). Findings across the board share a consensus on a tangible manifestation of political agency in language use across all the previously listed modalities (Abd Allah, 2015; Abdel Samei, 2016; Shalaby, 2015).

Similar findings are put forth by non-linguistic studies examining protest-time Egyptian discourse[2] (Golson, Youssef, & Fields, 2014), particularly in song (Wahdan, 2014) and poetry (Simon, 2015). Golson et al. (2014) demonstrate the existence of a paradigm shift in the rhetoric of identity expression, manifest through either the booming of genres that were formerly unfamiliar or uncommon like graffiti or new hybrid language varieties like Arabizi[3]; or through an appropriation of language within existing genres. Wahdan (2014), too, observes that songs composed during and after the January Revolution assert the political agency of people while simultaneously breaking away from the generic norms of the consumer-driven music industry. Simon (2015) notes the emergence of a new form of Arabic poetry that is thought-provoking, powerful, youth-oriented, and attuned towards socio-political themes, albeit extremely emotional in form and rhythm. Simon's analysis of several Arabic poems written during the Arab Spring suggests that the very nature of the Arabic political poem had changed dramatically and continues to do so.

[2] Leech (1983) and Schiffrin (1994) distinguish between two main meanings of the term discourse: the first is a unit of language beyond the sentence, and the second as language in use. The present study employs the term discourse in the second sense, as do various scholars who propound the view of discourse as a composite of text and context, such as Brown and Yule (1983); Jaworski and Coupland (2006); and Jones (2018).

[3] Arabizi is a mixture of Arabic and English wherein the Arabic sounds composing Arabic words are graphically encoded using Latin script and Arabic numerals.

Research on the novel has been the last to emerge and remains the most limited in scope and material. This is not a surprising fact given that the novel as a genre was the slowest to reflect on the Arab Spring, unlike modalities like slogans and chants, poetry, songs, music videos, graffiti, and theatrical performances which had a prominent presence in Tahrir. Egyptian novelist and political commentator Ahdaf Soueif notes: "[in] times of crisis, fiction has to take a back seat… the immediate truth is too glaring to allow a more subtle truth to take form, for reality needs time to be processed, to be transformed into fiction" (as cited in Guerts, 2014, p. 9). Studies such as Guerts (2014) and Sakr (2013) propose that the social upheaval was prefigured in Arabic fiction published before 2011, but do not examine post-Arab Spring fiction. The notable absence of post-Arab Spring fiction from scholarly research in general and linguistic research, in particular, is an evidence of the literature gap that this research intends to fill.

1.4 Egyptian National Identity: Between Religion, Territory, and Language

Egypt is one of the world's oldest nation-states, dating back to around 5000 BCE (Arif, 2017; Christensen, 2009; Fletcher, 2015). The country's heterogeneous geographic landscape connects Africa with Asia through the land bridge of the Sinai Peninsula and lies directly across the Mediterranean Sea from South Europe, occupying the juncture of the three continents of the Old World. Hence, the unique tapestry of Egyptian identity is weaved out of an exceptionally long history and a geopolitical profile with a multitude of convergent forces, sustaining cultural links with its neighboring African states (e.g., Libya to the west and Sudan to the south), the coastline of the Mediterranean Sea (e.g., Turkey, Italy, Greece,

and France), and West Asia (particularly the Arab Gulf and Levant States[4]). With the latter, Modern Egypt further shares Arabic as the national language as well as a population majority of Sunni Muslims. These two factors have historically facilitated Egypt's cultural exchange with this particular group of nations (Asante, 2002) and proved highly instrumental at certain historical turns in bolstering pan-Islamic and pan-Arab models of Egyptian nationalism in the twentieth century (Gershoni & Jankowski, 1986, 1995; Walker, 1992; Wood, 1998). Still, modern Egyptian nationalism continues to employ territorial symbols from the ancient Egyptian civilization that grew along the banks of the Nile. These symbols include the pyramids, the obelisks, and the temples and tombs of ancient pharaohs, though in a manner seemingly peripheral to a more dominant paradigm of pan-Islamism/pan-Arabism (Wood, 1998). Earliest in sequence of appearance, the territorial model of Egyptian nationalism remains an active paradigm, circulating alongside pan-Arab and pan-Islamic models but is relatively less dominant on a domestic scale due partially to its political failure in the wake of the Revolution of 1919, as discussed below. More importantly, Islam treats the Pharaonic past with tangible hostility, owing to the depiction of *the Pharaoh* in the Quran as a disbeliever and a ruthless tyrant oppressing Moses, Aaron, and the Israelites (Wood, 1998).

Literature on national identity in Egypt traces its earliest documented emergence in modern Egypt to the mid-nineteenth century; researchers recognize its maturity into a distinct ideology in the 1920s through the work of Ahmed Lutfi Al-Sayyid in the 1920s, which espoused a distinctively liberal secular territorial outlook (Arif, 2017; Gershoni & Jankowski, 1986, 1995; Mondal, 2003). Egypt had by then long been nominally and legally

[4] A term used to denote states located in the Eastern Mediterranean between Anatolia and Egypt, together forming 'the fertile crescent'. Modern day countries like Syria, Lebanon, Palestine, Jordan and Iraq are all located in this region (Zdanowski, 2014).

under the suzerainty of a disintegrating Ottoman empire, and remained as such despite the British conquest in 1882 until it transitioned into a British protectorate in 1914. The advent of an indigenous Egyptian elite in the mid-nineteenth century created the need to challenge the Turkish-born aristocracy. By the early twentieth century, the new elite had developed a secular liberal territorial identity paradigm to challenge the pan-Islamic Ottoman worldview dominant before 1914 (Baron, 1991; Mondal, 2003).

Territorial nationalists of the 1920s advocated for an unbroken continuity of Egyptian history from Pharaonic times till the present as the foundation to substantiate the existence of a unique Egyptian *watan*[5] [lit. homeland] since before Egypt's conversion to Islam, to reject pan-Islamism and to shift allegiance to a utilitarian bond predicated upon a shared territory as the foundation of Egyptians' collective identity (Mondal, 2003). Environmental determinism was a strong presence in the arguments of territorial nationalists, who subordinated every aspect of Egyptian culture to the Nile Valley that housed it for centuries and were avid proponents of Pharoanicism[6]. Born into a period of intense political struggle, Egyptian territorial nationalism was at its most dominant at the outbreak of the Revolution of 1919[7], and the upheaval's subsequent political victories —circumscribed as they may turn out to be — endowed territorial nationalism with a short-lived legitimacy that soon dissipated with multiple constitutional crises in the following decade (Gershoni & Jankowski, 1986, 1995; Mondal, 2003).

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[5] The use of *watan* as a foundation for distinguishing the Egyptian *umma* [lit. nation] is traced back to the writings of Rifa'a Al Tahtawy who used the term in an equivalent sense to the French *patrie* (Wendell, 1972)

[6] Pharoanicism is a historical and aesthetic ideology that anchored the identity of modern Egypt in its ancient Egyptian past and used themes, myths and symbols from the pharaonic civilization (Selim, 2011)

[7] The Revolution of 1919 was a nationwide wave of protests voicing a number of post WWI economic grievances along with a deep political resentment for the declaration of Egypt as a British protectorate and the introduction of martial law (Tignor, 1976). A central figure of this uprising was Saad Zaghloul, a nationalist Egyptian leader who had started a campaign to represent Egypt and demand its independence in a formal delegation to the Versailles Peace Conference, and whose subsequent exile sentence ignited protests (Mellor, 2016)

A decade later, the parliamentary representation institutionalized by the Revolution of 1919 had proved to be a poor constitutional façade to a power alliance between the monarchy and British troops (Mondal, 2003). National sentiment in the 1930s and 1940s turned away from Lutfi al-Sayyid's territorial nationalism and towards a number of closely connected supra-Egyptian paradigms, including pan-Islamic, integral, and ultimately pan-Arab Egyptian nationalism. These models were based on the nation's cultural, religious, and linguistic resources rather than geographic setting and ancient history. While they did not reject the existence of a unique *watan* and a distinct Egyptian state, they all espoused a shared larger community to which Egyptians also belong. Gershoni and Jankowski (1995) discuss in detail this transition in Egyptian nationalism, attributing it to an unprecedented growth in urbanization, increased access to education, and a development of the commercial and service sectors of the economy, which together produced what they call the new *effendiyya* [lit. educated gentlemen]. This broad stratum of modern literate urban occupational groups would then become "the producers and consumers of nationalist imaginings" (Gershoni & Jankowski, 1995, p. 216).

More importantly, however, this turn essentially articulated a disaffiliation with the West and a rejection of its cultural hegemony through the assertion of Egypt's cultural, linguistic, and religious ties with other Eastern (or non-Western) Arab/Muslim nations (Dawisha, 2003a; Gershoni & Jankowski, 1995; Kodsy, 2015). Mondal (2003) theorizes that this turn was a response to the ideological failure of territorial nationalists in leading Egypt towards political independence as well as in decisively fitting Islam into a secular democratic national model. Gershoni and Jankowski (1995), on the other hand, acknowledge the failure of territorial nationalism as a catalyst in the transformation, but interpret this disaffiliation as

being more of a manifestation of mounting discontent with the growing influence of Western foreign powers, particularly Britain, over Egypt and an increasingly popular image of Europe as an aggressive imperialist other against which Egypt's identity must be constructed.

Thus, the struggle for independence and sovereignty against foreign occupation has been a key factor in the evolution of Egyptian national identity, leading Egypt towards secular territorial nationalism in the course of resisting Ottoman pan-Islamism, and then towards supra-Egyptian nationalisms in the course of resisting European imperialism. Following Egypt's transformation from a constitutional monarchy into a republic in 1952, Egypt, under the presidency of Gamal Abdel Nasser, turned towards a pan-Arab nationalist agenda (Gershoni & Jankowski, 1995; Gordon, 1996; Jankowski, 1997, 2002; Nafaa, 1987) that manifested in various mediums from school curricula to the film industry (Arif, 2017). Unlike the Egyptian Arab nationalist paradigm of the 1930s which had many crossovers with pan-Islamic nationalism, Nasser's pan-Arabism had an ambivalent relation to Islamist ideology. Nasser's conscious effort to dissociate his particular brand of nationalism from political Islamists resulted in a state structure that is presumably more secular in outlook (Musekamp, 2010; Yefet, 2017), espousing a national identity built on language and territorial identity (Nafaa, 1987) and emphasizing that religion belongs to God while *watan* belongs to all who live in it (Jankowski, 1997, 2002). However, the post-1952 Egyptian social order did not strictly enforce a separation of religion and state (Rejwan, 1974). The demise of Pan-Arabism was swiftly ushered by *El-Naksa* [lit. the setback] when Egypt lost the 1967's six-day war, resulting in the Israeli occupation of the Sinai Peninsula for a period of six years between 1967-1973 (Dawisha, 2003b; Musekamp, 2010; Omer, 1992).

The subsequent two decades saw the rise of militant Islamist opposition as the most significant threat to the Egyptian state. Nasser was succeeded by Anwar al Sadat, who encouraged the reintegration of a moderated Muslim Brotherhood into Egypt's political scene. Sadat ordered the release of many of the Brotherhood members, previously detained by Nasser, and deliberately cultivated an image of pious loyalty to Islam as a part of a corrective coup against leftist-leaning parties (Hiro, 2002, p. 69). Much of the damage of *El-Naksa* was rectified in the October 1973 War[8], which notably increased the popularity of Sadat and solidified his image as the Believer President as it was mounted in the Holy month of Ramadan. However, the subsequent Camp David Accords— a peace treaty which Sadat signed with Israel—created a massive backlash across the Egyptian political spectrum, alienating Sadat from Islamist groups and initiating a turn in his policy towards anti-Islamism during the period leading to his assassination in 1981. By then, Sadat's brief co-opting of many of the Brotherhood leaders into the political system caused many militant Brothers to defect and form their own radical groups, such as *Jund Allah* [lit. Soldiers of Allah]; *Munnazamat Al- Jihad* [lit. The Organization of Jihad]; and *Al Takfir wal Hijra* [lit. The Denunciation (of Infidels) and Migration] (Hiro, 2002, p. 71).

Egypt's 4th President[9], Mohamed Hosni Mubarak, continued Sadat's later policy of cracking down on Islamist opposition and supported the Interior Ministry in a relentless repression of

[8] Also known as the *Yom Kippur War* and *Ramadan War*, it is a series of offensives launched by the Egyptian armed forces starting 6/10/1973 and culminating in the restoration of Israeli-occupied territories of Sinai.

[9] After the Free Officers declared Egypt a republic in 1952, they organized themselves into a 14-member Revolutionary Command Council (RCC) to assume executive authority until a president is elected. The RCC was led nominally by the highest ranking officer, Mohamed Naguib, who ultimately became the first president of the new republic in 1953. Naguib believed the military should hand over power to a civilian elected president and return to their barracks, while Gamal Abdel Nasser and many other members of the RCC aspired for a military regime to revolutionize society from above. The conflicting visions culminated in placing Naguib under life-long house arrest as Nasser assumed Egypt's presidency from 1954 and until his death in 1970 (Kandil, 2012). He was succeeded by Mohamed Anwar Al Sadat (1970-1982), then Mohamed Hosni Mubarak (1981-2011).

Islamic militants while allowing secular opposition an unprecedented degree of freedom (Hiro, 2002; Sinha, 1998). Militant Islamists carried out several terrorist attacks in the 1990s, targeting Copts[10]; intellectuals (e.g., the assassination of Farag Fouda, the failed assassination attempt of Naguib Mahfouz); tourists (e.g.,, the Luxor massacre in 1997) and even unsuccessfully attempted to assassinate Mubarak himself in Addis Ababa in 1995 (Sinha, 1998). The surge in Islamist terrorist attacks has been attributed to the political exclusion and repression of the Muslim Brotherhood as well as the radicalization of its more fundamental offshoots (Dalacoura, 2011). The result of this surge invariably was a steady expulsion of pan-Islamist nationalism, endorsed by these groups, out of the field of legitimate public discourse under both Sadat and Mubarak (Musekamp, 2010).

Thus, what remained prominent from the 1930s paradigms was integral nationalism, that is, a fundamentally territorial nationalism that accepts the existence of supra-Egyptian dimensions (Gershoni & Jankowski, 1995). Unlike its utilitarian, liberal, and polycentric territorial parent of the 1920s, integral Egyptian nationalism was illiberal and ethnocentric. It viewed the nation as an absolute, subordinated individual liberties to its service, and elevated it beyond being a member of a family of nations all equal in their basic rights of independence and sovereignty, to a position of international leadership and greatness. This paradigm frequently relied on passionate appeals for citizens' self-sacrifice, framing an individual's sense of loyalty to his/her nation as an emotional compulsion irrespective of other considerations, effectively breaking the association between citizens' rights and responsibilities. More importantly, the irrationality of this paradigm appeared evident in its

[10] Copts are Egyptian (Orthodox) Christians, and the largest Christian denomination in Sudan and Libya. They are the largest minority group in modern Egypt, despite the uncertainty surrounding their exact numbers. Estimates vary from 6-9% to 10-20% of the population. UNCHR details a chronology of the attacks targeting Copts since the 1990s at https://www.refworld.org/docid/469f38841c.html

augmentation of territorial Egyptianism with supra-Egyptian Arab-Islamic customs and traditions. These two paradigms had been up until that point traditionally incompatible because territorial nationalists of the 1920s were unequivocally anti-Arab (Gershoni & Jankowski, 1986). Drawing onto Egypt's agrarian landscape and its history as an agricultural ancient civilization, secular liberal territorial nationalism characterized the Egyptian as a *fellah* [lit. peasant] first and foremost, and contrasted the *fellah*, with his more stable lifestyle, more abundant resources, and more collaborative community with a less evolved nomadic bedouin, whom they used as the prototypical Arab to distance Egypt from Arab heritage (Mondal, 2003, p. 157). To reconcile territorialism with pan-Arabism, history proved to be an invaluable resource for integralists in Egypt, as they drew on its exceptional length to justify their claims of ethnocentric superiority and to construct an image of Egypt as the matriarch of humanity and civilization. Gershoni and Jankowski (1995) note:

> While all schools of Egyptian nationalist thought reached into history to find justification for their positions, few relied on it more heavily than did integral nationalism. The younger ideologies responsible for the articulation of the integralist approach possessed an acute intellectual awareness as well as a personal sense of anguish over the vivid contrast between the glories of the Egyptian past and the miseries of the Egyptian present. For them, the repeated examples of national greatness to be found in Egyptian history simultaneously offered compensation for their despair over Egypt's current conditions and indisputable proof that Egypt could become great once again (p. 101).

While integral nationalism may have been the institutionally-endorsed paradigm during Mubarak's time in office, liberal secular territorial nationalism along with pan-Arab and pan-Islamic nationalism did not disappear altogether but continued to circulate, allowing

different Egyptians to subscribe to one or more of the previous. In fact, it is reasonable to argue that the predominance of a particular nationalist model as described above did not preclude the circulation of others, but that the choice of a dominant or institutionalized nationalist model was largely determined by political power holders and members of the intellectual elite at a given time. Thus, the Egyptian national identity remains a contesting ground for a multitude of diverse forces, shifting in reinterpretation by means of juxtaposition against foreign imperialist powers, and pulled in different directions by its religious identity, its linguistic identity, and its territorial identity with the help of a remarkably rich history.

1.5 Reflexivity and Researcher Positionality

In relation to my subject of analysis, the Egyptian national identity, I position myself first and foremost as a group member of the community in question: an Egyptian by nationality and citizenship. Born to Egyptian parents and grandparents from both sides, I resided permanently in Egypt for the first 27 years of my life and left the country later only for employment and education. My mother tongue is Egyptian vernacular Arabic, and I was formally educated in Modern Standard Arabic as well as English and French before I chose English linguistics as a university major. I identify as an urban, middle-class Muslim Egyptian woman and my ideological stance is liberal secular,[11] broadly speaking. I examine the identity in question as one of its carriers and a member of its imagined community, and as such, I assume access to many of the resources (historical, cultural, and symbolic) that have constituted it and continue to do so, as well as to Arabic academic references on the same subject.

[11] Rabasa, Benard, Schwartz, and Sickle (2007) unpack liberal secularism in the context of Middle Eastern countries and outline its ideological premises.

In relation to my study's context— the Arab Spring— I position myself as a non-partisan witness. Despite not having taken part in Tahrir Square protests, I was present in the country during the time of protests in 2011. My birthplace and city of permanent residence is Alexandria, a northern port city situated along Egypt's Mediterranean coast and historically known for being a cosmopolitan hub for culture and arts. It was the setting of the incident of police violence which reportedly ignited the revolution. Neither I nor my immediate family members have a record of political activism before, during, or after the time of protest. However, like many others, I was captivated by the fast-unfolding changes that the protests set forth, particularly in how Egyptian thought and social practice dramatically altered during protest time. Given my background as a student of linguistics, I developed an interest in tracing the discursive manifestations of that transformation of identity in fiction as the least linguistically-explored modality to date.

In working on this study's topic, I assume the role of a stylistician. My intention is to explore and describe stylistic choices in the selected novels and how they bear on the transformation of national identity that emerged during the time of protest. My findings are strictly text-driven, and I do not support or oppose the particular identity narratives present in my data set. I recognize that even in historiography, variability is a matter of fact.

1.6 Rationale for Text Selection

The texts selected for the present study's analysis are *The Queue* (2016) by Basma Abdel Aziz and *Otared* (2016) by Mohammad Rabie. The selected texts are translations of the original Arabic novels, published in 2013 and 2015 respectively. Conducted at an institution where English is the medium of instruction, and for the purpose of contributing to an

existing body of knowledge in the study of English, English translations were selected due to the scarcity of Anglophone authorship in Egypt's publishing scene. Egypt is the most populous Arabic-speaking country in the world[12], with exceedingly little research on language in the modern period (Bassiouney, 2014, p. 2). A growing number of private schools offer competitive programs in English, French, and German. However, private education remains a privilege for families enjoying a higher socioeconomic level, as 92% of Egyptian children attend public schools where the language of instruction in all subjects is Arabic (Abouelfetouh, 2014). Although public education introduces English as a core subject in the primary stages, English language teaching faces significant challenges including a poor quality of education driven by low teacher incomes, large class sizes, lack of facilities, and inadequate teacher training; this corresponds with a high prevalence of private tutoring and a fast-diminishing learning value for the students due to a culture of teaching to high stakes standardized exams (McIlwraith & Fortune, 2016). The implications of these policies on bilingualism in Egypt are clear; proficiency in any foreign language generally or English as a foreign language particularly is a commodity afforded by less than 10% of the rapidly growing population. Thus, all manner of communication outside of the relatively small communities of private school attendees and upper middle class families is highly likely to be carried out in Arabic.

Similarly, publications, particularly those targeting a non-specialist readership like newspapers and magazines, as well as different modalities of verbal art (e.g., poetry,

[12] Though it is the official language of Egypt, Arabic is by no means the only local language spoken by Egyptians. Several distinct languages are used in regions of Egypt, such as Nubian in the far south (50,000–170,000 speakers) and Siwi in the Siwa Oasis (ca. 6,000–22,000). Arabic is a diglossic language, wherein Modern Standard Arabic (MSA) is used for official documents and written publications (e.g., newspapers, magazines) and Egyptian colloquial/vernacular Arabic (subsuming many regional varieties) is the language of spoken communication (Bassiouney, 2014)

songwriting, short stories, novels, and film) have long conformed to a limited set of Arabic varieties in keeping with the state's policy of promoting national pride through reliance on Arabic as the official national language, and to avoid excluding a massive portion of the population from their intended local audience. Anglophone authorship of prose fiction is limited to a handful of Egyptian writers; the better known of these is Ahdaf Soueif. A regular contributor to *The Guardian*, Soueif has published works of fiction comprising two collections of short stories, *Aisha* (1983) and *Sandpiper* (1996), along with two novels, *In the Eye of the Sun* (1992) and *The Map of Love* (1999), all of which explore Egyptian themes and key events in the history of Egypt through the medium of Anglophone fiction.

However, the case of Soueif is arguably an anomaly since her works, despite their preoccupation with Egypt's society and history, are aimed for an international rather than a local audience (Turner, 2009). In addition, Soueif has authored no works of fiction after the Arab Spring. Her only publication in that period, *Cairo: My City, Our Revolution* (2012), presents a memoir of the Egyptian January revolution. Another exception, younger and aspiring, is Egyptian author Yasmine El Rashidi, whose first and only novel to-date, *Chronicle of a Last Summer* (2016), was published in English and longlisted for the 2017 PEN Open Book Award. However, the novel was not strictly fictional, as the author concedes to a strong presence of some autobiographical elements. Hence, it was not incorporated into the present study's dataset. Omar Robert Hamilton is another up and coming Anglophone writer whose debut novel *The City Always Wins* (2017) was named as one of the Best Books of 2017 by The Boston Globe and The Arts desk, but whose publication date and critical recognition followed the completion of the data selection process of the present study.

Together, the previous factors guided the choice of this study's dataset towards English translations of Egyptian prose fiction published in Arabic after the Arab Spring. The study's scope was subsequently limited to novels with available translations, effectively excluding other works of prose fiction which have received critical acclaim and/or notable popularity amid local audience, like *Bab El Khrouj* [lit. The Exit Door] and *Kol Hatha al Hora'* [lit. All This Nonsense] by Ezzidine Choukri Fishere (2012; 2018); *Fi Mamar Al Fi'ran* [lit. In the Pathway of Rats] by Ahmed Khaled Tawfiq (2016); and *Gumhuriyyat Ka'an* [lit. The Republic of As-If] by Alaa Al Aswany (2018), to mention a few. More details are provided in Section 3.3 about the text selection criteria for the present study.

With these considerations comes a further set of challenges in attempting to address questions of readership within the study's analysis and findings, particularly as the cognitive stylistic components of the study's proposed analytical tools are primarily concerned with readerly experience. It is necessary to clarify that the present study is not a study of style in translation or translational stylistics, and therefore does not promise a comparison of the source texts with their target texts to examine or evaluate the effect of multiple linguistic choices on achieving equivalence. Instead, it focuses entirely on the style of the translated English texts and attempts to dissect the construction of Egyptian national identity through the textual patterns of the English texts. This is not a unique endeavor in the study of Egyptian national identity. A number of studies have to date been published on the artistic articulation of Egyptian nationalism in seminal Egyptian literary works using a careful examination of their English translations (e.g., Hatem, 2011; Mondal, 2003; Selim, 2004; Shalan, 2002). The contribution of the present study lies, apart from its unexplored data-set,

in its shift of the analytical perspective of national identity from critical literary analysis to literary linguistic frameworks as detailed in Chapter 3 of this dissertation.

1.7 Structure of Thesis

This thesis is composed of 8 chapters. Chapter 2 expounds the complexities of studying identity and probes the conceptualization of national identity using insights from Pierre Bourdieu's *Theory of Practice* (1977) and Benedict Anderson's *Imagined Communities* (2006). Chapter 3 proposes a stylistic framework for examining national identity in fiction through pairing functional linguistic tools (e.g., transitivity and move analysis) with cognitive stylistics, particularly Text World Theory. Chapters 4 and 5 detail the stylistic patterns of *The Queue* from a functional linguistic and a cognitive linguistic perspective, respectively. Chapters 6 and 7 present salient stylistic choices in *Otared* using the frameworks of transitivity and Text-World Theory, respectively. Finally, Chapter 8 concludes the thesis with a comparison of the two texts, proposes possible interpretations of their shared stylistic features, and outlines the contribution of the study.

2. Conceptualizing National Identity in Fiction: Social Agents and Fictional Worlds

2.0 Preview

This chapter proposes two parallel conceptualizations of national identity using Bourdieu's (1977) *Theory of Practice* and Anderson's (2006) *Imagined Communities*. After a brief discussion of the complexities of studying the notion of identity and its links with linguistics, sociology, and cognition, the chapter postulates that national identity is embodied in the patterns of thought and action of individual social agents, following Bourdieu's approach, as well as in the narrative techniques and world-building patterns of literary texts as per Anderson's assertions. Then, the chapter proceeds to contextualize Bourdieu's sociological concepts into an exposition of the social practices of individual social agents in their interactions with state institutions and with one another, both during and before the protest period. Finally, it situates Anderson's conceptualization of national identity into patterns of fictional world-building in post-revolutionary Egyptian fiction from previous periods.

2.1 Problematizing Identity: Links with Linguistics, Sociology, and Cognition

Much of the nuance of the notion of identity stems from the multitude of approaches and disciplines that examine it, including anthropology, sociology, psychology, cultural studies, cognitive sciences, migration studies, political science, history, geography, philosophy, and linguistics (Jenkins, 2008). Preece (2016) identifies the earliest approach in identity studies as that of essentialism, which attributes the characteristics and behavior of socially defined groups to cultural or biological determinants believed to be inherent in the group. Critiques to this approach question the assumption of social group definability and point out that

subordinating identity to cultural determinants may be a reductive approach that overlooks the role of the individual. By contrast, non-essentialist approaches to identity, informed by post-structuralist and social constructivist theoretical frameworks, have redefined the concern of identity studies as one "about the questions of using the resources of history, language and culture in the process of becoming, rather than being" (Hall, 1996, p. 4).

Identity research in applied linguistics, specifically in variationist sociolinguistics, underwent a process of development, initially identifying linguistic variation with reference to census-type macro-sociological categories such as biological sex, social class, age, and ethnicity (Labov, 1966; Trudgill, 1974; Wolfram, 1969), then gradually shifting to locally relevant groupings such as social networks (Milroy, 1980), communities of practice (Eckert, 1989) and interpretive communities (Fish, 1980). More recent approaches build on Goffman's (1966) research on face and the structuring of self in interactional speech. They recognize the role of linguistic features in indexing social meanings rather than social categories, emphasizing the agency of language in constituting identity rather than merely reflecting it (Eckert, 2012) while simultaneously abandoning previous assumptions on the fixedness and stability of identity to argue that it is fluid, intersectional, intersubjectively constructed, context-contingent, relational, positional and even performative (Bucholtz & Hall, 2005; Butler, 1997; Crenshaw, 1991; Joseph, 2016; Norton, 1995). Zotzmann and O'Regan (2016) hold:

> The concept of identity is of interest to applied linguists for a variety of reasons. It links the level of the individual with the social and thus allows us to capture the processes by which individuals affiliate or distance themselves from particular communities… More specifically, and closer to one of the concerns in applied linguistics, the concept of

> identity ties in with the view that language use is not only a cognitive endeavor but likewise an immanently social one (p. 113)

Adding to the previous complications – or perhaps underlying them – is the question of how personal/individual identity intertwines with that of social groups, and how human cognition mediates the process of constructing, inhabiting, or performing identity. Joseph (2004) argues that the distinction between individual identity and the identity of a group is complex since the latter derives its meaning from the thoughts and practice of those who possess it. Individual identity, in turn, is composed partially of various group identities to which an individual claims membership in what Joseph (2004) describes as a reciprocal tension (p. 5). Likewise, Edwards (2009) labels these two personal and social identities and argues that personal characteristics are rooted in socialization within a group (or groups) to which a person belongs; that personal identities are both components and reflections of social identities; and that no rigid distinctions can be made between personal and social identities (p.20). The role of cognition in this duality is illuminated by Social Identity Theory, which postulates that group identities are constructed when individuals observe and recognize patterns of commonalities and differences between themselves and other individuals, prompting in-group/out-group categorization (Tajfel & Turner, 1979; Tajfel, 1974; Tajfel & Turner, 1986). While sociological frameworks for identity such as Identity Theory (McCall & Simmons, 1978; Turner, 1978) have been critiqued for their lack of specificity in accounting for the cognitive processes (e.g., self-categorization) integral to the individual/group identity dynamic, these processes have nonetheless been implicit in how the theory postulates that the individual self is the product of self-identification with multiple role-identities (Hogg, Terry, & White, 1995).

The reciprocal tension between individual, or personal, and group, or social, identities may help explain why the notion of identity is rarely characterized in isolation from resources of history, language, and culture and often understood in relation to a *world*. As Norton (1995) puts it, identity is "how a person understands his or her relationship to the world, how that relationship is constructed across time and place, and how the person understands possibilities for the future" (p. 45). Clearly, the world in question is a social one, an environment where each individual identity is established by relative similarity or difference from others within the same group. Alternatively, this social world can be conceptualized as one corresponding to a nation, since many of the resources integral to identity formation such as history, language, and culture are shared within nation-based frames of reference. Quirk (2000) holds that "more often than not, the nation constitutes the limits of the wider community for individuals" (p. 4).

2.2 National Identity: Social Agents' Representation and Fictional World-Building

Using social and national identity interchangeably gives rise to complexities in issues of identity for immigrants and diasporic communities, since nations have traditionally been associated with particular geopolitical territories. The intersection between questions of identity and considerations of physical space and institutional power is attested to by a wealth of discussions in human geography, architectural theory, and urban sociology (Soja, 1989). Simmel's (1969) *The Metropolis and Mental Life* examines the psychological implications of urban settings on individual identities, and Lefebvre (1974) in *The Production of Space* investigates the ways in which a state articulates its power through spatial organization. Foucault's theories on state-administered space such as psychiatric institutions, prisons, and schools expound the articulation of state power through spatial

organizations, disciplining bodies into docility (McClaren, 2002). The above notwithstanding, recent scholarship in the study of nations and nationalism has shown a growing emphasis on shared cultural knowledge as a determinant of national identity. More post-modernist definitions of *nation* deemphasize territorial considerations and focus entirely on cultural artefacts, such as Wright's (2000), who defines *nation* as:

> A community imagined by its constituent members. This community is constructed and accessed through the cultural artefacts, the symbols, and the representations it produces. It is a very language-bound process since it is mostly through and in the cultural representation of texts that the collectivity is created and apprehended. (p. 23-4)

Other definitions make reference to both geopolitical territory and cultural artefacts, such as that of a nation as "a named and self-identified human community whose members cultivate shared myths, memories, symbols, values, and traditions, reside in and identify with a historic homeland, create and disseminate a distinctive public culture, and observe shared customs and common laws" (Smith, 2008, p. 19, 2009, p. 29). The consistent recognition of the role of language-bound cultural artefacts in constructing national identity provides a conceptualization for the latter as a group identity both susceptible to the influence of physical space as it is able to transcend it. Equally, this leads back to the argument in Section 1.3 on the role of verbal art in imagining a nation by representing it in literature. Arguing that the most concrete manifestation of group identity is frequently a single symbolic individual, Joseph (2004) notes that the success of literary character lies in its ability to embody a group identity (p. 5). This embodiment of the collective within the individual, of the social within the personal, is a conceptualization of national identity that the present study explores further, using Bourdieu's (1977) *Theory of Practice*.

One of Bourdieu's (1977) primary aims in his *Theory of Practice* is to offer a theoretical framework with the potential to resolve the deadlock of subjectivism versus objectivism (Navarro, 2006). The Durkheimian objectivist perspective treats social facts as things and ignores their status as objects of cognition within social existence. Alternatively, the subjectivist perspective, propounded by Schutz (1962), reduces the social world to the accounts that agents produce of it. The objective structures which a sociologist observes and describes will guide and constrain subjective interactions, but subjective accounts must be examined for a sociologist to understand the daily struggles, individual and collective, which aim to uphold or transform these structures (Bourdieu, 1989, pp. 15–16). This means that the two perspectives, the objectivist and the subjectivist are bound by a dialectical relationship (Bourdieu, 1977). Bourdieu's theory resolves this dialectal relationship by stressing the deposition of national identity into the individual. His views of *nation*, like post-modernist definitions, ascribe prominence to a community of inhabitants and their cultural artefacts, asserting the nation as a social space. Bourdieu conceptualizes a nation as a social space containing a variety of *habitus*, each taking a different position and occupying different positions and trajectories that are vital to understanding their location or geographic space and vice versa (Reed-Danahay, 2017). Habitus refers to dispositions and generative classificatory schemes which individuals acquire and embody in their social lives.

Bourdieu's theory employs the embodiment analogy to explain how habitus as a classificatory scheme is deposited into the physical positioning and deportment (e.g., stance, gait, gesture) of social agents. Also, the habitus, again as a classificatory scheme, is observable only in and through the practices of agents (i.e., their interactions with one

another and with their surroundings). Thus, the daily practices and experiences of individual social agents connect the idiosyncratic and the systemic and link individuals' subjective experiences with the cultural world that they share with others (Jenkins, 1992). In addition, Bourdieu's notion of habitus applies equally to the analysis of factual as well as fictional narratives. Bourdieu argues that, like scientific texts, literary texts objectify (copy onto an object) social or psychological structures which underlie and regulate experience (Speller, 2011). When he applies the notion of habitus in the analysis of Flaubert's (1869) *L'Education Sentimentale*, Bourdieu is able to classify the different protagonists into groups and position them in relation to each other, using their social practices in the text (Speller, 2011). The positional nature of social identities is supported by contemporary linguistic research viewing identity as "the social positioning of self and other" (Bucholtz & Hall, 2005, p. 586). In their sociocultural linguistics framework, Bucholtz and Hall (2005) postulate positionality as one of five principles[13] for the study of identity. They outline it as a tendency for identity to appear in discourse through the roles and orientations which participants temporarily occupy in relation to other participants such as evaluator, engaged listener, or joke teller (p. 591). Though seemingly different from conventional categories of identity such as age, gender, and social class, such temporary roles accumulate ideological associations with sociological and ethnographic categories of identity which, once forged,

[13] The sociocultural linguistic framework of identity also proposes that identity emerges in discourse (*The Emergence Principle)*, because self-perceptions can only enter the social world via discourse, and because identities are performed in the course of specific encounters. The mechanism by which identity is constituted is *The Indexicality Principle*, which allows for the creation of semiotic links between linguistic forms and social meanings. Following from the above, identity is a relational phenomenon (*The Relationality Principle)*, acquiring meaning in relation to other social actors and interactional positions and constructed through multiple possible relations including similarity/difference, genuineness/artifice, and authority/delegitimacy. It is also never complete or final, but constantly evolving and shifting (*The Partialness Principle*), because of its contingency on multiple dynamic forces such as deliberate intentional action, habitual unconscious behavior, other participants' representations and perceptions affecting interactional contestation and ideological processes relevant to the interaction (Bucholtz & Hall, 2005)

shape the expected course of a discursive interaction. Thus, social practice, including linguistic behavior, serves to index identity by positioning people alongside and against one another (Davies & Harre, 1990), be it deliberate action, habitual practice or interactional processes (Bucholtz & Hall, 2010).

Though Bourdieu's theory recognizes habitus as classificatory schemes and propensities to think, as well as to act, which are embodied in the individual social agent, there is little clarity provided as to how these cognitive schemes and propensities are formulated. Similar to Social Identity Theory, Bourdieu's sociological project does not fully account for the cognitive processes that mediate the individual-collective identity dynamic. Particularly in the case of national identity, the role of social cognition cannot be overstated in light of the postmodernist emphasis on the role of imagination in prefiguring the nation through cultural and linguistic artefacts. Apart from embodying national identity within the representation of individual social agents, linguistic artefacts construct national identity through narrative structures in historiography, fiction, and news-reporting. Narrative form possesses a remarkable potential to structure and represent human experience in general, in part due to the prevalence of narratives in most contexts of social interaction (Thornborrow, 2012), and in part because of the universality of narrative as a mode of thought (Olson, 2012). Hypothesized to be an established tool of human cognition (Grishakova & Sorokin, 2016; Hardy, 1968; McIntyre, 1984), narrative provides a space for individuals and groups to re-organize social relations, reinterpret the past and reimagine the future (Daiute & Lightfoot, 2004; Reissman, 2003). With every act of narration, subjective experiences are objectified and projected into social life (Schiff, 2012), ultimately constituting the unique cultural heritage in which it is contextualized (Bruner, 2010). Benwell and Stokoe (2006) hold: “If

selves and identities are constituted in discourse, they are necessarily constructed in stories" (p. 137). Similarly, if national identity is constructed through linguistic artefacts, it is inevitably weaved into a narrative form.

Imagined Communities propounds the very same claim. Anderson (2006) firstly establishes the essential imaginary nature of all communities larger than primordial face-to-face contact (p. 6). Nations are imagined because it is not possible for members of a nation to meet or know all of the other members. Anderson also maintains that a nation is imagined as a limited sovereign community: limited because even the biggest nations are finite and not coterminous with mankind; sovereign because nations dream of being free and regard foreign dominion as an existential threat; and a community because it is conceived as a deep horizontal comradeship, regardless of any class struggles potentially taking place in actual day-to-day living (Anderson, 2006, pp. 6–7). Secondly, as previously outlined in Section 1.2, Anderson (2006) recognizes the role of language as an indispensable medium for the recording and dissemination of the images of limited sovereign communities to vernacular print communities through language-bound cultural artefacts or publications (e.g., novels, newspapers). Fiction in particular, given its emphasis on the imagination, occupies a central position in Anderson's views on national identity construction. Anderson (2006) notes that the way in which novels present different characters who may never have met each other and allow the reader to monitor their development separately as well as in relation to one another is a powerful means to recreate in narrative form the same image of community in anonymity which is the hallmark of modern nations (Anderson, 2006, pp. 25–26). By telling us what different characters are doing simultaneously, fictional narratives create a sociological organism moving calendrically through homogeneous empty time in much the

same way as how nations are conceived as a solid community moving down (or up) history, and conjure in the minds of the reader (s) a precise analogue of the nation through its imagined world (Anderson, 2006, p. 26; Culler, 1999, p. 22). Narrative technique is central to the process, including such factors as narrative point of view, the particular nature of the world of the novel, and finally the construction of the reader (Culler, 1999).

Therefore, recalling Norton's (1995) definition of identity (cited above in Section 2.1), individual identity in fiction needs also be understood in relation to a world. The capacity of prose fiction to both reflect and construct national identity rests upon its potential for the representation of individual social agents and for the construction of fictional worlds that surround, guide, and frame the experiences of these agents through narration, spatiality, and temporality. Toolan (2002) identifies the existence of a teller as one of the typical characteristics of a narrative along with having a trajectory (a structure with a sense of development towards a resolution), pairing displacement (recalling things that are removed spatially and temporally from teller and addressee) and a degree of prefabrication (invoking knowledge of familiar experiences) as well as a degree of artificial fabrication (constructed-ness through emphasis, sequence, and pace). This constructedness determines the particular nature of the world of the novel and guides the emotional experience of the reader. The notion of temporality is another crucial feature of narratives that proves particularly relevant to identity construction (Linde, 1993; Ricoeur, 1991)

Notwithstanding other conceptualizations[14], narrative as a discourse type is generally defined as “a perceived sequence of nonrandomly connected events, typically involving as

[14] Narrative is also conceptualized as a speech act (Phelan, 2005) and a cognitive schema, wherein narrating is 'the product of a topological operation by which the metaphor of narration is applied to a series of words on a page" (Nelles, 1997, p. 116).

the experiencing agonist, humans or quasi-humans or other sentient beings" (Toolan, 2002, p. 39) or "a series of statements that deal with a causally related sequence of events concerning human (or human-like) beings" (Cohn, 1999, p. 12). With this emphasis on sequence as a defining feature, narratives chart identities through temporally and causally ordered actions and events, piecing selves together across past, present as well as future desires and plans. Nations, too, rely on temporality, as nation-states are "both new and historical and the nations to which they give political expression always loom of an immemorial past, and still more importantly, glide into a limitless future" (Anderson, 2006, pp. 11–12). The potential of narratives to capture the temporality of groups is what makes it integral to the construction of identity in general and national identity in particular (Carr, 1986). Narratives are ideal vehicles for configuring the past, the present, and the future into a lucid self-contained whole (McAdams, 1996). Narrating present selves necessarily involves reflecting on past ones in light of present knowledge, and thus results in an exponential reinterpretation of history, both personal and national.

But what of the real world? How do fictional worlds with fictional social agents serve to imagine, or re-imagine, national identity in their real reading context? The notion of fictionality, particularly with the rise of Trump and the post-truth era, is no longer strictly limited to narrative fiction genres (e.g., novels and short stories). Browse, Gibbons, and Hatavara (2019) trace the emergence of *truthiness*[15] in place of or in conjunction with factuality in discourse production, viewing fictionality as a rhetorical resource, not an ontological quality (p. 255). However, they point out the tendency for fiction to be conceptualized as the opposite of fact. This dichotomy is contested by the critical literary

[15] *Truthiness* is described as the performance of truthfulness for propositions where the actual truth value of the proposition is peripheral to the vigor with which it is believed (Browse et al., 2019, p. 6).

consensus that novels, and literature in general, are deeply embedded in a *real* social context of production and reception. The fictional worlds in any text are both authored and read/interpreted in relation to what is known, to the author and the reader, about a real world. More importantly, the ontological distinction between the world of the text and the world of the reader is sometimes deliberately blurred through textual choices such as unreliable narration or second-person address.

Gibbons (2014) traces how the use of Herman's (2002) doubly deictic you in mobile phone narratives helps readers experience analogies between the narrative worlds and the real world. The same ontological crossover occurs in some audiovisual material, as Gibbons and Whiteley (forthcoming) observe in the television series Fleabag, through multimodal direct address which disrupts the separation between the fictional worlds of the show and the real world of the spectator. The potential of fictional narrative to structure and represent human experience relies on the reader's/hearer's cognition as the site where fiction and reality converge and gain meaning by reference to one another. This may explain Anderson's (2006) reference to the mind of the reader in his description of how the novel imagines national identity (p. 26); the cognitive processes that mediate the individual-collective identity dynamic occur primarily in the reader's mind. Therefore, any approach that aims to examine the construction of national identity through fictional world-building must also account for the readerly experience of the world(s) of the text.

Critique of Anderson's work has outlined a number of potential areas of development for the theory. Firstly, the meaning of *community* in Anderson's work is made precarious by the absence of an in-depth exploration of the notion in contrast to the idea of *imagined*, creating a need to examine the ways in which *community* has evolved to analyze the different

meanings of this concept (Robertson, 2011). However, subsequent scholarship in the field of nationalism has drawn on Anderson's work while developing nation typologies that explain differences and similarities between such communities in the process of nation-building. For instance, Smith (2008) distinguishes between hierarchical, covenantal, and republican nations[16], and details the areas of convergence and divergence between nations and *ethnies*[17] as imagined communities. Alternatively, Hobsbawm (1990) challenges Anderson's notion of *print capitalism* which draws links between the growth of nationhood and the development of print publications that portray the nation in vivid and easily identifiable ways, such as newspapers and novels. Unlike Anderson, Hobsbawm (1990) argues that print capitalism alone is not enough to properly account for nation-building and calls for the examination of the sub-literary level.

Indeed, Anderson's focus on novels and newspapers may seem to come at the expense of a more inclusive view that recognizes the agency of all linguistic modalities in the construction of a given nation. Nonetheless, Anderson did not openly dispel the potential of other linguistic production in nation-building. His interest in the newspaper and the novel specifically can be justified by their prominence as the established linguistic mediums of

[16] Hierarchal nations are based on a sanctified order, with two sub-varieties. In the first, the ruler is himself god (e.g., Ancient Egypt); in the second, the king is god's representative on earth (e.g., the Achaemenid Persians). Covenantal public cultures are more egalitarian with an often monotheistic conception that a particular community has been selected by God to carry out His will and must perform certain duties to earn His favor and blessing. The civic-republican order is based on the idea of a self-governing commune, and is ambivalent in how it treats religion. On the one hand, it embraces the identification with a civic religion, and on the other hand, the citizens of the commune are subject to a secular compact and they are bound by liberty under a secular law (Smith, 2008, pp.76-80)

[17] Smith (2009) defines *ethnie* as "a named and self-defined human community whose members possess a myth of common ancestry, shared memories, one or more elements of common culture, including a link with a territory, and a measure of solidarity, at least among the upper strata" (p. 27). Such a definition inevitably overlaps to some extent with his definition of nation (provided on p.27 of the present thesis) with reference to both of naming and self-identification and of the cultivation of shared symbols, myths, values and traditions. Nations, on the other hand have more legal, territorial and political dimensions such as inhabited territory, public culture and standardized customs and laws – which *ethnies* don't necessarily need to possess (Smith, 2009).

mass distribution in his time and is not incompatible or mutually exclusive with interest in examining the role of other linguistic modalities in constructing nations. Finally, Chatterjee (1993, 2004) underscores the problematic case of post-colonial nations. He argues that their nation-building juxtaposes a Westernized material domain represented by the State against a spiritual domain represented by the native elites who preserve the authenticity of the sovereign nation. For Chaterjee, therefore, the meaning of the term *imagined community* is not a universal one, though he does acknowledge Anderson's contribution being that the latter fundamentally subverts the determinist scheme with his emphasis on how a nation is thought by its internal members (Chatterjee, 1986, p. 19). Despite the above critiques, *Imagined Communities* remains one of the most influential publications on nation-building, accelerating interest in nationalism, nationhood, and the role of language-bound artefacts in nation-building (Robertson, 2011).

Equally, Bourdieu's theory was subject to a number of criticisms. The most common of these concerned Bourdieu's complex language and circular definitions. Some paragraphs of his work are described as unintelligible in the absence of context due to his preference for long and complex sentence structures, and his frequent reliance on numerous conditional clauses (Harker, Mahar, & Wilkes, 1990). Furthermore, his definitions of capital have invited critical claims of tautology, wherein he argues that social fields are structured by the different positions occupied by habitus competing over capital – but what is capital? Capital is what people value and consequently struggle for. Then, what is struggle? It is what people do to gain the necessary volumes of capital to achieve their aims. The interdependency between the two notions of capital and struggle, thus, can exemplify the tautology in question (Harker et al., 1990). His definition of the notion of field was also criticized for an

arguable opacity, since it is open to variable degrees of specificity and concreteness (Jenkins, 1992). Field in Bourdieu's theory is defined as: "a social arena within which struggles or maneuvers take place over specific resources or stakes and access to them." (Navarro, 2006, p. 84). The defining content, the contested stakes/resources, of a field define it and determine the positions which social agents occupy within it. As such, field is also defined as: "a network or configuration of objective relations between positions. These positions are objectively defined, in their existence and in the determinations they impose upon their occupants, agents or institutions" (Wacquant & Bourdieu, 1992, p. 97). In Bourdieu's words, the notion is described as a:

> … field of forces, whose necessity is imposed on agents who are engaged in it, and a field of struggles within which agents confront each other, with differentiated means and ends according to their position in the structure of the field of forces, thus contributing to conserving or transforming its structure (Bourdieu, 1998, p. 32)

While Bourdieu distinguishes four main kinds of capital to be contested in a given field (economic, social, cultural, symbolic), the range of specific and concrete stakes under these four main types is essentially open-ended. However, it's the same broad scope of applicability that allows the notion of field to capture commonalities between social struggles which are seemingly different in means, ends, and social agents. It is the idea of conserving or transforming an existing structure that ties the notion of habitus and field to national identity in times of social change as examined in the present study. Bourdieu's theory has been perceived as unsuccessful in accounting for social transformation, particularly due to the absence of collective action from the theory's intricate design (Jenkins, 1982; Willis, 1983), DiMaggio (1979) comments, "Bourdieu's is a world not of

revolutions, or even of social change, but of endless transformations" (p. 1470). However, the question of whether the method of habitus can account for social ruptures and qualitative changes in society is not of particular consequence to the present study, since Bourdieu's theory is not used to account for why or how the Arab Spring occurred, but rather to describe the representation of different habitus in post-Arab Spring fiction and compare it with representations of pre-Arab Spring Egyptian social space.

2.3 Social Agents: Symbolic Power and Positioning in Egyptian Social Fields

Of the two conceptualizations of national identity proposed above in Section 2.2, Bourdieu's conceptualization of national identity is contextualized here into a brief description of the Egyptian social space, with particular reference to habitus and the distribution of symbolic power among them during and before protest time.

Tahrir Square is frequently referenced with synonyms of freedom such as: an "emancipatory space" (Mustafa, 2016, p. 26), a symbol of liberation (Sakr, 2013) and "the freest public space Egypt had known in a half century" (Cambanis, 2015, p. 53). More participant-oriented descriptions of Tahrir square highlight a newly-found political agency, but with reference to the people that experienced it. Lynch (2012) wrote that "The Arab uprisings are only the very earliest manifestations of a powerful change in the basic stuff of the region's politics. The Arab people have been empowered" (p.10). Khalidi (2011) wrote: "The Arabs were shaking off decades of cowed passivity under dictatorships that ruled with no deference to popular wishes". Other sources frame the emancipatory aspect of the Tahrir experience into a struggle between the people and state institutions, in which the former emerged as empowered social agents (Bowen, 2013; Ghoniem, 2012; Peterson, 2015).

Bourdieu's views on the articulation of power make use of two terms: *symbolic power* and *the field of power*. Symbolic power in Bourdieu's theory is a power of constructing reality (Gecèienë, 2002), a power to make groups or as Bourdieu (1989) puts it:

> … a power of constitution, by taking the term, with Dewey, both in its philosophical and its political sense; that is a power to preserve or to transform objective principles of union and separation, of marriage and divorce, of association and dissociation which are at work in the social world; the power to conserve or to transform current classifications in matters of gender, nation, region, age and social status and this though the words used to designate or describe individuals, groups and institutions. (pp.22-23)

Symbolic power traditionally lies with the state, which produces the official classification of the social world and legally consecrates symbolic capital conferred upon social agents (Bourdieu, 1989). Symbolic capital, in turn, is a transmutation of the different kinds of capital that a social agent possesses (economic, social, cultural) into the recognition that allows them, in turn, to grant recognition to others (Gecèienë, 2002). The need for recognition does appear to play a key role in charting the course of the protests. Many analysts agree that the revolution was fuelled with discontent over tangible economic policy failures and rampant administrative corruption, but more importantly over political disenfranchisement, construed as absence of dignity (Bassiouni, 2016; Esposito et al., 2015; Jamshidi, 2014; Noueihid & Warren, 2013). Tahrir protests, therefore, ascribed symbolic power to the Egyptian identity because they reattributed the agency of constitution of the social world, which had been long-held by the state, to the people and conferred upon the protestors a recognition disproportional to their traditional share of symbolic capital.

Apart from the ones previously discussed in Section 2.2, a further possible critique of Bourdieu's theory is how it repeatedly employs the terms *social agents* and *institutions,* often juxtaposed against one another in what seems to be a false dichotomy. Bourdieu does not specify a concrete meaning for what institutions are, nor does he probe the overlap between institutions and the social agents who are their members (Jenkins, 1992), except to concede to a practical de facto monopoly over institutions by social agents who hold large amounts of symbolic capital and to a modus operandi wherein the state's symbolic power is exercised and applied by social agents who are its representatives (Bourdieu, 1989). Institutions, therefore, are not separate from their individual members/representatives. To understand the protest-time shift of symbolic power, and to properly interpret the representations of social agents present in this study's data-set, it is essential to examine the Egyptian social space to determine which social agents/groups held symbolic power in the period before the revolution.

Several expositions of the Egyptian social space before the Arab spring share a consensus over the prominent role and notable privileges which both the military and the police institutions enjoyed under Mubarak's regime (Bassiouni, 2016; Esposito et al., 2015; Korany, 2014; Noueihid & Warren, 2013; Sika, 2014). In many ways, Mubarak's regime was linked to its two predecessors: that of Anwar Sadat (1970-1984) and that of Gamal Abdel Nasser (1954-1970). Mubarak shared and consolidated Sadat's policies of power centralization, allowing the President's office to issue decrees and promulgate laws, veto laws proposed by House representatives, as well as handpick candidates for prominent positions in the judicial system such as the Prosecutor General, the President of the Court of Cassation, and the President of the Constitutional Court (Stacher, 2012). The far-reaching

influence of the military institution under all three regimes is rooted in Nasser's ascent to power in the wake of the Free Officers' Movement of 1952, which deposed Egypt's last king and replaced the aristocracy of Egypt's constitutional monarchy with military officers as the new ruling class (Noueihid & Warren, 2013; Sika, 2014). The police force, by contrast, grew in size and influence during Mubarak's time in office as a part of the regime's war against Islamist terrorist attacks (Noueihid & Warren, 2013). Civilians, on the other hand, suffered various degrees of symbolic state violence diminishing their economic capital due to high unemployment and job precarity, low income, and a rapidly increasing rate of inflation; as well as undermining their recognition in matters of political representation through rigged elections and crackdowns on the opposition (Bassiouni, 2016; Jamshidi, 2014; Noueihid & Warren, 2013; Sika, 2014). It was civilians that occupied Tahrir square, united despite variations in age, gender, socioeconomic background, and ideological orientation (Bassiouni, 2016; Hamid, 2014; Korany, 2014), and brought together by their lack of membership to security institutions that held much of the symbolic capital— and hence the symbolic power— under Mubarak's regime (Bassiouni, 2016; Esposito et al., 2015; Noueihid & Warren, 2013; Sika, 2014).

Returning to Bourdieu's discussion of power, another term with explanatory potential is *the field of power*. Bourdieu's social theory conceptualizes social space as a network of regions, or fields. As previously noted in Section 2.2, *Field* in Bourdieu's theory is defined as: “a social arena within which struggles or maneuvers take place over specific resources or stakes and access to them.” (Navarro, 2006, p. 84). Not only do habitus operate in relation to a social field, but the same habitus can yield different practices in relation to different fields. *The field of power* is a notion that Bourdieu developed in *La Noblesse d'État* (1989) and *Les*

Règles de l'Art (1992). It is the source of the hierarchical relations which structure all other fields or a "metafield that regulates the struggles for power throughout all fields" (Vandenberghe, 2002, p. 53).

Indeed, the protest-time shift of symbolic power and cultural capital from state institutions and their representatives to civilian groups caused a ripple effect in the positioning of social agents in other fields in the Egyptian social space at large. Peterson (2015) describes Tahrir's community of protestors as having been in a state of liminality, evidenced by the abandonment of age distinctions and sectarian tensions, the responsiveness of a wide range of age groups to the agency of youth in the call for protest, and the equal integration of Muslims and Christians in the protestors' crowds. Tahrir protestors suspended gender norms and gendered identities, with a notable tendency for Egyptian men to refrain from dictating to women their expected code of conduct, limiting their mobility to domestic domains as well as perpetrating sexual harassment against them in public space (Mohamed, 2015). Using Bourdieu's terms, objective relations of power which structured all fields of social practice, and which determined the positioning of various social agents in support of or confrontation with each other, were no longer at work. Different (civilian) social agents from different social groups – Muslims and Christians, Islamists and leftists, middle-class and working-class, men and women, old and young – shifted their positioning towards unity, egalitarianism, and solidarity (Esposito et al., 2015; Jamshidi, 2014; Korany, 2014; Soueif, 2011; Tadros, 2013).

Unity in Tahrir Square becomes doubly salient when juxtaposed against the division and polarization of Egyptian social space prior to the Arab Spring. Between 1945 and 1995, the Egyptian middle class grew divided due to a number of economic reasons. Amin (2000)

theorizes that the redistribution of wealth and state-funded education in Nasser's time provided means for social mobility, leading to the development of a portion of the working-class into state-educated professionals in a variety of fields, such as medicine, architecture, law, and commerce, who pursued urban lifestyles and preferred governmental jobs for the social security that they provided (i.e., stable paychecks, pensions, injury compensations, and unpaid maternity leave policies). However, the subsequent turn during Sadat's presidency towards an open-door economy ushered a growing sense of resentment between social agents competing to adapt to the rapid socioeconomic transformation. Migration to oil-rich Gulf countries sustained the proliferation of the middle class in the 1990s. However, the lower end of the middle class (i.e., government workers and employees, most menial laborers, shop owners and small size landowners in rural areas) who were unsuccessful or uninterested in migration were left to cope with rising living expenses, cutbacks on government assistance, and a rapid deterioration in the service sector. These economic disparities provided an ideal environment for habitus confrontations. Christians were targets of hate speech and covert discrimination instigated by fundamentalist Muslims; women were subject to societal pressure enacted by male relatives to adhere to a conservative dress code; and young people were resigned to prolonged parental authority due to unemployment and financial dependency (Amin, 2000). This social contestation extended well into Mubarak's time in office and was in fact encouraged by the regime to divert the public from any meaningful mobilization towards political representation or social justice (Jamshidi, 2014).

To summarize the discussion thus far, national identity, deposited in social agents as habitus and embodied in their practices, underwent a revolutionary transformation during protest

time in two notable ways. Firstly, symbolic power and capital— long-held by military and police personnel representing state institutions— were reclaimed by civilians. Secondly, objective relations of power structuring various social fields before the Arab Spring, and determining the positions which different habitus occupied in relation to each other, concurrently shifted towards unity and away from the polarization that pervaded the Egyptian social space before the uprising. This shift underlies the present study's preoccupation with civilian social agents' representation in the texts, which is clear in the first set of research questions (see Section 1.2). Bourdieu's theory is one of two parallel conceptualizations of national identity that the present study uses to achieve its aim and a contextualization of this theory into the specific historical, economic, and sociological conditions of Egypt before the Arab Spring is crucial for the study's endeavour to present a context-sensitive analysis of Egyptian national identity in the subsequent chapters, and for the findings to attempt a comparison between the representation of Egyptian social agents before, during and after the Arab Spring. As such, the present study's methodology (detailed in Chapter 3) will look in depth at linguistic tools that gauge the agency patterns of civilian social agents and their positioning in the selected texts to determine whether or not they yield power and recognition in their interactions with institutional representatives, and whether or not they enact unity and solidarity with other civilian agents. Jamshidi (2014) maintains that "what defined the revolutions was an ethic of responsibility in which individuals were accountable to one another and governments were expected to be responsive to their people" (p. 29). The negotiation of power between institutional representatives and social agents on the one hand, and the dynamics of positioning (i.e., support/confrontation) between civilian social agents and one another, on the other hand,

remain central reference points in the present study's examination of national identity in post-Arab Spring fiction.

2.4 Fictional World-Building: Egyptian Worlds in Post-Revolutionary Fiction

Like the previous section, this section takes one of the two conceptualizations of national identity previously proposed in Section 2.2 and relates it to an Egyptian context. Anderson's conceptualization of national identity as fictional world-building, thus, is situated in a body of Egyptian post-revolutionary literature to help readers understand how Egyptian national identity came to be encoded into the world-building patterns of post-revolutionary Egyptian fictional texts before the Arab Spring. This, in turn, aids the production of a context-sensitive analysis in the subsequent chapters and ensures that the present study's findings have a point of reference with which findings can be compared.

The narrative of protest-time Egyptian national identity was one of overwhelming emancipation (Sobral, 2013), an emancipation that soon came to be associated with Tahrir Square as the central space of the experience/ narrative. The protest period, lasting 18-days from January 25th to February 11th, 2011, packed bloody confrontations between protestors and police with iconic images of civic solidarity, rendered doubly salient by their breakaway from established norms of public behavior. Like the Cuban revolution described in Section 1.1, the Egyptian national identity acquired hope and promise that challenged the boundaries of not only what the Egyptians knew about themselves in the past and present, but also what they imagined they could be in the future (Jamshidi, 2014). This reconfiguration of present behavior and future hopes/expectations must necessarily be juxtaposed against or situated within past narratives of Egyptian national identity. Joseph (2016) holds: "identity, even in the here and now, is grounded in beliefs about the past: about heritage and ancestry, and

about belonging to a people, a place, a set of beliefs and a way of life" (p. 19). In the particular case of national identity, the nation's narrative past— or pasts— as recorded in the textual and verbal sites of history, myth, and fiction, is a key constituent of every current narrative of national identity (Renan, 1994).

Before going further, however, it must be noted here that literature examining the role of the Arabic novel in the process of nation-building remains strikingly insubstantial (Hatem, 2011), and the contribution of fiction remains a cursory issue in studies of Arab nationalism (Shalan, 2002). Likewise, studies that extrapolated patterns of story world-building from a wide set of modern fictional Arabic novels have shared a tendency to situate them either in an authorial or a socio-historical frame that only incidentally broached the issue of nationalism in their analysis of fictional narrative identity (Shalan, 2002). With these challenges in mind, and with space limitations, the following is a brief exposition of storied Egyptian national identities, with the caveat that a comprehensive account is an endeavor beyond the scope of the present study.

The manifestation of modern Egyptian national identity in literary and non-literary discourse took shape in the early twentieth century, around the 1920s (Arif, 2017; Gershoni & Jankowski, 1986; Shalan, 2002). The novel as a genre was introduced into Arabic verbal art through translations of European fiction concurrently within the same period (Badawi, 1985). Similar to how it developed in Europe, the novel in Egypt was first unpopular among the elite classes, largely due to a perceived inferiority to a far more established tradition of classical Arabic poetry (Allen, 1981; Connelly, 1986; McKeon, 1987). It was not until 1927 that Tawfiq al-Hakim published *Awdat al-Ruh,* considered by many critics as the peak artistic achievement of the first phase of Egyptian cultural nationalism (Badawi, 1993;

Brugman, 1984; Moosa, 1983; Sakkut, 1971). Two decades later, Naguib Mahfouz's *The Cairo Trilogy*[18](1956-1957) has since been widely recognized as a record that is as valuable as historical accounts in documenting a pivotal period of social transformations (Allen, 1981; Gershoni, 1983; Mondal, 2003; Samarrai, 2010), "a saga of the birth of modern Egypt" (Leeuwen, 1995, p. 70), and a novel that "radically changed the whole balance of Arabic literature" (Jayyusi, 1993, p. 13). In addition to their outstanding literary merit in the Arabic fictional prose canon and in the artistic articulation of Egyptian national identity at two distinct time periods, *Awdat al Ruh* and *The Cairo Trilogy*, share a post-revolutionary publication date. The former followed and visibly reflected on Egypt's revolution of 1919, and the latter was published after the Free Officers Movement of 1952 and chronicled Egypt's coming of age from the period leading to the revolution of 1919 and until the end of the Second World War. Thus, their stylistic choices provide an interesting springboard for not only showcasing the evolution of Egyptian nationalism but also, more importantly, for examining this nation's (post-revolutionary) narrative identities and how Egyptian worlds were constructed in fiction to resound the triumphs and tragedies of reality, especially at the time of social upheavals.

Awdat al-Ruh [lit. Return of the Spirit] alternates between an urban and a rural setting. The novel begins with the arrival of a 15-year-old Muhsin to an apartment in one of Cairo's middle-class neighborhoods to live with his extended family as he pursues an education. A subsequent shift in setting sees the protagonist returning to his parents' estate in the Egyptian countryside, a return that allows him to reconnect with the real heart of Egypt (Shalan, 2002, p. 238). The epigraph that introduces this section of the novel cites *The Book*

[18] The three volumes composing *The Cairo Trilogy* are: *Bayn al-Qasrayn* (1956) [lit. Palace Walk], *Qasr al-Shawq* (1957) [lit. Palace of Desire] and *al-Sukkariyyah* (1957) [lit. Sugar Street].

of the Dead[19] and depicts the resurrection of Osiris[20], overlaying the realistic narrative with a parallel layer that is mythic/symbolic. Mondal (2003) recognizes this layering as a schizophrenic temporal disruption or "a double time, in which the mythic level looks backward and the proleptic level looks forward to an as-of-yet unrealized revolutionary future" (p. 193). The pairing of these two layers articulates an unbroken continuity of Egyptian history, an argument central to secular territorial nationalism (discussed in section 1.41.4). The emphasis on agrarian life as the site for authentic Egyptian identity is a strong presence in this novel and is traced back to Muhammad Husayn Haykal's *Zainab* (1913), dubbed as the first modern Egyptian novel and one of the first modern novels in Arabic (Badawi, 1993; Brugman, 1984; Gibb, 1962; Moosa, 1983; Sakkut, 1971).

The same tendency towards rural setting in Egyptian fiction continued to resurface against a growing set of fictional narratives with urban settings, notably after the Free Officers' Movement in the 1950s and once again after the defeat of 1967 with a resurgence of pharaonic nationalist discourse post-1967 (Selim, 2004, 2011). However, the village novels of the 1950s, such as Abdulrahman's Al Sharkawy's *Al Ard* [lit. The Land] (1954) and Yusuf Idris' *Al Haram [lit.* The Forbidden] (1959), stand in contrast with earlier works such as *Zainab* and *Awdat al-Ruh* in their nuanced and realistic representation of the Egyptian *fellah* (Shalan, 2002). While later works of the village novel explicitly "interrogate the relationship between power and ideology in Egyptian society and foreground the coercive nature of this alliance" (Selim, 2004, p. 127), *Awdat al-Ruh* and *Zainab* both romanticize peasant life and

[19] *The Book of the Dead* is a collection of ancient Egyptian texts aimed to guide the dead through their afterlife journey(Bunson, 1991)

[20] Osiris is the ancient Egyptian judge of the dead and deity of resurrection. His brother Seth murders and dismembers him to reign over Egypt in his place, but his wife-sister Isis finds and restores him to life, and conceives his child Horus. Years later, Horus ultimately defeats Seth and reclaims his father's throne. Osiris becomes god of the underworld; Seth the god of evil, chaos and war; and Isis the goddess of magic, wisdom, and fertility (Pinch, 2004)

idealize the peasantry as a pure, authentic and supremely unified community (Mondal, 2003; Shalan, 2002).

Against this choice of setting, and the apparent idealization of agrarian life in the proleptic layer of the novel, narration in *Awdat al-Ruh*, and indeed in *Zainab* as well, repeatedly articulates ambivalence towards, and at times disparagement of, the *fellah* (Mondal, 2003; Shalan, 2002). The protagonists in both novels, through whose eyes the world of the Egyptian village is focalized, are young middle-class men who observe this world from their privileged stance. Shalan (2002) examines how the opening passages of *Zainab* draw the reader into the story while implicitly offering him or her the narrator's outsider stance, effectively disrupting the reader's brief identification with a romanticized and seemingly timeless life. As for *Awdat al-Ruh*, Mondal (2003) observes how Muhsin's return to the village is problematized, again, by his family's wealth and his detachment from the community he glorifies. More so, when focalization turns briefly to *Mabruk*, the servant tending to the family's apartment in the city, his gradual upward mobility is visibly accompanied by a sense of class essentialism dictating that he will always be a peasant, as Mondal (2003) notes:

> This class essentialism may be generously read as an idealistic attack on the pretensions of the Egyptian elite, who are reminded of their *fellah* origins, but it is in fact combined with a contemptuous condescension towards the *fellah* that serves to keep the peasant in his place. We find, thus, a satirical rejection of the *fellah's* potentiality to acquire full political rights which bristles with patrician contempt… The rhetoric of national solidarity expressed in *Awdat al-Ruh* represents, therefore, nothing but a specious attempt to mask the *fellahin's* subjection by the very nationalism that speaks of their liberation. (pp. 181-183)

Similar to *Awdat al-Ruh,* the family is a central pillar of the narrative in *The Cairo Trilogy*, which is a family saga or generation's novel by design. The narrative follows the life of a stern uncompromising patriarch— Sayyid Ahmed Abdeljawwad— and his family members from 1917- 1944, through World War I, the Revolution of 1919, the exile and return of Saad Zaghloul, World War II and a massive crackdown on opposition (El Sadda, 2012). A turn towards urban Egypt is clear from the title, which is in keeping with the turn from the discourse of secular liberal territorial nationalism and the steadily urbanized world of the new *effendiyya* in the 30s, 40s, and 50s (discussed in Section 1.41.4). Narration remains pivotal, for as the nation's public events are weaved into the private lives of the Abdeljawwads, narration fluctuates systematically between an externalized narratorial mode in the first volume, an internal focalization perspective heavily dependent on free indirect discourse in the second, and back to a disembodied external point of view in the third. Mondal (2003) postulates that this intentional shift of narratorial point of view is a signpost for the national allegory in *The Cairo Trilogy,* wherein authority is reclaimed from the hegemonic pre-revolutionary order in *Bayn al-Qasrayn*, and instilled into the individual for the brief period following the Revolution of 1919 in *Qasr al-Shawq* before it is finally lost again in *al-Sukkariyya*. Far from uncontested, the authority of history is challenged in the narrative through an intricate process of time reversal, wherein certain parallelisms suggest a repetition of or a return to the past, an aesthetic pattern which Mahfouz skillfully employs to criticize the excessive Egyptian nationalist attachment to the past (Mondal, 2003).

Its artistic mastery notwithstanding, Mahfouz's trilogy was noted for being a “national allegory” by a number of critics (El Sadda, 2012, p. 77; Haydar & Beard, 1993, p. 6; Mondal, 2003, p. 200) particularly because its characterization and plot distills the

dominant national discourse of its time period. In this endeavor, the novel's protagonist— Kamal— emerges as a hero in a ruptured world, firmly opposed to his father's traditional patriarchal dogmatic worldview but unable to subscribe to the Europeanized modern elite worldview of his friend Husayn, given its glaring disdain for anticolonial national icons like Saad Zaghloul. Kamal's alienation, his estrangement, his inertia become the artistic expression of the crisis of his generation, caught between their certainty of the futility of traditional values in achieving progress and their inevitable self-loathing should they choose to emulate the modernity of their Western colonizers (El Sadda, 2012). Furthermore, Mahfouz's female characterization does much to further his national allegory and to distinguish his oeuvre. His careful depiction of Amina— Sayyid Abdeljawwad's wife and Kamal's mother— draws parallels with Egypt itself[21]: housebound, oppressed, and voiceless under Sayyid's strict patriarchal authority. Her own son's feelings towards her fluctuate between genuine devotion and noticeable embarrassment of her blunders and her anti-modern world view in an ambivalence reminiscent of *Awdat-al-Ruh's* depiction of rural Egypt (El Sadda, 2012). Mahfouz also writes prostitutes into his narrative worlds, twice breaking a taboo as he depicts them not as moral culprits but as individuals with freedom and independence (Cooke, 1994). The allegorical dimension, therefore, does not disturb the trilogy's realistic structure and its complex, dynamic and life-like characterization. Allegory is Mahfouz's way of reading reality (Milson, 1998); and the trilogy remains

[21] The common ground between gender and nationhood have been usually outlined by reference to constructions of masculinity (Nagel, 1998; Slootmaeckers, 2019). However, constructions of femininity pose an equally interesting point of reference to allegories in Egyptian verbal art, since nationalist rhetoric constantly reinforced this notion of Egyptians as a family and represented Egypt as a woman of kin –often a mother- whose honor had to be defended (Baron, 2005).

almost unanimously classified as a masterpiece of realist fiction (Allen, 1981; Mondal, 2003; Peled, 1983; Samarrai, 2010).

The transition from romanticism to realism in Egyptian fiction is best exemplified in Mahfouz's canon at large, with criticism of the Free Officers' Movement growing more discernible in his novels of the 1960s (Allen, 1981). However, social realism as a fictional genre is by no means limited to Mahfouz's literary output post-1952; it is a trend that manifests in the work of many of his contemporaries in so far as to be considered the one that exerted the most influence on the Egyptian novel in this period of social upheaval as well as in general (Hafez, 1976). The massive transformations which Egypt underwent in the wake of Nasser's ascent to power bred a cultural scene where hopeful creativity intertwined with fear, doubt, and a steadily growing disillusionment culminating with Egypt's humiliating defeat in the 1967 Naksa. As a result of strict censorship, fiction became a relatively safer space- by virtue of its symbolism- for the articulation of post-1952 and post- 1967 collective anxiety and trauma (Allen, 1981; Hafez, 1976; Mondal, 2003). For instance, Gamal Al Ghitani's *Al Zaini Barakat* (1971) uses a carefully constructed fictional world set in Ottoman Egypt as an allegory for Nasser's Egypt: a country which at both historical periods, according to Allen (1981), is coerced into submission to a corrupt self-serving establishment. Alienation is the hallmark of the characterization of this period's heroes or, more accurately, anti-heroes. Protagonists across the board[22] were variations of the outsider:

[22] This proposition is built on a survey of Egyptian fiction published in the 1960s examining the work of Naguib Mafouz alongside that of his contemporaries such as Fathi Ghanim; Yusuf Idris; Abd al-Rahman al-Sharqawi; Abbas Ahmad; and Saad Makkiwi, and new writers of the 1960s- whether or not prolifically published- such as Shawqi Abd al- Hakim; Mahmud Diab; Salih Mursi; Yunis al-Khadrawi; Fathi Salama, Atif Nassar; Abd al-Wahhab al-Aswani; Muhammad Yfisuf; Isma'il Wall al-Din; Makram Fahim; Abd al-Hakim Qasim; Abii-al-Ma'ati Abiu-al- Naja; Amin al-Ayyuti; Sulayman Fayyad; Sonallah Ibrahim; Sabri Musa;

estranged and defeated in a callous and grim world where they "lack the necessary power to dominate or comprehend reality" (Hafez, 1976, p. 80).

Sonallah Ibrahim is no exception, despite his more experimental literary style vis-à-vis mainstream literary production- a style described as an "autonomous anomaly within the Egyptian cultural field" (Mehrez, 2008, p. 76). Juxtaposed against Mahfouz's taboo female promiscuity, Ibrahim's *Tilk al-Raiha* (1966) [lit. *That Smell*] uses the taboo of impotent masculinity to underscore the frustration and defeat of his protagonist (El Sadda, 2012). Interestingly, the plight of the alienated anti-hero appears in this text too, though the way with which the dispassionate return of the protagonist- a released prisoner- to a hostile society is punctuated with constant intrusions from the secret police to create an air of "irreality" that is both sinister and fascinating (Allen, 1981, p. 37). His later works such as *Al-Lajna* (1981) [lit. *The Committee*], *Dhat* (1992) [lit. *Self*] and his more recent *Amrikanly* (2003) [lit *The American*], characteristically cross generic boundaries as they integrate into the fictional narrative excerpts from newspapers and historical records, summaries of articles and scholarly presentations, and at times even embed a play within the novel (El Sadda, 2012). *Al-Lajna*, in particular, has been described as Kafkaesque (Allen, 2001; Mehrez, 1994) as it combines elements of the grotesque with absurd actions and events recounted matter-of-factly (El Sadda, 2012).

Selim (2004) argues that while committed realism was the beginning of a literary praxis wherein fictional worlds became political spaces articulating contested social and ideological relationships, the subsequent shift in the 1960s and the 1970s towards what she terms *neo-realist* writing was not a fundamental break with committed realism

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'Inayat al-Zayyat; Rizq Ammar; Zaynab Sadiq; Samir Nada; Ali Shalash; Ghibriyal Wahba; Mahmud Awad Abd al- Al; Izzat al-Amir; Abd al-Fattah al-Jamal; and Ibrahim Abd al-Majid (Hafez, 1976).

(p.128). It reinvented narrative technique in various ways but it remained, like the committed realism of the 1950s, deeply entrenched within the politics of its social reality. Bringing together the observations presented in this discussion, this section concludes that narrative techniques which have lent themselves to the expression of national identity in post-revolutionary Egyptian texts before the Arab Spring include patterns of spatiality and temporality, narratorial mode and focalization, as well as overall fictional genre. These characteristics are the focus of the second set of research questions, and the framework and analytical tools used in their investigation are detailed in Section 3.2.2.

2.5 Review

Similar to other facets of identity, national identity is a collective ideal mediated by both human cognition, in the act of imagining and interpreting it, and language, in the act of representing it and shaping it. This may explain the direct impact which revolutions or massive social upheavals would have on national identity, being in of themselves a transformation of both consciousness and social order, as detailed in Section 1.1. Bourdieu (1977) uses the notion of habitus to conceptualize national identity and explain how the nation is deposited into the actions, habits, thoughts, and dispositions of various individual social agents. Alternatively, Anderson (2006) theorizes that national identity is encoded in print narratives, which makes the novel a distilled analogue image of nationhood. Using Bourdieu's analytical approach, this chapter argues that the experience of Tahrir constituted a shift of symbolic power from security institutions to civilian habitus as demonstrated by protestors' success in instigating Mubarak's step down from power. Tahrir's protests also restructured the field of power towards unity and solidarity between different groups of

civilian social agents, particularly when juxtaposed against class struggle in the decades leading to the revolution.

Moreover, the present chapter takes Anderson's assertions as the point of departure for its examination of the fictional world-building in Egyptian novels post the Revolution of 1919 and the Free Officers' Movement of 1952. Moving chronologically, Section 2.4 points out how secular liberal territorial nationalism of the 1920s found its expression in *Awdat al-Ruh's* choice of a rural setting, and how its ambivalence appeared in a narratorial mode which romanticized Egypt while simultaneously dealing its symbolic icon, the *fellah*, a discernible amount of condescension. Romanticism soon dissipated, as fiction published after 1952 was pervaded with a deep introspective self-critique. A committed trend of social realism found its mouthpiece in Mahfouz's *Cairo Trilogy* which used setting, time, and characterization to reimagine the ruptured world that bred it. As Nasser's regime unraveled, the Egyptian novel moved towards a shared focus on the anti-hero, alienated and estranged in a callous and, in some cases, absurd world.

3. A Stylistic Model for National Identity in Prose Fiction

3.0 Preview

Building on the two sets of research questions proposed in Section 1.2, corresponding each to one of the national identity conceptualizations outlined in Section 2.2, the present chapter expounds the analytical approach of the present study. It presents the linguistic frameworks from which the present study borrows its tools and how these can help address the research questions. The chapter, then, turns to a detailed account of the data selection process, augmenting the discussion in Section 1.61.6 with prospective novels that were excluded from the study's scope and the grounds on which this exclusion was decided.

3.1 Analytical Approach: Stylistics

Also termed literary linguistics, stylistics is “the integrated study of language and literature” (Gibbons & Whiteley, 2018, p. 3), created with the characteristic aim of accounting for literariness (Sotirova, 2016a). Since then, linguistic approaches to the study of literature grew steadily more popular over time due to their reliance on a rule-governed disciplinary nature and their emphasis on grounding the literariness of texts in the observable patterns of its linguistic medium (Simpson, 2004; Stockwell & Whiteley, 2014). In the eighties and the nineties, a number of seminal works (e.g., Leech & Short, 2007; Short, Culpeper, & Verdonk, 1998) helped develop stylistics as a discipline, broaden its interests and develop its analytical tools, paving the way for stylistics to subsume a growing number of approaches (Gibbons & Whiteley, 2018; Simpson, 2012) including but not limited to pedagogical stylistics (Short, 1996), feminist stylistics (Mills, 1995), corpus stylistics

(McIntyre & Walker, 2019; Semino & Short, 2004) and cognitive stylistics[23]. Stylistics, thus, became the default applied linguistic field for the analysis of literary discourse (Jeffries, 2007a; Toolan, 1997). Rather than being a unified discipline, it is seen as "a broad set of interrelated approaches united by the commitment to rigorous textual analysis" (Whiteley, 2010, pp. 3–4) or an interdisciplinary field that grew out of interdisciplinary influences and continues to draw interdisciplinary analytical tools from literary criticism, narratology, linguistics, psychology, cognitive science, social science and philosophy (Lambrou & Stockwell, 2007; Sotirova, 2016b; Stockwell & Whiteley, 2014b).

Stylistics espouses a method of textual interpretation where language features and linguistic patterns are of primary importance in leading the analyst to conclude why certain types of meaning are possible, where creativity in language use is systemically approached and accounted for, and where text analysis needs to be replicable, retrievable, and rigorous, (Gibbons & Whiteley, 2018; Simpson, 2004; Sotirova, 2016a). The methods used in stylistic analysis must, therefore, be sufficiently transparent for other stylisticians to verify or re-apply them, rely on explicit terms and criteria shared and agreed upon by other stylisticians, and draw on explicit analytical frameworks to avoid impressionism and ad hoc arguments (Simpson, 2004). Like most applied linguistic research frameworks, stylistics utilizes analytical tools provided by theoretical linguistics (Coulthard, 1985; Toolan, 2014) and draws insights from linguistic models spanning lexico-grammar, pragmatics, narratology,

[23] Also known as cognitive poetics, cognitive stylistics is a linguistic approach to the study of literature that grew out of research in cognitive science, cognitive linguistics and cognitive psychology and its premise is the existence of close ties between stylistic analysis and literary effects (Brône & Vandaele, 2009; Gavins & Steen, 2003; Gibbons & Whiteley, 2018; Harrison & Stockwell, 2013; Semino & Culpeper, 2002; Stockwell, 2005; Stockwell, 2002, 2009; West, 2016). Various areas of stylistic and narratological concern have been examined with cognitive stylistic tools, such as figure and ground (e.g., Stockwell, 2002); schemas (e.g. Stockwell, 2009); Cognitive Grammar (Giovanelli & Harrison, 2018; Giovanelli, Harrison, & Nuttall, 2020; Harrison, 2017; Harrison, Nuttall, Stockwell, & Yuan, 2014; Nuttall, 2018) and Text-World Theory (e.g. Gavins, 2001, 2005, 2007, 2012, 2013, 2016; Gavins & Lahey, 2016; Giovanelli, 2013; Lahey, 2006, 2007, 2004, 2005; Norledge, 2016, 2019, 2020; Werth, 1995, 1999; Whiteley, 2010, 2011, 2016)

and cognitive linguistics (Stockwell & Whiteley, 2014). The present study uses tools from Systemic Functional Grammar to analyze the representation of social agents in the selected texts— or the Bourdieuan conceptualization of national identity— and to answer the first set of research questions. For Anderson's conceptualization of national identity as narrative technique, Text World Theory is used to answer the second set of research questions and provide a rigorous and systematic description of the selected texts' patterns of spatiality, temporality, narration/focalization as well as how they combine together to realize a particular fictional narrative genre.

3.2 Analytical Frameworks

This section expounds the two linguistic frameworks selected for the present study. Systemic Functional Grammar (henceforth, SFG) is introduced first, then some of its specific components are detailed with reference to the first set of research questions. The section, then, turns to Text World Theory (henceforth, TWT) to explain its main tenets and how its range of tools can shed light on the construction of fictional worlds through narration/focalization, temporality and spatiality, and activation of readers' knowledge, all present in the second set of research questions (See Section 1.2).

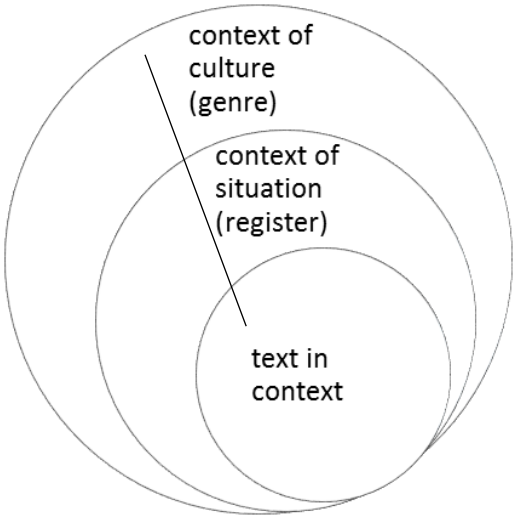
3.2.1 Systemic Functional Grammar: Uncovering Social Agents' Representation

Systemic functional grammar is a comprehensive linguistic theory developed over the past six decades, linking language and social context (Martin, 2011). The use of SFG as a stylistic tool was first modelled in a study by Halliday (1971), which examines how William Golding achieves the characterization of Neanderthal men in *The Inheritors*, and concludes, through a close examination of transitivity patterns, that Neanderthal men are portrayed as

ineffectual agents through lack of transitive clauses of action with human subjects. SFG poses as a powerful repository of tools for stylistics because it shares the latter's emphasis on choice as an underpinning principle by which language is organized as paradigmatic systems instantiated by syntagmatic processes (Halliday, 1994; Martin & Rose, 2008). *Stratification* is a basic principle in the description of language as a semiotic system within the theory of SFG. Martin and Rose (2008, p. 10) modelled text in context in Figure 2 below.

Figure 2

Stratification of Language in Social Context

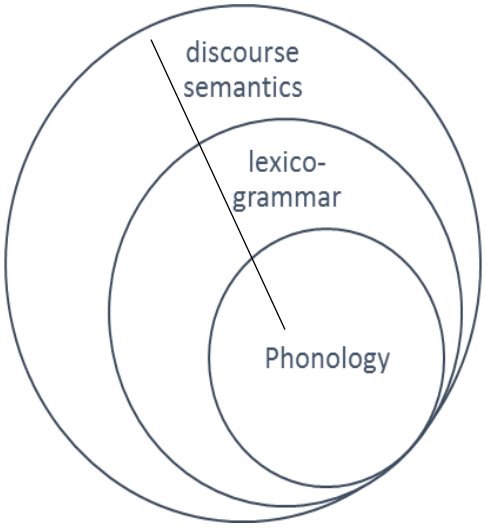


As a complex semiotic system, language in and of itself is composed of multiple levels, or *strata*, wherein the lowest layer of abstraction is that of phonology; the level at which phonological patterns are found. Above that level, phonological patterns are re-interpreted as grammar and lexis at the level of lexico-grammar and lexico-grammatical patterns are reinterpreted, in turn, at the next stratum as semantics or discourse semantics. Halliday (1994) holds that the latter is where the construction of grammatical units into discourse is

investigated (p.15). It is possible to conceive of discourse semantics as the highest stratum in textual systems, mediating between lexico-grammar, on the one hand, and contextual strata like register (context of situation) and genre (context of culture), on the other. Figure 3 below is adapted from Martin and Rose (2008, p. 29) and it showcases stratification within the semiotic system of language.

Figure 3

Sratification of Language



In addition to stratification, Halliday (1994) conceptualizes four different strands of meaning in the clause that he calls *metafunctions*, or "distinct kinds of meaning that are simultaneously embodied in the structure of the clause" (p.34). These include the textual, the interpersonal, the experiential, and the logical. The textual metafunction analyzes the clause into *Theme* and *Rheme* and examines the flow of information in the clause. The interpersonal metafunction provides tools to analyze the clause as an interactive event between a speaker, or writer, and audience (p. 68). The experiential metafunction is the clause's way of representing patterns of experience through the grammatical system of

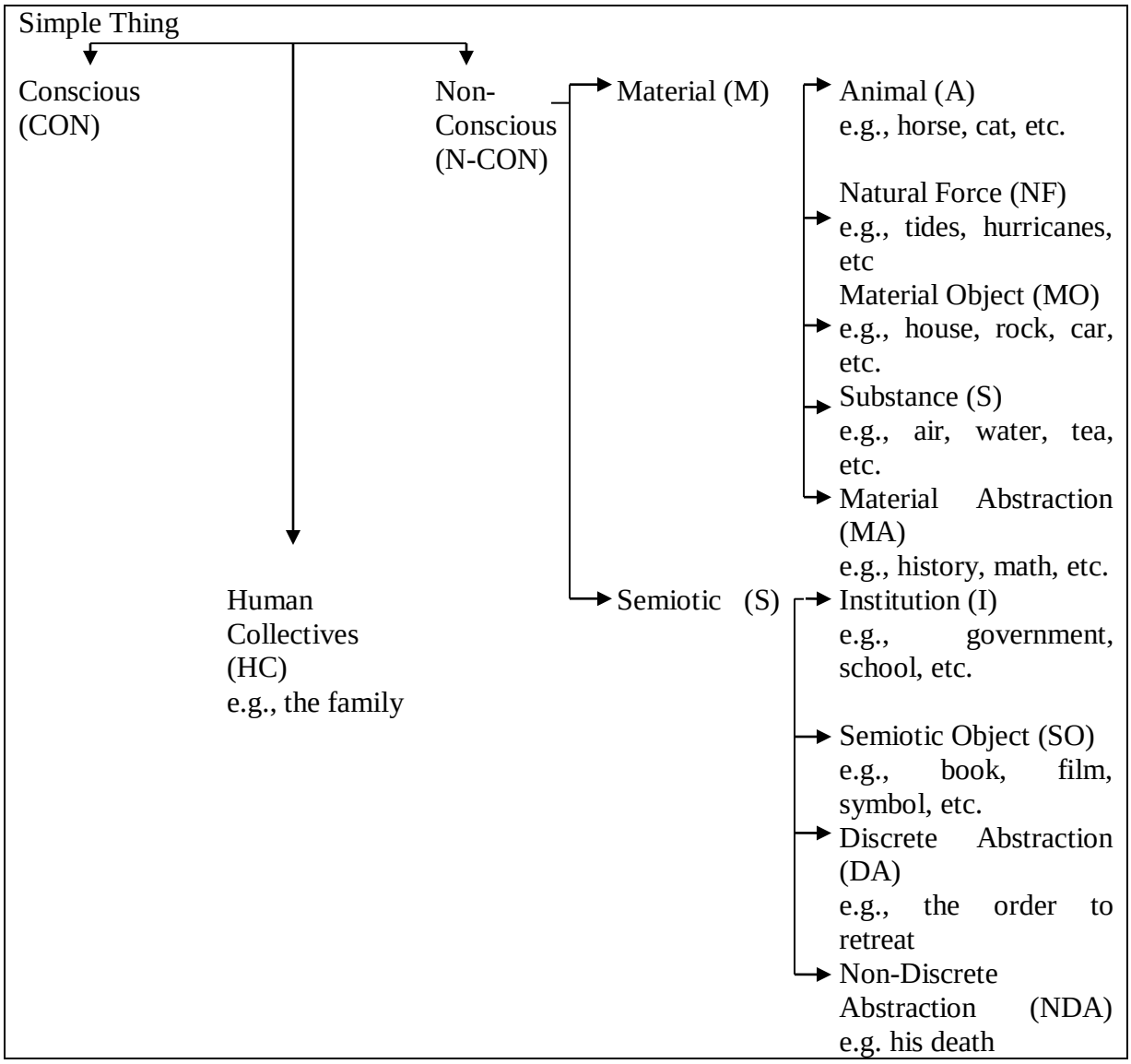
Transitivity. From this perspective, each clause is seen as a configuration of participants, usually realized by nominal groups, involved in processes, realized by verbal groups, under a set of circumstances, usually realized by adverbial groups (Halliday, 1994; Hopper & Thompson, 1980; Lin, 2016; Matthiessen, 1999). Finally, the logical metafunction explains clause relationships and the ways in which clauses can come together to form clause complexes.

Martin (1992) organizes discourse semantics around four major headings: *Negotiation*, an interpersonal system concerned with discourse as dialogue; *Identification*, a system concerned with tracking discourse participants; *Ideation*, which focuses on the content of discourse, what kind of activities are undertaken and how participants undertaking these activities are described and classified; and *Conjunction* which looks at inter-connections between activities- reformulating them, adding to them, sequencing them, explaining them and so on. These four headings have correlations with Halliday's (1994) clause metafunctions. For instance, negotiation in Martin's discourse semantics poses as a close counterpart of Halliday's clause-level interpersonal metafunction insofar as they both encode interactional meaning and the function of clauses as verbal exchanges between interlocutors in a spoken or written medium. Conjunction in discourse semantics is based on the logical metafunction on the clause-level, which constructs logical relations above, within, and below the clause level. Also, identification and ideation are realized in the experiential metafunction of the clause, which provides an insight into how the propositional meanings encoded in language are used to represent experience, in terms of who does what to whom and under what circumstances.

To answer the first set of research questions, the present study first adopts Martin's (1992) definition of the notion of Participant as "a person, place, or thing, abstract or concrete, capable of functioning as Agent or Medium in transitivity" (p. 129). Then, it applies a cognitive-driven taxonomy for SFG participants proposed by Halliday and Matthiessen (2006) to focus on conscious participants, or people, glossed in Figure 4 below.

Figure 4

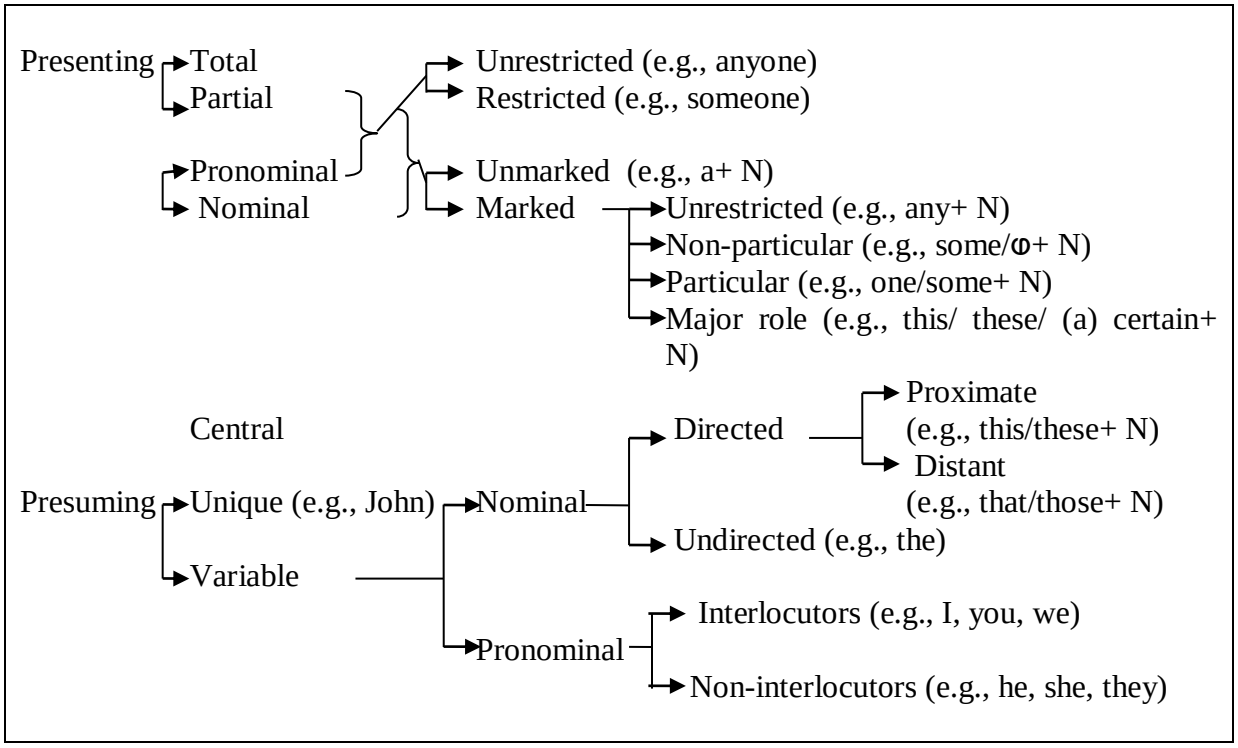
Cognitive Taxonomy of Clause-level Participation



Participants are, then, categorized into institutional representatives or civilians based on membership to state institutions with symbolic power such as the military and the police (see Section 2.3) or lack of membership thereof. Lexical markers of institutional identity may include nouns such as *officer*, *official*, *military man*/*policeman*; titles such as *colonel*, *major*, or the transliterated Arabic *basha*[24]. Markers of civilian identities, by contrast, and their centrality in discourse can be fully accounted for using the discourse semantic system of identification. Multiple networks of identification choices are demonstrated in Figure 5 below, adapted from Martin (1992).

Figure 5

Reference as Semantic Choice



[24] *Basha* is adapted from the Turkish *Pasha*- a higher rank in the Ottoman Empire reserved for generals, statesmen and top officials. In colloquial Egyptian Arabic, the term is similarly used to refer to top officials and more commonly police officers, though in an unofficial capacity

Martin (1992) lists the features of central participants in a given discourse as the high likelihood to feature as theme, the high likelihood to feature as Medium or Agent rather than circumstance, and the high likelihood to provide a referent for a phoric item (p.107). He defines a reference chain as consisting of two items: at its simplest, one presuming and one presumed (p.140). Presumed items are often first mentions of participants, realized through nominal groups. Presuming items are phoric items retrieving presumed participants. Unmarked nominal realizations *a* and */ʌsm/* are used when a writer/speaker does not wish to comment on the centrality of the participant being introduced. When they do, deictics of marked reference are scaled from *unrestricted* to *major role* along the following cline:

Least Central	He asked any guy he met there	
↕	He asked some guy he met there	
	He asked one guy he met there	
Most Central	He asked this guy he met there	(Martin, 1992, p. 108)

Moving from identification to ideation, Halliday's (1994) classification of process types is invaluable in accounting for civilians' power as construed by their agency in encounters with institutional representatives because the Bourdieuan conceptualization of national identity as various habitus embodied by social agents highlights structured propensities to think, feel as well as act in determinate ways (Wacquant, 2004). Bourdieu's notion of habitus embodied in social agents emphasizes knowledge and classificatory schemes as it simultaneously asserts their manifestation in behavior and interaction: what Bourdieu refers to as *social practice* (Jenkins, 1992, p. 76). Social practice is also emphasized in identity studies, wherein identities are seen as being manifested by both deliberate and habitual action (Bucholtz & Hall, 2010) or “indexed ways of behaving” (Joseph, 2016, pp 19-20).

Discourse participants are defined by reference to their position as Agents or Mediums of a given grammatical process, establishing a fundamental connection between the identity of discourse participants as established by referential choices and the functional roles they assume by participating in different process types. Table 1 below[25] glosses process types, their category meaning, and key participants.

Table 1

Transitivity Process Types and Key Participants

Process type	Category meaning	Key Participants
Material action event	Processes construing the outer world of action.	Actor, Goal
Verbal	Processes construing saying	Sayer, Target
Behavioral	Processes construing physiological or psychological behavior.	Behaver
Existential	Processing construing being as simple existence.	Existent
Mental 'perception' 'affection' 'cognition' 'desideration'	Processes construing the inner world of cognition, perception, emotion, and desideration.	Senser, Phenomenon
Relational 'attribution' 'identification'	Processes construing being, wherein a participant is related to an identity or a description.	Carrier, Attribute Identified, Identifier; Token, Value

Material processes form the largest category in transitivity, with multiple distinctions outlined within it. One distinction is between intentional and involuntary material processes, wherein the former imparts intention onto the participant, while the latter present the Actor often like a Goal (Thompson, 2014). A far more useful distinction to the aims of the present study is the one between material processes with Goals, henceforth referred to as material

[25] Short definitions of process types are adapted from (Butt, Fahey, Feez, Spinks, & Yallop, 2000).

directional processes, and those without, henceforth referred to as material non-directional processes (Halliday & Matthiessen, 2006; Thompson, 2014). The directionality of material processes can shed light not only on whether or not, and how often, the agency of a conscious Actor exerts influence on their surroundings, but also on whether conscious discourse participants are positioned as Patients of other Actors' agency, suggesting a gradual cline of intentionality and control encoded by multiple configurations of material processes, Actors and Goals.

Building on Halliday's (1971) analysis of William Golding's *The Inheritors*, a number of subsequent stylistic studies have reinforced that certain transitivity patterns are instrumental in encoding "a combination of activity and helplessness" (Halliday, 1971, p. 350). For instance, Kennedy (1991) observes a tendency in Joseph Conrad's *The Secret Agent* (1907) for material processes to be presented in intransitive clauses featuring an Actor participant, but no Goal. Concurrently, the study outlines how other transitivity choices obscure agency by avoiding explicit reference to discourse participants as Agents, and instead casting inanimate objects or body parts in the Actor role or using the passive voice. Ultimately, these patterns of agency create the impression that characters are "not fully in control of the situation", "unaware of their actions", or "detached" from them (p. 88-89). Similarly, Simpson (1993) and Nuttall (2018) underpin transitivity configurations instantiating the helplessness of a drowning man and the limited cognitive awareness of the living dead in *I Am Legend* (1954). Research in critical discourse analysis confirms that transitivity choices are central to the manipulation or reduction of power and moral responsibility of individuals (Jeffries, 2007b; Simpson, 1993; Trew, 1979; Van Dijk, 2008; Wilson, 2001). To the same effect, stylistic suppression of agency and power in characterization relies significantly on

transitivity patterns such as non-directional material processes (Kies, 1992; Martínez, 2002), as well as multiple configurations of Actor/Goal role such as passives (i.e., – Actor, + Goal); or metonymic/meronymic Actors (- Conscious Actor, ± Goal), diminishing the power, intentionality or control of Agents (Burton, 1991; Fowler, 1977, 1996; Gibbons & Whiteley, 2018; Hoover, 2004; Leech & Short, 2007; Nuttall, 2019; Simpson, 2004; Simpson & Canning, 2014)

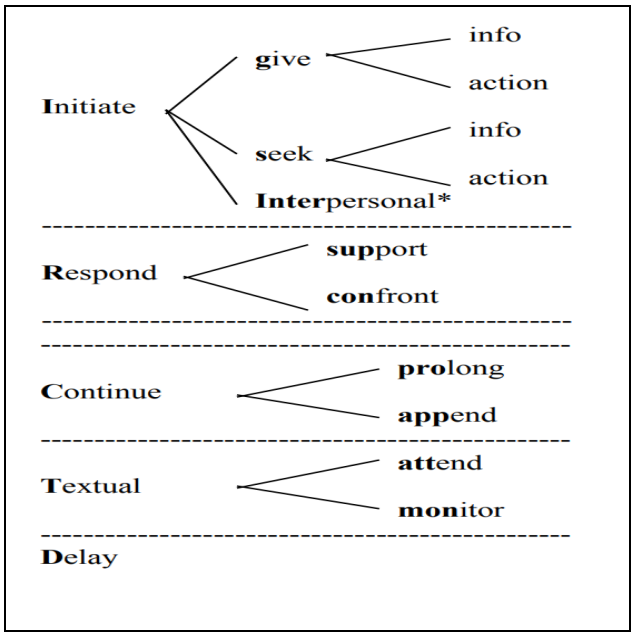
While particularly instrumental in representing social agents in terms of power (and lack of it thereof), different ideational configurations of conscious Actors and conscious Goals can simultaneously shed light on the linguistic positioning of social agents in relation to one another. For instance, material directional processes construing violence (e.g., *kill*, *murder*, and *stab*) represent conscious Agents in confrontation with one another. The construal of discourse participants' positioning is also frequent in identification choices. For example, terms of address and pronominal inclusion/exclusion are valuable points of reference in constructing institutional/non-institutional identities as well as indexing in-grouping and out-grouping (Adetunji, 2006; Norrby, Wide, Nilsson, & Lindström, 2018). Furthermore, positioning is encoded through configurations of choices in the linguistic system of negotiation, choices described previously in this section as the performance of belonging through "indexed ways of speaking" (Joseph, 2016, pp. 19–20), and in Section 2.2 of this thesis as 'interactional processes' that- along with deliberate and habitual action- constitute and represent identity (Bucholtz & Hall, 2010). Martin (1992) builds on the grammatical system of MOOD proposed in Halliday (1976, 1985, 1994) to develop a systemic functional resource for negotiating meaning in dialogue. Halliday (1984, 1985, 1994) puts forth a basic Mood system to describe the interpersonal metafunction of clause structure, wherein

grammatical structures instantiate *giving* (declarative) and *demanding* (interrogative) with regards to *information* (indicative) and *goods and services* (imperative). Martin (1992) refines this system by adding the distinction between *initiating* and *responding* (p. 35), a distinction which further illuminates the power and positionality of interlocutors with reference to their turn-taking patterns and the sequence of their discourse moves.

To account for the negotiation of power and positionality in dialogue, the present study employs a speech move analysis framework proposed by Troyer (2008) for discourse and dialogue structure. It combines Halliday's functional approach to conversational interaction and Martin's (1992) categories of initiating and responding with traditional conversation analysis (Eggins & Slade, 1997). As opposed to the intricate system networks of speech functions outlined in Martin's (1992) negotiation component, this framework captures the fundamental discursive functions of clauses in interaction within a descriptive apparatus that is primarily oriented towards interactional performances of support and confrontation between literary characters. This orientation ties directly with Bourdieu's conceptualization of positioning in fields of practice (see Sections 2.2). It also resonates with the discussion of protest-time unity between civilians during protest time (see Section 2.2). The basic schematic of this framework consists of a few functional choices of *Initiating* moves that can be followed by either a *Continuing* move by the same or next speaker, or a next speaker's *Response* to an initial move. All responses can be placed into one of two groups: supporting or confronting, as demonstrated in Figure 6 below.

Figure 6

Dialogue Structure Schematic



Troyer (2008) defines the moves in the schematic above as follows:

- Initiating Moves (I) aim to give or seek information or action or express an interpersonal relationship.
- Responses (R) can be identified as either supporting (sup) or confronting (con)—including interpersonal moves and non-verbal moves such as laughter or silence.
- Continuations (Cont) are moves that extend, enhance, or elaborate a speaker's own previous move. Continuations have no informational value, but they prolong or maintain a turn.
- Textual/Turn Management Moves: are organizing devices that signal the onset or the maintenance of a speaker's turn but have no information value of their own.

- The Delay (D) is generally a silence that precedes a move. Despite being non-verbal, it makes a functional contribution to the ongoing discourse.

The framework identifies three types of non-verbal action: one offers functional contributions to a dialogue while the others provide accompanying or contextual detail. Non-verbal action that contributes a functional move to the discourse is coded and counted as any other move but labeled NV rather than DS/IS/NRSA (direct speech, indirect speech, narrative report of speech act, respectively). Analysis follows table form in Table 2 below

Table 2

Coding Tabulation for Discourse Moves

T/M	Speaker	Text	SR	Discourse Function

Note. T/M = Turn and Move; SR = method of Speech Representation I = Initiate; R = Respond; Cont = Continue; TM = Turn Management

3.2.2 Text World Theory: Uncovering the Construction of Fictional Worlds

With SFG as the framework proposed for examining the representation of social agents (Bourdieu's conceptualization of national identity) in the selected novels, Anderson's conceptualization of national identity as constituted by narrative technique is examined in the present thesis using Text World Theory. TWT is often classified under the umbrella

term of worlds theories[26] together with a number of theories which contextualize language within an extra-linguistic realm that controls text production and comprehension (Whiteley, 2010). The term worlds theories brings to mind Culler's (1999) assertions that the particular nature of the world of the novel, the narrative point of view, and the construction of the reader are theorized as aspects articulating national identity in narrative texts. Among world theories, storyworld theory [27]may seem particularly suited for the task, given its essential preoccupation with narrative discourse and its emphasis on a narrative's capacity for transporting readers from their here and now, otherwise referred to as the 'world-creating' power of narrative (Herman, 2002, p. 14). However, Herman's theory does not offer analytical procedures that are linguistically focused, or rigorous and replicable means for understanding the readerly experience of literary fiction (Whiteley, 2010). By contrast, TWT – and indeed cognitive stylistics at large– have established tools for examining narrative point of view, text-world building, and its effects on the reader, and are therefore highly compatible with the second set of research questions (see Section 1.2), as I detail below.

TWT is a cognitive linguistic model devised by Paul Werth in the late 1980s and early 1990s. Fundamentally a discourse framework, TWT accounts for the cognitive processes behind the production and interpretation of all forms of discourse (Gavins, 2007; Werth, 1999; Whiteley, 2010). Since Werth's untimely death, the theory has undergone a number of augmentations and developments and has been applied to a plethora of text types including

[26] For a detailed comparison between TWT and related theories such as Possible World theory, mental models, mental space theory, conceptual integration theory, conceptual metaphor theory, blending theory and storyworld theory, see Whiteley (2010).

[27] Story world theory is a framework from cognitive narratology developed in (Herman, 2002, 2003a, 2003b, 2005, 2009). It draws on cognitive psychology and linguistics, and uses the term storyworld to refer to mental representations constructed by reader to process narrative discourse. (Whiteley, 2010).

poetry (Gavins & Stockwell, 2012; Giovanelli, 2013; Lahey, 2005, 2006, 2007); instructional texts (Gavins, 2007); multimodal texts (Gibbons, 2008); political discourse (Chilton, 2004; Gavins, 2007); oral narrative (Van Der Bom, 2015) and fiction (Gavins, 2001, 2013; Norledge, 2016, 2019, 2020; Whiteley, 2010, 2011, 2016). Pairing an examination of readers' mental representations with a rigorous and detailed linguistic analysis, TWT is able to track the effects of linguistic cues upon readers (Whiteley, 2010, 2011, 2016) while remaining one of the most text-driven frameworks within cognitive stylistics (Gavins & Stockwell, 2012; Stockwell, 2010).

The main tenet of TWT is that two conditions underlie the use of language: the occurrence of language within a situational context and the joint construction between the producer(s) and the recipient(s) of a conceptual domain of understanding language (Werth, 1999, p. 17). The terms which Werth (1999) uses to designate these two are the *discourse-world* and *text-world* respectively. Thus, TWT separates every discourse into distinct conceptual levels: the first, *the discourse-world*, contains the knowledge structures activated through language, while the second is where mental representations, or *text-worlds*, are constructed via language (Gavins, 2007) The discourse-world is the situational context of language, which must have at least two or more *discourse participants* engaged in a language event (Werth, 1999, p. 83). The discourse-world is the 'here and now' of those participants encompassing the objects or things which they are able to perceive within face-to-face communication (Werth, 1995, pp. 49–50). Most written discourse, however, is split in that participants occupy different spatio-temporal points (Werth, 1995, pp. 54–55). Gavins (2007) proposes that participants of split discourse construct a recreation of a face-to-face communicative situation at the text-world level, thus making the narrator in prose fiction texts a 'substitute

co-participant' in the discourse (p.129). Along with the discourse participants, the discourse-world also includes each participant's linguistic, experiential, cultural, linguistic and perceptual knowledge[28] (Gavins, 2007, pp. 21–24). It is the text produced in the discourse-world that determines which areas of our vast store of knowledge and experience are needed in order to process and understand the discourse at hand, in what has come to be known as 'text-drivenness' (Gavins, 2007, p. 29). This dynamic process of negotiation between the discourse participants is located in a material and pragmatic context that is highly culturally determined (Gavins, 2016, p. 446).

Werth (1999) defines text-worlds as 'the situation depicted by the discourse' or the 'story' which is the subject of the discourse (p. 87). They are the mental representations which participants form in order to comprehend the linguistic part of the discourse, and are structurally equivalent to the discourse-world as they can be equally rich in detail (Whiteley, 2010). Gavins (2007) recognizes text-world building as a process involving the setting of spatio-temporal boundaries within which characters – or *enactors*[29] in TWT terminology– propel action. Building blocks used to construct spatio-temporal boundaries of texts in our minds are known as *world-building elements*. These are a range of deictic terms locating the enactors in a particular place, real or imagined, novel or familiar. Spatial boundaries are set through locatives (e.g., in London, upstream, home), spatial adverbs (e.g., here, there, far away), and demonstratives (e.g., these, those, that). By the same token, temporal boundaries of a text-world are created using locatives (e.g., in ancient times, two days ago, in the near future), temporal adverbs (e.g., yesterday, tomorrow, today), and variations in tense and

[28] Gavins (2007) describes experiential knowledge as participants' experiences of day-to-day living, and cultural knowledge as participants' experiences of everyday practices and traditions that are commonplace and acceptable in a given community (p. 21-24)

[29] Sentient entities at the text-world level are identified as 'characters' in Werth's (1999) version of the theory, and as 'enactors' in Gavins (2007).

aspect. In addition to spatial and temporal boundaries, world-building elements introduce objects and enactors, which sometimes realize a discourse-participant in a different spatial/temporal frame than the here and now (Gavins, 2007, pp. 35–52; Werth, 1999, pp. 180–190). As such, text-worlds can be represented by a diagram such as the following:

Figure 7

Text-World Diagram

Text-World
Time (T): Location (L): Objects (O) : Enactors (E):

Text-worlds constantly evolve, advancing through multiple types of action. Gavins (2007) posits the term *function-advancing propositions* to describe the actions or the processes in the foreground of the text-world which propel a discourse forward (Gavins, 2007, p. 56). Function-advancing propositions draw on SFG and include material, mental, existential, verbal, and behavioral processes (Halliday, 1994). The function which is advanced within a text-world is one of a number of discursive functions that Werth (1999) lists, including plot-advancing (in narrative), scene-advancing or person advancing (in descriptive texts), or goal-advancing (in instructional texts). Text-worlds change, too, as new worlds emerge from a matrix world which Werth (1999) calls *sub-worlds*. These are "worlds which originate from within text-worlds and represent some kind of perceived shift away from the parameters of the matrix world from which they emerge" (Whiteley, 2010, p. 37). Elements

like modality, hypotheticality, negation, focalization, and spatio-temporal shifts in the text are cues for the creation of sub-worlds.

Several notable modifications were proposed to this aspect of the theory by Gavins (2001, 2005, 2007, 2013), who uses the term *world-switch* (W-S) or *modal-world* in lieu of sub-world. Firstly, the loss of the suffix *sub-* follows from Gavins' observations that sub-worlds can in fact be the dominant worlds in the process of conceptualizing discourse. Secondly, Gavins (2001, 2005) reformulates Werth's attitudinal and epistemic sub-worlds into the three main categories of deontic, boulomaic, and epistemic modal-worlds, following Simpson's (1993) classification of modality. Simpson's (1993) model assigns boulomaic modality to the expression of wishes/desires of the speaker/writer, and deontic modality to the expression of obligation. Epistemic modality is created by a speaker's confidence (or lack of confidence thereof) in the truth of a proposition, and it is the largest class of modal-worlds due to its close connection with "the expression of personal knowledge and belief" (Gavins, 2007, p. 118). Conditionals, free indirect discourse, and focalization create epistemic modal-worlds (Gavins, 2001, 2007; Lahey, 2005; Whiteley, 2010). The term world-switch, on the other hand, is reserved for changes in the spatial and/or temporal deictic parameters of the matrix world such as those caused by flashbacks, or direct speech (Gavins, 2007; Whiteley, 2010).

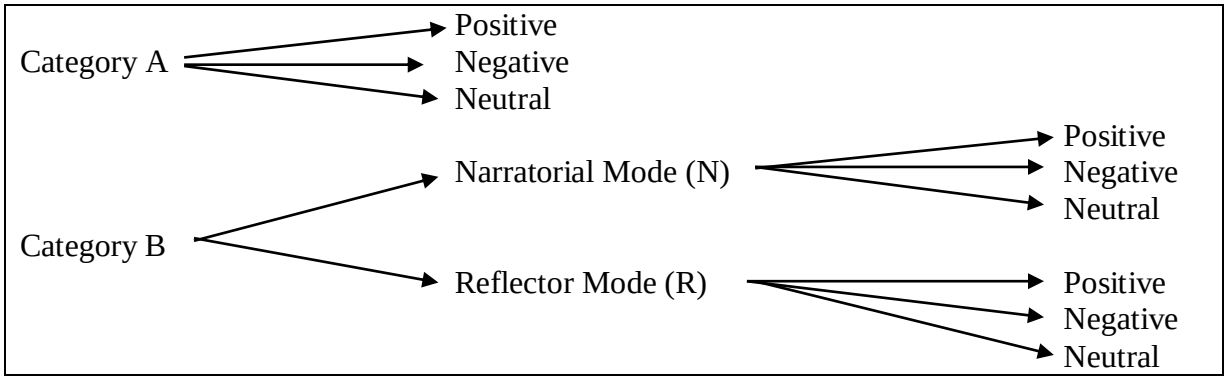
Both discourse-world participants and text-world enactors create world-switches and modal-worlds, but with varying levels of accessibility due to ontological differences between participants and enactors. Discourse participants are real people in real situations operating with an expectation of truth and cooperation from their co-participants. Participant-accessible worlds, then, are those whose contents' truth value can be assessed by discourse-

world participants. By contrast, enactors are textual entities that belong to an ontologically distinct domain from that of the discourse-world, and the worlds they create are enactor-accessible whose reliability may not be assessable by discourse participants (Gavins, 2007; Gavins & Lahey, 2016). The manipulation of accessibility in literary fiction is not uncommon and is present in such literary techniques as narrative unreliability (Gavins, 2007, 2013). Notably, the fact that both ontological levels are included in TWT makes it ideal for analyzing readerly experience alongside the worlds of the fictional text, whether deictic or modal-worlds.

TWT draws on Simpson's (1993) model of modality in the classification of modal-worlds into boulomaic, deontic and epistemic (Gavins, 2001, 2005, 2007). The same model integrates homodiegetic narration – or Category (A) narration- and two types of heterodiegetic narration- or Category (B) narration. Category (B) narration either situates the narrative point of view outside the consciousness of text-world enactors, making it a narratorial perspective (B(N)), or is mediated by the thoughts of an enactor/reflector (B(R)). Simpson (1993) distinguishes between three types of shading, each associated with one of the types of modality listed above. Positive shading has deontic and boulomaic systems foregrounded while the foregrounding of epistemic modality creates negative shading and unmodalised propositions create neutral shading. The interface between the three types of modality and the three narratorial modes is demonstrated in Figure 8 below.

Figure 8

Simpson's (1993) Model of Point of View in Fiction



Gavins (2001, 2012, 2013) integrates the previous model into TWT and uses distinctions of shading to account for the effects of absurdist fiction. In addition, she uses the distinction between the different types of narration in discussions of text-world accessibility to outline narrative (un)reliability. This enhances TWT's capacity for a rigorous description of point of view in fiction and contributes to a body of cognitive stylistic research that examines literary prototypes (e.g., science fiction in Stockwell, 2000; surrealism in Stockwell, 2012; Canadian lyrical poetry in Lahey, 2005, 2006; horror fiction in Stewart-Shaw, 2017, 2019; and dystopia in Norledge, 2016, 2019, 2020).

Drawing on previous constructions of national identity in Egyptian fiction (see Section 2.4), TWT also has the potential to track spatiotemporal parameters of text-worlds and is therefore fully equipped to examine patterns of spatiality and temporality in the selected texts. In attempting to address questions of textual emphasis, Gavins (2013) draws on another theory in cognitive poetics, namely Stockwell's (2009) textual attractors. Stockwell (2009) provides a number of factors that operate as textual attractors, drawing greater reader attention than others. Some of those relate to the physical attributes of a textual entity, like

brightness (light and vivid colors), fullness (density, intensity or richness), height (objects or entities above others or higher than perceiver), noisiness, largeness, and aesthetic distance from the norm (e.g., beautiful or ugly entities, dangerous or alien entities). Some of those relate to the identity, identification, and agency patterns of textual entities. For instance, human enactors have higher empathetic recognizability than animals, who in turn have more than objects. Entities with definite identification (e.g., the man) receive more attention than specific indefinite entities (e.g., a certain man), who in turn receive more than non-specific indefinite entities (e.g., a man). Entities with topicality (i.e., in subject position), agency (i.e., engaged in action, especially action construing violence, passion, willfulness, motivation or strength), and activeness (noun phrases in active position) are also typical textual attractors. Finally, newness, or the current present moment of reading, commands more of the reader's attention than the previous moment. As such, the world-building elements whose change motivates a world-switch capture the readers' focus and remain at the forefront of the narrative. Combining textual attractors has the potential to foreground a particular aspect of world-building, such as space, time, or enactors.

Finally, the activation of historical/cultural knowledge through textual cues is addressed through the discourse-world component of TWT. As mentioned before, the discourse-world includes the participants as well as their linguistic, experiential, cultural, linguistic, and perceptual knowledge. The conceptual structures that discourse participants use to organize and process knowledge are referred to by a number of terms: mental/ cognitive models, (conceptual) frames, mental spaces, scripts, and schema. Stylistic research, particularly within the growing field of cognitive poetics, has made extensive use of Schema Theory (Cook, 1994; Culpeper, 2001; Jeffries & McIntyre, 2010; Semino, 1997; Stockwell, 2003;

Stockwell, 2002), and indeed even TWT draws on Schema Theory to account for discourse-world knowledge. Schemas are large knowledge structures that supply information about an individuals' generic understanding of a certain phenomenon. They incorporate scripts, which are temporally ordered sequences of events likely to occur in a given situation. Together, they create idealized cognitive models (ICMs), which are the conceptual representation of experience, and are idealized because they are formed based on various related experiences (Gibbons & Whiteley, 2018). Schema theory postulates that humans process information by comparing it with pre-existing knowledge stores of stereotyped sequences of actions and events (i.e., scripts) which are constructed in the mind due to repeated experience with familiar situations (Gavins, 2010; 2007). Scripts, thus, inform our expectations of communication across different situations, domains, and modalities.

TWT makes extensive use of the notions of schema and script especially in accounting for the effect of literary prototypes on readers (Gavins, 2013). New experiences are processed and evaluated by comparison with ICMs, wherein the unknown/unfamiliar/abstract (the target domain) is compared with something better known/ more familiar or concrete (the source domain). This process is known as *mapping* as humans map their physical experience onto unfamiliar situations and concepts (Gavins, 2007). Here is where the discourse-world and the text-world converge in the mind of the reader. In addition to possible disruptions of the ontological distinction between the text-world and the discourse-world caused by direct second-person address (Gibbons, 2014; Gibbons & Whiteley, n.d.) or unreliable narration (Gavins, 2013), Lahey (2019) argues that text-world building relies on a *feedback loop*, wherein the information readers obtain and the patterns they deduce from text-world building of previously read parts of a given text become a part of their discourse-world

knowledge and are applied to the construction of subsequent text-worlds, which in turn supply new information to readers' minds and their discourse-world experience of reading. Alternatively, Gibbons (2016a) expounds the notion of a *re-presentation world*, which occurs when the discourse-world is re-presented as a text-world (p.75). The different cognitive processes that apply to discourse-world schema during reading are identified by Stockwell (2002) as follows:

- Knowledge restructuring – the creation of new schemas based on old templates.
- Schema preservation–where incoming facts fit existing schematic knowledge and have been encountered previously.
- Schema reinforcement – where incoming facts are new but strengthen and confirm schematic knowledge.
- Schema accretion – where new facts are added to an existing schema, enlarging its scope and explanatory range.
- Schema disruption–where conceptual deviance offers a potential challenge.
- Schema refreshment–where a schema is revised and its membership elements and relations are recast (tuning, defamiliarization in literature) (pp 79-80)

The allegorical potential of literary works may in part be due to the ability of these texts to restructure schemas by activating pre-existing schemas which they then artistically reinforce, accrete or disrupt. The oscillation of knowledge between the text-world and the discourse-world underlies a reader's interpretation of a text, as well as his/her emotional experience of it. Quite distinct from its use in SFG, Stockwell (2010) uses the term *texture* to delineate both the linguistic patterns of a text and its emotional effect on the reader, or as he defines it as: “the combined experiential quality of the reader’s feelings occasioned by

the patterning in the text itself"; or "the integrated quality of what it feels like to read a particular text" (p. 420).

3.3 Data Selection Process

The first step in data collection was a preliminary online search on notable literary works published after 2011, consulting sources such as the *New York Times* and the Middle East Institute as well as *ArabLit Quarterly*, an online blog on Arabic literature in English (https://arablit.org/), and *The Global Literature in Libraries Initiative* (https://glli-us.org/) for translated works of post-Arab Spring fiction (see Section 1.61.6). The search generated a repository of all works of Arabic fiction published after the Arab Spring which had available English translations as illustrated by Table 3 below.

Table 3

Primary Repository of Novels for the Study

Transliterated Arabic Title	Translation Title	Author (nationality)	Date[30]
1. Frankestein Fi Baghdad	*Frankenstein in Baghdad*	Ahmed Saadawi (Iraqi)	2013
2. El Talyaani	*The Italian*	Shukri al Mabkhut (Tunisian)	2014
3. La Sakakeen Fi Matabekh Hathihi Al Madeena	*No Knives in the Kitchens of this City*	Khalid Khalifa (Syrian)	2013
4. Nessa' Karantina	*Women of Karantina*	Nael Eltoukhy (Egyptian)	2013
5. Otared	*Otared*[31]	Mohammad Rabei (Egyptian)	2014
6. Al Taboor	*The Queue*	Basma Abdel Aziz (Egyptian)	2013

[30] Dates listed here are publication dates for the Arabic original texts.
[31] Unlike the rest of rest of the novels put together in this list, *Otared's* title was not translated but transliterated because it is the last name of the central character in narrative AD 2025. *Otared* is the Arabic name for the planet Mercury.

The next step was to refine the above repository. First, authorship was limited by nationality to Egyptian writers in line with the present study's interest in Egyptian national identity in particular. This led to the exclusion of the first 3 novels on the list above. Critical acclaim was a further decisive factor, causing the exclusion of the 4th novel from the present study's data set. Critical merit was found important due to the present study's previous discussion of national identity in post-revolutionary Egyptian fiction, which prioritizes works of notable critical significance to the canon of Egyptian fiction such as *The Cairo Trilogy* and *Awdat-al Ruh.* Unlike previous works of Egyptian fiction, fictional novels published after the Arab Spring have not been circulating for long enough to harness similar popularity to Mahfouz's work or demonstrate a notable contribution to the canon of Egyptian fiction yet. Literature prizes were, thus, used as the best available criteria to attest to the quality of the novels selected for this study and to ensure their relative comparability with seminal works like the ones detailed in Section 2.4. Thus, I resorted to websites of international literature prizes, namely the International Prize for Arabic Fiction, PEN America Literary Awards and English PEN to verify the critical merit of the last two novels on the list above. *Otared* was shortlisted for the International Prize for Arabic Fiction (IPAF), while *The Queue* won the English PEN Translation Award. Admittedly, the latter is a prize for distinguished translations of literary texts, carrying more evidence as to the superior skill of the translator than critical value of the original text. However, when supplemented with an array of local and international reviews, all offering tribute to the novel and praising it as a milestone of post-Arab Spring literature, the argument for including this particular novel in this study became more compelling.

Reviews applauding *The Queue* appeared in local publications such as *masralarabia* and *alyoumalsabei* (Fathi, 2016; Al Sharif, 2016). Mulberry films acquired the rights to transform it into a cinematic production (Qualey, 2016c) and the author Basma Abdel Aziz was named as one of Foreign Policy Magazine's top 100 Global Thinkers of 2016 for "Telling an Orwellian tale" ("The Leading Global Thinkers," 2016). Alaa Al Deeb, Egyptian novelist, translator, and winner of the 2001 Egyptian Supreme Council of Culture Appreciation Award, describes *The Queue* as:

> an important novel… [in which] the history of the last three years transforms into questions and issues haunting the mind and soul [of a reader]. Everything features in The Queue: the Revolution, the Square, the events are words that exist but are not articulated". (Al Deeb, 2013)

Moreover, he describes the writer as "definitely one of the new Egyptian generation that is fighting tooth and nail to create a new wonderful Egypt"(Al Deeb, 2013). Cairo University's Arabic literature professor Abdelmoneim Taleema praised the novel in a book signing held by the publishing house of the novel, *Dar El Tanweer*, on the 28th of February 2013 (cited in Hesham, 2013), and distinguished author Sonallah Ibrahim wrote: "Her [Abdel Aziz's] writing represents literature of the post-January revolution, which opened the door for tackling topics that had not been acceptable or available, like oppression by society or the regime" (cited in Hendawi, 2016).

International reviews commending *The Queue* include newspapers in the USA and Canada such as *The New York Times* (Alter, 2016b); and *Toronto Globe and Mail* (Malla, 2016); online magazines/journals dedicated to cultural and political topics such as *The New Inquiry* (Jacquette, Qualey, & Bady, 2016); media organizations like the *NPR* (Hoffert, 2016), and

several leading cultural projects, literary non-profit organizations and literary English-language blogs such as *Qantara Project* (Qualey, 2016a), *Music and Literature* (Machado, 2016), *BookRiot* (Spaeth, 2016) and *Arablit.org* (Qualey, 2016b). The other novel included in this study, *Otared*, similarly earned recommendations in international reviews in *The New York Times* (Alter, 2016a); *The National* (Qualey, 2016d), as well as blogs and culture websites (Qualey, 2014; M. Saleh, 2016). In addition, the two authors conducted interviews on the selected works, where Mohamed Rabei was interviewed by the Egyptian newspaper *Al-Akhbar* (Rabie, 2016b), and Basma Abdel Aziz by *Los Angeles Review of Books* (Abdel Aziz, 2016b).

Another appeal of this dataset is based on the variation between its composite texts. In terms of publication date, the two novels assume different points on the post-January Revolution continuum (i.e., 2013 and 2014), which provides an opportunity to investigate this study's questions with an eye on the potential influence of time progression on the encoding of national identity into the texts' representation of social agents and fictional world-building. The authors and translators of the novels comprise women as well as men equally. The authors' backgrounds and ideological concerns are also different. Basma Abdel Aziz, for instance, authored a number of non-fiction publications before and after the revolution[32], and acknowledges the influence that her profession in psychiatry exercised on her writing, particularly her close work between 2002 and 2012 with victims of state violence in Al Nadeem Centre for Rehabilitation of Victims of Violence. Rabei, on the other hand, is known solely for his fictional literary works. His first novel *Kawkab Anbar* [lit. Anbar

[32] Abdel Aziz's non-fiction works include *Eghra al Sulta al Mutlaqa* [lit. The Temptation of Absolute Power] published in 2009; *Ma Wara al Taatheb: al Gawanib al Nafsiyya w al Syasiyya* [lit. Beyond Torture: The Psychological and Political Perspectives] published in 2011; *Thakerat al Qahr* [lit. The Memory of Oppression] published in 2014 and *Satwat al Nas* [lit. The Power of the Text] published in 2016.

Planet] was published in 2010 and reaped the Sawiris Cultural Award in 2012. It was followed by *Aam Al Taneen* [lit. Year of the Dragon] in 2012 and ultimately *Otared* in 2014, which was featured in the IPAF longlist. This diversity in authorship adds depth to the dataset and promises different perspectives on post-January Revolution Egypt which, when compared to one another, have the potential to provide comprehensive answers for my research questions.

The same diversity extends to the translators. Elisabeth Jacquette is an instructor at Hunter College who holds the position of Executive Director of the American Literary Translators Association (Qualey, 2018). Robert Moger is a translator of contemporary Arabic prose and poetry, currently living in Cape Town, South Africa. He produced many translations prior to Mohammad's Rabie's *Otared* (2016a), including Hamdi Abu Gollayel's (2009) *A Dog with No Tail*, and Ahmed Mourad's (2011) *Vertigo* ("Robin Moger Wins 2017 Saif Ghobash Banipal Prize for Arabic Literary Translation," 2018). His work in literary translation preceded Jacquette's not only in publication but also in critical recognition. He was one of a team of translators for *Diaries of an Unfinished Revolution: The Voices from Tunis to Damascus* (2013) which won the 2013 English PEN Award for outstanding writing in translation ("English PEN Awards for Writing in Translation 2013 Announced," 2012). Equally, Jacquette's translation of *The Queue* by Basma Abdel Aziz (2016a) earned her exceptional critical acclaim, despite being her debut translation project. It received the English PEN translation Award in 2014, in addition to being shortlisted for the Translator's Association First Translation Prize (2017), and longlisted for the Best Translated Book Award (Jacquette, 2018). The two translators remain prominent members of the literary translation community, particularly with reference to contemporary Arabic prose and post-

Arab Spring literature. Jacquette served as a judge for the PEN Translation Prize in 2017, and published her latest literary translation of *The Apartment in Bab El Louq* by Donia Maher (2017) in the same year (Qualey, 2018). Moger was recently awarded the 2017 Saif Ghobash Banipal Prize for Arabic Literary Translation for his work on Egyptian novelist Yasser Abdel Hafez's (2017) *The Book of Safety* (Moger, 2018).

Both Jacquette and Moger share a distinct detachment from the current publishing scene in the selection of their translation projects. In an interview with the Center of the Art of Translation (2018), Jacquette reports having worked almost exclusively on projects of her own choosing, mostly those which resonated with her in terms of style, storytelling, or interrogation of reality. She also reports being well aware of the gender disparity in translated literature and deliberately aiming to shift that disparity with her translation choices (Jacquette, 2016; Jacquette, 2018). Similarly, Robert Moger highlights some of the drawbacks of publishing houses' selection process of books for translation in an interview with The National, Arts, and Culture (2018). He describes it as 'problematic' how Western publishers offer prize winning Arabic books to translators who might not share the same enthusiasm for their content. Moger's selections are juxtaposed in contrast to that trend as being solely based on his enjoyment of the original book. Given a prolonged contact with the culture over their residency period in Egypt, it is reasonable to argue that both translators are considerably more informed about the overall context of contemporary Arabic literature than the average Western reader. This further suggests that their selections of *The Queue* and *Otared* for translation could lend additional credence to the critical value of the two novels, aside from the awards that these works received or were nominated for (Moger, 2018).

3.4 Review

After positioning the researcher in relation to her subject of study, this chapter details a set of procedures that guided the choice of *The Queue* and *Otared* as the dataset of the present study. Parallel to the two conceptualizations of national identity discussed in Section 2.2 and detailed in Sections 2.3 and 2.3, two sets of research questions are proposed and two stylistic frameworks are selected accordingly to apply to the selected texts. The first, SFG, examines national identity in the texts according to Bourdieu's (1977) notion of embodied habitus, wherein identity is constructed through the practices of social agents, whether habitual, deliberate, or interactional. SFG provides tools to classify different types of clause-level action that sentient beings engage in, 2.4 as well as referential choices that determine their centrality in a given discourse. Bourdieu's notions of symbolic power and positioning in fields of practice are instrumental in understanding Egyptian national identity during protest time, and the use of SFG reveals civilians' power and their positioning opposite institutional representatives in the texts through an analysis of their transitivity and referential patterns, pronominal inclusion/exclusion and discourse moves. The second, TWT, investigates Anderson's (2006) conceptualization of national identity as being constituted in fiction by narrative techniques such as point of view, the particular nature of the world of the novel, and the construction of the reader. TWT's range of resources addresses spatiality and temporality in narrative texts. It incorporates Simpson's (1993) model of narrative point of view in its modality component, uses Stockwell's (2009) textual attractors to outline which elements of world-building are emphasized, has been applied repeatedly to numerous prototypical literary genres, and emphasizes the readerly experience of texts through its discourse-world component. Taken together, SFG and TWT present a

consolidated linguistic approach to the examination of national identity in fiction with tools that can analyze both the representation of social agents (i.e., Bourdieu's conceptualization) and the narrative techniques that construct the novels' particular fictional worlds (i.e., Anderson's conceptualization).

4. Ineffectual and Polarized: Civilian Social Agents' Representation in *The Queue*

4.0 Preview

This chapter presents findings of the systemic functional analysis of selected passages from *The Queue*. The analysis builds on Bourdieu's conceptualization of national identity (introduced in Section 2.2). More specifically, it examines how the identities of civilians and institutional representatives are constructed through the discourse semantics of identification, and how their power and positioning are indexed by patterns of ideation and negotiation. The findings address the first set of research questions, which are:

i- How are the identities of individual civilian social agents marked by linguistic referential choices?

ii- How far do civilian social agents exhibit power or earn recognition in their interactions with institutional representatives and one another?

iii- How are civilian social agents represented as positioning themselves in their interactions with institutional representatives and one another?

Section 4.1 provides a broad overview of the organization of the text. Following that, Section 4.2 explores the power and recognition of civilians in relation to that of institutional representatives, and Section 4.3 expounds their positioning in relation to other civilian social agents. Findings are reviewed in Section 4.4.

4.1 Passage Selection

The Queue is set in an unidentified Middle Eastern country, where an authoritarian body of governance called *The Gate* seizes power in the wake of an unsuccessful wave of protests. The Gate uses violence against protestors in subsequent clashes with security forces known

as *The Disgraceful Events.* Apart from its use of propaganda and surveillance tactics to eradicate dissent, The Gate also forces citizens to obtain permissions for basic rights as its doors remain firmly shut. The queue of citizens seeking permissions for their needs grows longer, including Um Mabrouk, who seeks a *Treatment Permit* for her sick daughter; Ines, who queues for a *Certificate of True Citizenship* to return to her job as a teacher; Shalaby, who is determined to obtain a *Special Pension Permit* for his deceased cousin; and Yehia, who needs an *Authorization for the Removal of Bullets* to qualify for a surgical intervention that is necessary to save his life.

The Queue is composed of 6 parts, labelled by ascending numbers in all caps (e.g., ONE, TWO, etc.) and varying widely in length and number of subsumed chapters. The recurrence of a number of clause-level participants across all parts confirms that the text is meant as one coherent narrative. The use of sequential numbers in labeling the parts simultaneously suggests a linear event order between the parts as it deliberately withholds any cues on text-internal deviations in setting, time frame, and/or narratorial voice that may otherwise accompany the transition from one part to another. The total number of chapters in *The Queue* amounts to 33. Unlike parts, chapters have titles that reference conscious participants (e.g., Ines, Shalaby, Um Mabrouk, Sabah, Mrs. Alfat), places or paths (e.g., The Queue[33], The Gate of Maladies, The Way to the Coffee shop, Zephyr Hospital), or narrative events (e.g., The Cell Network Drops, The Second Disgraceful events, The Gate's Announcement, The Boycott Campaign).

[33] Capitalized here to match how it appears in the chapter title, the present study otherwise uses *The Queue* to refer to the novel as a whole and *the queue* to refer to that space in the novel where civilians stand in line to obtain approvals from *The Gate* for their various requests.

The novel was closely examined to address the first set of research questions listed above and 8 passages were selected to illustrate the findings. The passages range in length between 129 and 498 words, guided by the application of cognitive taxonomy of clause-level participants (Halliday and Matthiessen, 2006) detailed in Section 3.2.1, and the subsequent proposed classification of discourse participants into civilians and institutional representatives. Half of the selected passages (4 passages) feature civilian social agents in encounters with institutional representatives to examine the power civilians exercise with institutional representatives. The other half (4 passages) depict civilian social agents with one another, to investigate how they position themselves in terms of support or confrontation in relation to other civilians. Each passage shows a civilian response, varied between compliance and defiance with institutional representatives, and between solidarity and confrontation with other civilians.

The total word count of selected passages adds up to approximately 5.3% of the total word count of the novel. However, the patterns they illustrate are visible across the whole novel. To boost the representativeness of the passages, they were selected from the longest parts of the novel (THREE, FIVE, FOUR, and SIX respectively); and the number of selected passages from each part decreases in proportion with the part's length/total word count, with 4 passages from part THREE, 2 passages from part FIVE, and 1 passage from parts FOUR and SIX as Table 4 demonstrates:

Table 4

Distribution of Selected Extracts from *The Queue*

Part	Chapters	Word Count Per Chapter	Passages Selected	Word Count Per Passage
Part ONE	1. Document No. 1	2,108	-	-
	2. The Queue	1,963	-	-
	3. Um Mabrouk	1,850	-	-
Part TWO	1. Document No. 2	500	-	-
	2. The Way to Amani	3,385	-	-
Part THREE	1. Document No. 3	1,741	1	429
	2. The Cell Network Drops	1,186	1	418
	3. The Night of June 18	1,125	-	-
	4. Sabah	2,638	-	-
	5. The Gate of Maladies	2,589	1	498
	6. Shalaby	2,188	-	-
	7. Cell Service	1,660	1	129
	8. The Second Disgraceful Events	3,316	-	-
	9. Mrs. Alfat	1,554	-	-
Part FOUR	1. Document No. 4	594	-	-
	2. The Way to the coffee Shop	1,234	1	197
	3. The Gate's Announcement	3,239	-	-
	4. The Boycott Campaign	3,398	-	-
	5. The High Sheikh	1,237	-	-
Part FIVE	1. Document No. 5	665	-	-
	2. Zephyr Hospital	2,381	-	-
	3. Nothing	2,580	1	493
	4. The Office	710	-	-
	5. Ines	3,654	1	179
	6. The Visit	1,870	-	-
	7. The Newspaper	1,314	-	-
	8. The Lesson	1,426	-	-
Part SIX	1. Document No.6	1,920	-	-
	2. Annex 1	596	-	-
	3. The Nightmare	647	-	-
	4. Winter	669	-	-
	5. The Booth	1,067	1	316
	6. Tarek's Proposal	1,192	-	-
Total		50,325	8	2,649

4.2 Representing Symbolic Power: Civilians with Institutional Representatives

4.2.1 Extract (1): Tarek's Compliance with the Military Doctor

This extract illustrates civilian compliance in an interaction initiated by an institutional representative. The institutional representative emerges as an authority figure through the interaction, directing and controlling the civilian's behavior. The civilian, on the other hand, delivers supporting responses and secures none from his interlocutor, leaving him with little power and recognition in the interaction.

Tarek is the first clause participant to appear in the narrative. He is introduced as a physician pondering his encounter with a legally and morally problematic medical case. His patient, *Yehya Gad el Rab Saeed*, seeks the removal of a bullet from his pelvis– an endeavor further complicated by the authorities' actively obscuring evidence of the patient's injury (i.e., his X-ray) to delay or withhold his treatment. In this extract (See Appendix I Extract 1), Tarek recalls his meeting with an official government representative in regard to his patient's case. The extract spans 52 finite clauses. Only seven have non-conscious participants, and 45 are distributed among three conscious participants. While one clause has *she* in Medium position, anaphorically retrieving the head nurse, *Tarek* and *a military doctor* appear in the majority of finite clauses with conscious participants (18 and 24 clauses respectively). Process participation patterns reveal a higher frequency of occurrence for material processes, followed by verbal processes as illustrated by Table 5 below.

Table 5

Process Participation in Extract (1)

PT*	A Doctor in military uniform	No	Tarek	No
Material	A doctor in military uniform appeared And requested to meet him The man refused to take a seat He was waiting which the man shook coldly The doctor produced the type of ID then opened his briefcase and produced an order He stood up impatiently The doctor grasped the handle Wrenched the door open And snatched the file from her And shut the door again He took a seat in Tarek's leather chair The man took everything	15	Tarek left the file and folder and went to sit in the chair he took it out of the file began to read and reached the end and approached to find a doctor and extended his hand Tarek stood there He'd been standing	9
Verbal	And turned down the cordial offers Inquired about Yehya's X-ray The man firmly declined these too And asked Tarek The man hadn't actually asked He hadn't phrased things in a way The doctor told her to leave	7	Tarek was summoned Tarek invited him into his office Tarek asked Tarek called the head nurse and told her to bring Y.S's file	5
Men	if he would like some juice	1	He remembered everything Tarek realized that	2
Rel.	-	0	who remained where Tarek kept silent	2
Beh	and then nodded	1	-	0
	Total	24	Total	18

(Abdel Aziz, 2016a, pp. 42–43)

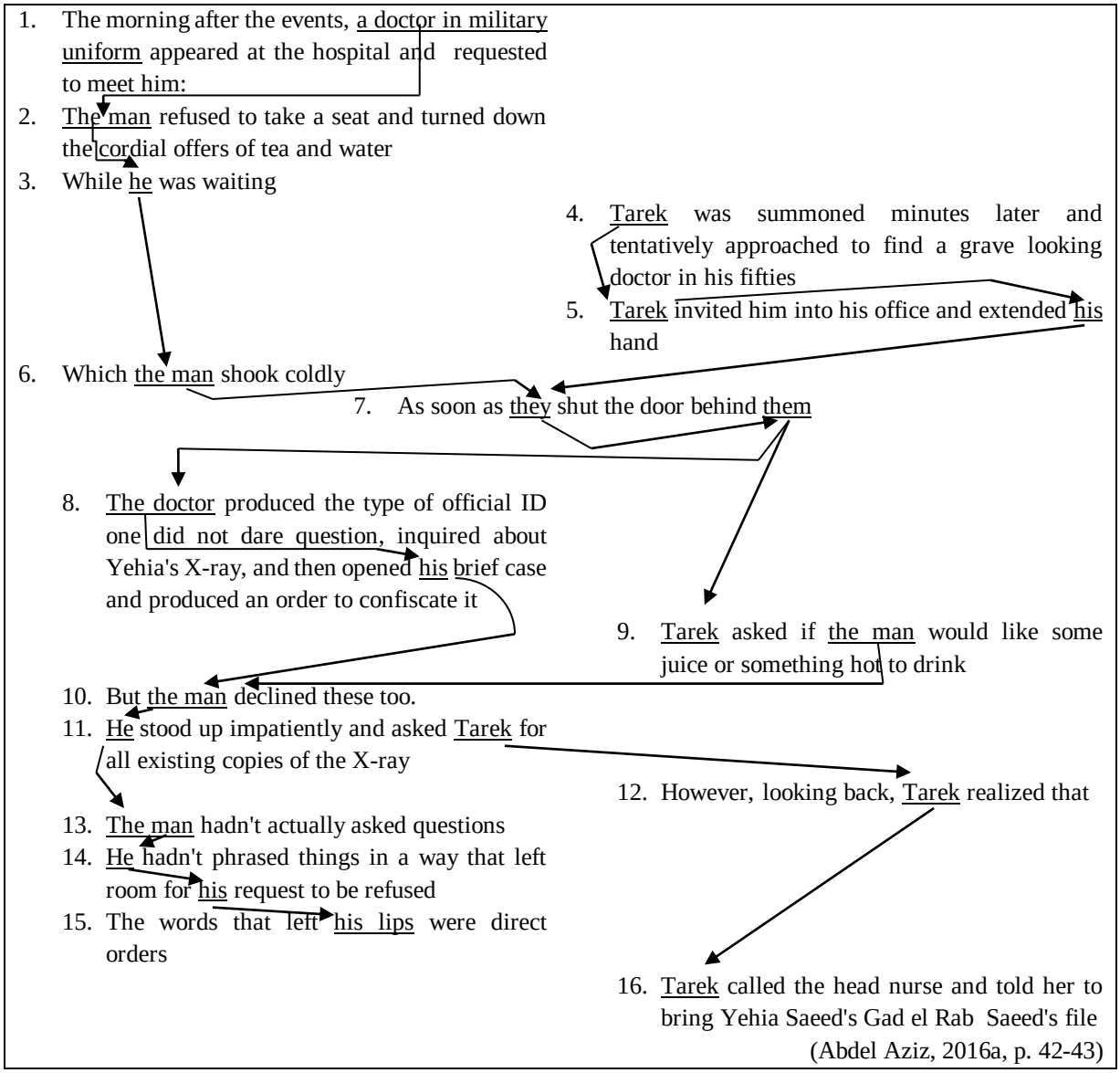
*Note: PT is used as an abbreviation for Process Type.

Expectedly, the longest reference chains in this passage retrieve the two participants *Tarek* and *a doctor in military uniform* using pronominal reference for both, unique reference for the former and undirected nominal reference (e.g., the doctor, the man) for the latter. Tarek is introduced in the narrative as a physician by profession; however, reference chains

retrieving him repeatedly employ unique reference with no professional title. This choice presents him primarily as a civilian. It also highlights his role's relative centrality in the narrative, especially in comparison with his co-participant in this extract, whose first mention uses unmarked nominal reference. Each chain runs until interrupted by the other, in a pattern that suggests interactional turn-taking as per Figure 9.

Figure 9

Reference Chains and Turn-Taking in Extract (1)



Process participation, thus far, suggests demonstrable agency of both participants in material and verbal action, though agency remains relatively higher for the institutional representative in the extract than the civilian doctor. However, without a proper understanding of the function which utterances perform within the extract's dialogue, much of the negotiation of power and/or solidarity between the two participants may not be adequately accounted for. Hence, drawing on Troyer's (2008) model of dialogue and discourse structure, the table below breaks down the interaction into a series of turns and moves, specifying the mode of speech representation and the discourse function of each.

Table 6

Move Analysis of Extract (1)

T/M	Speaker	Text	SR	Discourse Function
1a	A doctor in military uniform	[The morning after the Events, a doctor in military uniform appeared at the hospital] and requested to meet him: him, Dr. Tarek Fahmy	IS	I: seek action: direct
1b	……	The man refused to take a seat	IS	R: con: decline
1c	……	and turned down the cordial offers of tea or water [while he was waiting]	IS	R: con: decline
2a	Tarek	Tarek was summoned minutes later	IS	R: sup: comply
2b	……..	and tentatively approached to find a grave-looking doctor in his fifties	NV	Cont: R: sup: comply
2c	.....	Tarek invited him into his office	IS	I: seek action: invite
2d	……..	and extended his hand,	NV	I: interpersonal: greet
3a	A doctor in military uniform	which the man shook coldly.	NV	R: sup: accept
4a	A doctor in military uniform + Tarek	As soon as they shut the door behind them,	NV	Cont: R: sup: accept
5a	A doctor in military uniform	the doctor produced the type of official ID that one didn't dare question,	NV	I: give info: claim
5b	……..	inquired about Yehya's X-ray,	IS	I: seek info: inquire
5c	……..	[and then opened his briefcase] and produced an order to confiscate it.	NV	I: give info: claim
6a	Tarek	Tarek asked if he would like some juice or something hot to drink,	IS	I: give action: offer
7a	A doctor in military	but the man firmly declined these, too.	IS	R: con: decline

	uniform			
7b	……	He stood up impatiently	NV	Cont: R: con: decline
7c	……	and asked Tarek for all existing copies of the X-ray [However, looking back, Tarek realized that the man hadn't actually asked questions. He hadn't phrased things in a way that left room for his request to be refused. The words that left his lips were direct orders]	IS	I: seek action: direct
8a	Tarek	Tarek called the head nurse	IS	R: sup: comply I: seek action: direct
8b	……..	and told her to bring Yehya Gad el-Rab Saeed's file at once.	IS	Cont: R: sup: comply Cont: I: seek action: direct
9a	The nurse	The moment she knocked,	NV	R: sup: comply
10a	A doctor in military uniform	the doctor grasped the handle,	NV	R: con: infringe
10b	……...	wrenched the door open,	NV	Cont: R: con: infringe
10c	……..	and snatched the file from her.	NV	Cont: R: con: infringe
11a	Tarek	Tarek stood there,	NV	R: sup: allow
11b	……	where it [his empty hand] remained suspended in the air for several seconds.	NV	R: sup: allow
12a	A Doctor in military uniform	The doctor told her to leave and not to disturb them, [and shut the door again]	IS	I: seek action: direct
12b	……	In a leisurely way, he took a seat in Tarek's leather chair,	NV	R: con: infringe
13a	Tarek	Who [Tarek] remained where he'd been standing in front of the door.	NV	R: sup: allow
14a	A Doctor in military uniform	The man took everything out of the file	NV	I: give action: gain possession
14b	……..	and then nodded, satisfied.	NV	R: sup: approve
14c	…….	He carefully removed the X-ray with a single word	NV	Cont: I: give action: gain possession
14d	……..	—"Excellent"— [and then left the room]	DS	Cont: R: sup: approve
15a	Tarek	Tarek kept silent [until the man had left]		Delay

(Abdel Aziz, 2016a, pp. 42–43)

The institutional representative in the extract exceeds the civilian not only in the number of conversation turns (eight and seven respectively) but also in the number of moves per turn. The doctor in military uniform initiates seven moves: three to seek action (direct), two to

give info (claim), one to seek info (inquire) and one to give action (gain possession). Tarek initiates five moves, but one is an interpersonal move of greeting to which his co-participant acquiesces *coldly*, and one to give action (i.e., offer) that is declined. Three of his initiating moves seek action, and all three have supporting responses as well. However, only one of these is targeted at the institutional representative, and it is an invitation. The other two are directives but they are targeted at the nurse. The doctor in military uniform, therefore, not only generates more instances of compliance from Tarek (seven supporting responses) but also does so through issuing directives or infringing on Tarek's space.

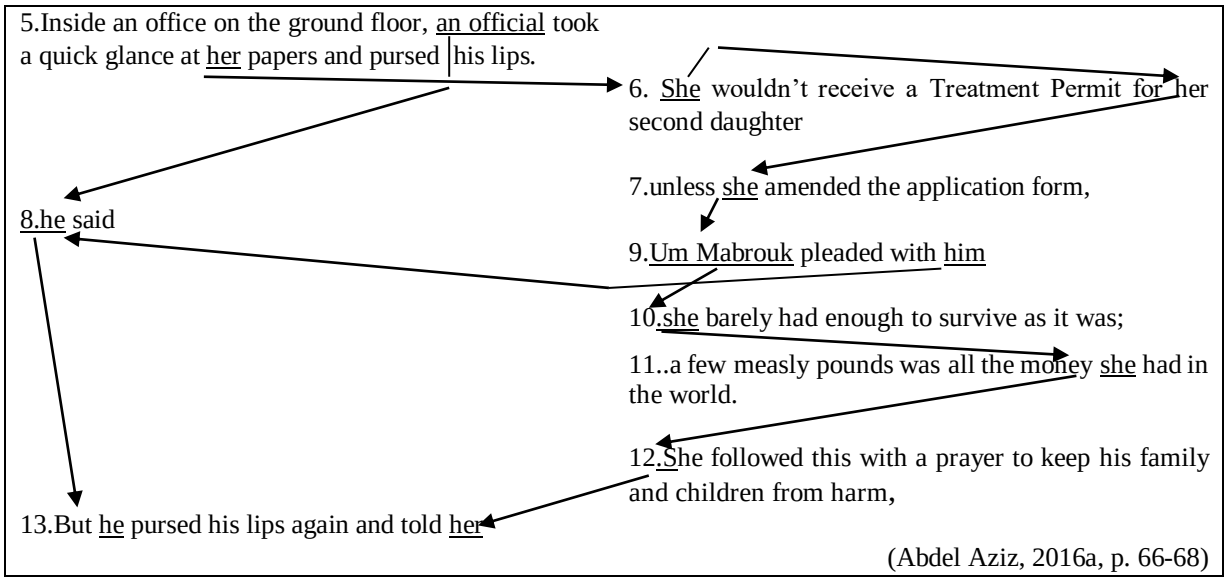
Tarek, on the other hand, succeeds only twice in securing a supporting response from the doctor in military uniform through an invitation, an initiating move that suggests as much politeness as the greeting and the offer he extends to the same interlocutor. When he exercises power, Tarek does so with the nurse through directives with which she complies. The extent of power which the doctor in military uniform exercises over Tarek, on the other hand, shows in the absence of interpersonal initiating moves, and thus his refraining from seeking solidarity with his interlocutor. More so, it shows in the number of confronting responses, which he exclusively makes in the passage. The doctor in military uniform makes eight confronting responses, four to decline offers and four to infringe on his interlocutor. Infringement here manifests through non-verbal behavior implying ownership and control over space despite being a guest/visitor, such as *grasped the handle*, *wrenched the door open*, *snatched the file*, and *took a seat* (Abdel Aziz, 2016a, pp. 42–43). By contrast, Tarek, who is the host and in whose office the interaction is taking place, does not object to the infringement or assume to correct it. Tarek's compliance facilitates the transfer of the X-ray— the only official evidence of Yehia's gun wound— to the doctor in military uniform.

4.2.2 Extract (2): Um Mabrouk's Compliance in the Gate of Maladies

This extract continues the pattern of civilian compliance introduced in the previous extract, despite the civilian having equal process participation as her interlocutor. Here, *Um Mabrouk* seeks government assistance to obtain treatment for her second daughter's congenital heart condition after having lost her first daughter to the same disease, only to be told to go to the queue (see Appendix II Extract 2). The extract covers 58 finite clauses, with one interrogative tag and 57 declarative clauses. Out of these, only 11 have non-conscious participants, while 46 are distributed between *Um Mabrouk* (29 clauses), *an official* (15 clauses), *the girl* (one clause), and *the doctors* (one clause). The two participants with the highest process participation rate are *Um Mabrouk*, a civilian domestic worker, and *an official*, an institutional representative advising her on how to proceed with her request for medical services. Similar to the previous extract, reference chains retrieving the two participants employ pronominal reference for both, but unique reference occurs only with the civilian, while the institutional representative is presented by unmarked nominal reference. Once again, with some occasional crossovers, each reference chain that shows one participant in Agent position runs for a number of clauses until interrupted by another showing the other participant in Agent position. The pattern, especially given repeated verbal processes, suggests dialogue interaction as demonstrated below:

Figure 10

Reference Chains and Turn-Taking in Extract (2)



(Abdel Aziz, 2016a, p. 66-68)

Process count confirms the interactional nature of the extract. More than half the processes in which the institutional representative is Agent are verbal (nine processes), followed by a tie between material and behavioral processes (three each). For the civilian, half the processes she engages in are material (16), followed by a smaller number of mental (five), verbal (three), and relational processes (three). Thus, her verbal contribution to the interaction is demonstrably less than her interlocutor, a proposition further asserted by the move analysis below:

Table 7

Move Analysis of Extract (2)

TM	Speaker	Text	SR	Discourse Function
1a	Um Mabrouk	[Um Mabrouk didn't waste any time: she confirmed that the Gate of Maladies still stood where she remembered it to be] and then headed there, following the hospital director's instructions.	NV	I: seek action: request R: sup: comply
2a	An official	Inside an office on the ground floor, an official took a quick glance at her papers	NV	R: sup: examine
2b	…….	and pursed his lips.	NV	R: con: disapprove

2c	…….	She wouldn't receive a Treatment Permit for her second daughter	IS	R: con: decline
2d	……	unless she amended the application form, he said, and her first daughter's death certificate as well.	IS	I: seek action: direct
3a	Um Mabrouk	Um Mabrouk pleaded with him	IS	I: seek action: plead
3b	……..	opening her wallet to show she barely had enough to survive as it was;	NV	I: give info: claim
3c	……..	a few measly pounds was all the money she had in the world.		Cont: I: give info: claim
3d	……..	She followed this with a prayer to keep his family and children from harm,	IS	I: seek action: plead
3e	……..	making sure then to reveal the fifty-pound note she'd brought hoping it would satisfy him.	NV	I: seek action: bribe
4a	An official	But he pursed his lips again	NV	R: con: disapprove
4b	……..	and told her that the cause of death written on her daughter's death certificate was *inappropriate*.	IS	Cont: R: con: disapprove
4c	……..	The girl died because her time was up, he said;	IS	I: give info: claim
4d	……	she couldn't expect doctors to alter fate.	IS	Cont: I: give info: claim
4e	……..	Even if medicine could perform miracles, the doctors couldn't have extended her daughter's life, not even by a moment.	IS	Cont: I: give info: claim
4f	…….	"You *do* believe in God, don't you, *ya Hagga*?" he asked.	DS	I: seek info: inquire
5a	Um Mabrouk	She said nothing,		Delay
6a	An official	and he carried on, there was no need to go around blaming other people for her own woes.	IS	Cont: R: disapprove
7a	Um Mabrouk	Finally, she asked him for his advice.	IS	I: seek info: consult
8a	An official	His expression softened.	NV	R: sup: approve
8b	……	He invited her to make herself comfortable on the broken wooden chair sitting in front of his desk,	IS	I: give action: invite
8c	……	[and then he leaned in closer] He whispered in her ear that to obtain a Treatment Permit, she had to fill out a new application,	IS	I: seek action: direct
8d	…….	Then she must go to the Gate of the Northern Building and change the cause of death to something more *appropriate*.	IS	Cont: I: seek action: direct
8e	……	Finally, she had to withdraw the complaint she had submitted about her elder daughter's death, and the documents she'd attached	IS	Cont: I: seek action: direct
8f	…….	And, since she didn't have enough money to pay for it, she had to take her daughter off the wait list for surgery.	IS	Cont: I: seek action: direct
8g	……..	He gave her an application form that was	NV	Cont: I: give

		already filled out,		action: offer
9a	Um Mabrouk	and she signed her name at the bottom of the page and gave it back to him to keep in the file.	NV	R: sup: accept
10a	An official	He told her not to worry about providing her fingerprints	IS	R: sup: approve
10b	……	—she'd been so cooperative—	IS	Cont.: R: sup: approve
10c	……	and then he handed her more paperwork for the Gate.	NV	I: give action: offer I: seek action: direct
10d	……...	He assured her that obtaining a new death certificate would go smoothly now,	IS	I: give info: assure
10e	…….	and told her the Gate would provide her with a new copy that day since there would be no need to cross-check it.	IS	Cont: I: give info: assure
11a	Um Mabrouk	Pretending to be confused and in a rush, she let her fifty-pound note fall into the folder on his desk [and turned to go]	NV	I: seek action: bribe
12a	An Official	and didn't hear a word from him [as she walked out the door]		Delay

(Abdel Aziz, 2016a, pp. 66–68)

The institutional representative ties with Um Mabrouk in number of turns (six for each) but exceeds her in number of moves per turn. A number of those moves (underlined above) actually show Um Mabrouk in Actor position nine times, where more than half of those instances (five instances) share a deontic modality that makes them not declaratives expressing actions that she participated in, but directives on the part of her interlocutor used to control her behavior. The remaining material processes are either conditionals serving, again, as directives (e.g., *she wouldn't receive Treatment Permit unless she amended*) or embedded dependent clauses denoting action which preceded the dialogue (*had submitted*, *had attached*). Similarly, two of Um Mabrouk's relational processes appear in the official's moves: *She didn't have (enough money)* and *she'd been (so cooperative)* – the first serving as a claim and the second as praise. As such, Um Mabrouk's initial process count does not accurately reflect her agency in the interaction and, discounting the processes which occur

with her as Agent in clauses projected by the official, her actual process participation in the interaction goes down to seven material processes, four mental processes, three verbal processes, and one relational process, effectively making her equal in total process count to her interlocutor. A comparison of process participation patterns for both interlocutors is shown in Table 8.

Table 8

Process Count by type across the Two Participants in Extract (2)

Process Type	An Official	Um Mabrouk
Material	3	7
Verbal	9	3
Mental	-	4
Relational	-	1
Behavioral	3	-
Total	15	15

Alternatively, the move analysis above reveals that Um Mabrouk's agency is in fact lower than her initial process count suggests, and also sheds light on how, even when her total process count ties with her interlocutor, she exercises less power than him. The civilian initiates the interaction by heading to the Gate of Maladies to request a Treatment Permit for her daughter. She seeks action unsuccessfully by requesting (1a), and by pleading (3a, 3d) and her initiating moves are consistently declined. The only successful move which she initiates seeking action is one in which she consults the official (7a). By contrast, the institutional representative seeks action consistently through directives, culminating in an offer which Um Mabrouk accepts. The authority he displays throughout the interaction,

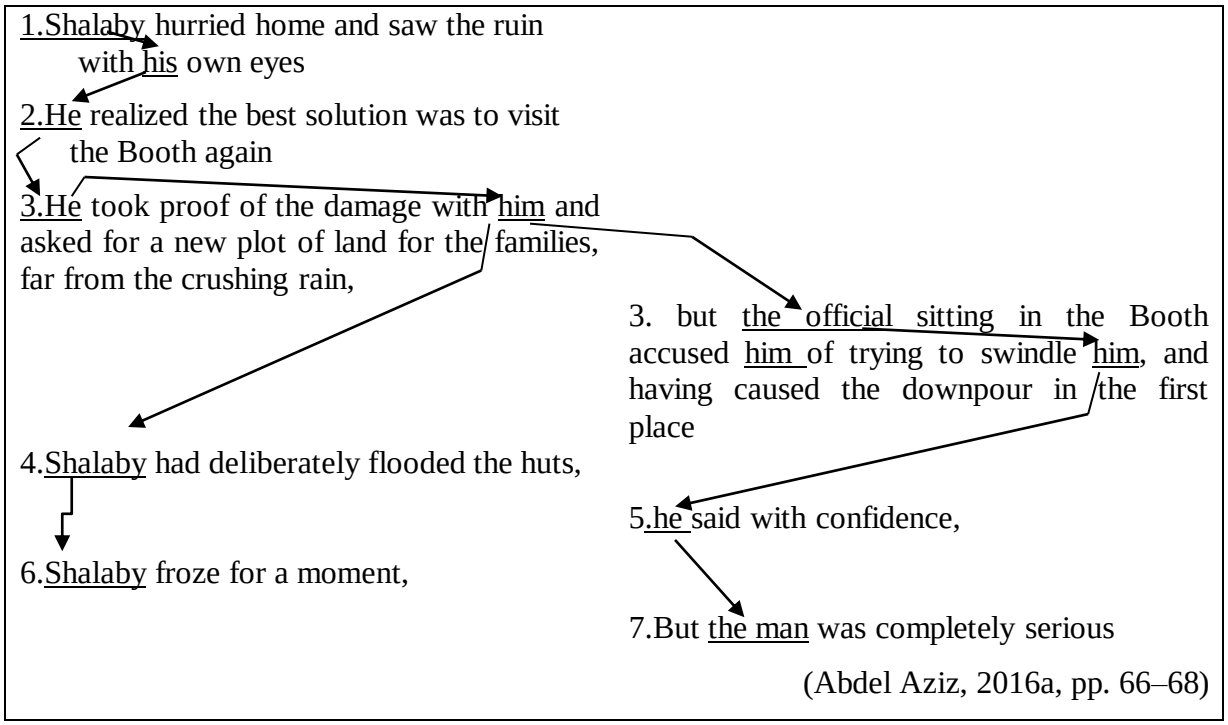
thus, manifests in his repeated declining of his interlocutor's requests/appeals, his repeated use of directives to control her behavior as well as her compliance with his directives. Like Tarek, Um Mabrouk complies with the institutional representative; her needs are dismissed and her requests are denied consistently. Unlike the Military Doctor in the preceding excerpt, Um Mabrouk does not gain possession of that which she initiates the interaction for (i.e., Treatment Permit). Tarek's and Um Mabrouk's compliance follows a number of confronting institutional responses for their requests and thus contrasts low institutional responsiveness with civilians' limited power and recognition. Both Tarek's politeness and Um Mabrouk's emotional pleas for medical care do little to generate recognition in interactions with institutional representatives, thus making their compliance ineffectual.

4.2.3 Extract (3): Shalaby's Defiance in the Booth

This extract challenges the previous pattern of civilian compliance with an opposite pattern of civilian indignant defiance. In this extract, one participant appears in Agent position in 20 out of 35 clauses with conscious participants: *Shalaby*. Shalaby joins the queue to obtain honorable recognition and a Special Pension Permit for his cousin, *Mahfouz*, who died while serving in *the Quell Force*- the government anti-riot security forces. Here, Shalaby engages with a government official in *the Booth* to request compensation for damage caused by a natural disaster (see Appendix I Extract 3). The same pattern of reference chain oscillation is observed here, suggesting a verbal interaction. This is confirmed by verbal processes occurring with either participant (two for each).

Figure 11

Reference Chains and Turn-Taking in Extract (3)



(Abdel Aziz, 2016a, pp. 66–68)

A number of text-internal deviations appear in this extract. The total process count, for instance, is evidently higher for the civilian than the institutional representative (20 and 4 respectively). Subsequently, the reference chain retrieving Shalaby is longer than that retrieving the official. Both are retrieved pronominally but Shalaby's reference chain employs unique reference while the official's reference chain only pairs pronominal reference with undirected nominal reference. Both the length of the reference chains as well as their retrieval choices reinforce a more central role of Shalaby compared to his interlocutor. Process participation is demonstrated in the table below.

Table 9

Process Count by Type across the Two Participants in Extract (3)

Process type	Shalaby	The Official
Material	8	-
Verbal	2	2
Mental	2	-

Relational	3	2
Behavioral	3	-
Total	20	4

Breaking away from the patterns in the two previous extracts, Shalaby exceeds his interlocutor in number of turns and number of moves per turn. The official's initiating moves forego directives for accusation and show Shalaby in Agent position only once for that function. Shalaby, on the other hand, initiates the interaction with a request, which the official declines while accusing Shalaby of fabrication. The ensuing responses from Shalaby reaffirm divergence from the pattern of compliance observed before, as demonstrated in Table 10 below.

Table 10

Move Analysis of Extract (3)

TM	Speaker	Text	SR	Discourse Function
1a	Shalaby	[Shalaby hurried home, and saw the ruin with his own eyes. The whole crop was destroyed, and the television and shower were gone, as were all of Mahfouz's clothes. There was nothing but water, nearly up to his knees. He realized the best solution was to visit the Booth again. He took proof of the damage with him] and asked for a new plot of land for the families, far from the crushing rain,	IS	I: seek action: request
2a	The official	but the official sitting in the Booth accused him of trying to swindle him, and having caused the downpour in the first place.	IS	R: con: accuse
2b	……..	Shalaby had deliberately flooded the huts, he said with confidence, to acquire land he could build a house on, instead of the soggy farmland where they could only build these flimsy shacks.	IS	Cont: R: con: accuse
3a	Shalaby	Shalaby froze for a moment, [but the man was completely serious. He'd been through so much in recent weeks; His commander and unit had abandoned him, as had the Gate; he'd even been forced to lie to		Delay

		people just to save face, and this was the final indignity]		
3b	……	Shalaby trembled with rage	NV	R: con: disapprove
3c	……	and grabbed the official by the throat with a roar, so suddenly that [the man didn't have a chance to step back]	NV	Cont: R: con: attack
3d	……...	Shalaby sent his rough fist between the iron bars,	NV	Cont: R: con: attack
3e	…….	and then snatched the medallion from his shirt pocket	NV	Cont: R: con: attack
		and bashed his head with it	NV	Cont: R: con: attack
4a	The people	Before the people waiting behind him dragged him away in horror.	NV	R: con: obstruct
5a	Shalaby	Shalaby cursed	IS	R: con: challenge
5b	……...	and screamed that he was the cousin of a martyr, he had rights, the Gate owed it to him, and he would die like his cousin before abandoning his rights.	IS	Cont: R: con: challenge

(Abdel Aziz, 2016a, pp. 66–68)

Unlike the compliance evident in the case of Tarek and Um Mabrouk, Shalaby challenges the rejection of his request verbally (e.g., *he cursed*; *he screamed that he was the cousin of a martyr, he had rights*) and non-verbally by physically attacking the official (e.g., *he grabbed the official by the throat*; *Shalaby sent his rough fist between the bars, and then snatched the medallion and bashed his head with it*). Shalaby's defiance, however, is just as ineffectual in earning him recognition as Tarek's and Um Mabrouk's compliance; as he fails in securing supporting responses from the institutional representative and ultimately does not gain possession of the item for which he initiated the interaction.

4.2.4 Extract (4): Amani's Defiance in the Zephyr Hospital

This extract continues the illustration of civilian defiance against the authority of institutional representatives. Like Tarek, *Amani* is enmeshed in the struggle for saving Yehya's life. Unlike Tarek, whose complacency facilitates the surrender of Yehya's only proof of injury to authorities, Amani risks her safety by attempting to steal the X-ray from a

government-run hospital, *the Zephyr Hospital*. The selected extract depicts her being questioned about stealing the X-ray (see Appendix Extract 4). Amani appears as Agent in more than half (28) of the total 55 finite clauses with conscious participants in this extract. The rest are distributed mainly among two other participants: *The man* (11) and *her cousin* (10), with various participants appearing in one or two clauses only (i.e., *someone*, *no one*, *they*, and *her family*). The result is longer reference chains for *Amani* and *The man*, who is later identified by one vocative pairing unique reference with the transliterated Arabic address term *basha*: *Safwat Basha*.

Figure 12

Reference Chains and Turn-Taking in Extract (4)

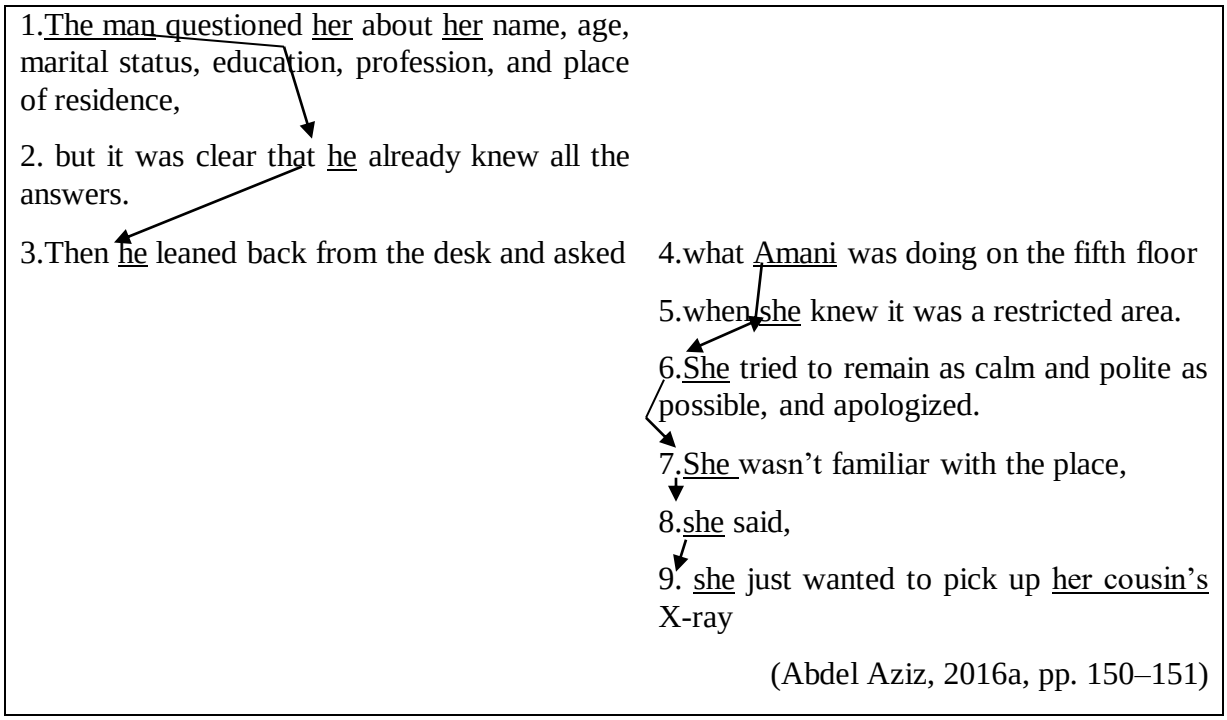


Figure 12 above shows the same pattern of turn-taking between reference chains. As the extract moves on to direct speech, pronominal reference for both *Amani* and *The man*

switches from non-interlocutor (*he, she*) to interlocutor (*you, we*). Aside from pronominal reference, retrieval repeatedly employs unique reference only with Amani, while the institutional representative is retrieved frequently by undirected nominal reference, except for one instance. The vocative (i.e., *Safwat Basha*) is used in his identification, less to suggest the participant's centrality to the narrative and more to disambiguate his preceding nominal reference (i.e., *the man*) and to establish beyond doubt the participant's institutional identity as evident in the address term *basha* commonly used with officers as a power/status marker.

A divergence from the pattern of compliance with institutional authority (evident in Sections 4.2.1 and 4.2.2) appears in this extract as well. Although the man shows dominance by initiating the interaction with information-seeking, then confronting Amani's claims, the latter does not accept her interlocutor's denial at face value. She responds by challenging her interlocutor's claims. When denial persists once more, she responds again with a challenging response; and when her interlocutor finally intimidates her, she doubles down by making threats as shown below.

Table 11

Move Analysis of Extract (4)

TM	Speaker	Text	SR	Discourse Function
1a	The man	The man questioned her about her name, age, marital status, education, profession, and place of residence, [but it was clear that he already knew all the answers]	IS	I: seek info: inquire
1a	…….	[Then he leaned back from the desk] and asked what Amani was doing on the fifth floor [when she knew it was a restricted area]	IS	I: seek info: inquire
2a	Amani	[She tried to remain as calm and polite as possible]	IS	I: interpersonal: apologize

		and apologized.		
2b	……..	She wasn't familiar with the place, she said,.	IS	I: give info: claim
2c	…….	she just wanted to pick up her cousin's X-ray, and was running late for their meeting with the doctor		I: seek action: request
2d	……	He was bound to come looking for her, and would tell her family, she added, who no doubt were worried sick because she hadn't called [Amani was standing in the middle of the room with the pink sign, where they'd brought her once they'd found her. The room was filled with files stacked so high that she couldn't see the walls. She had a vague sense of fear and the feeling that she was somewhere she shouldn't be, but she trusted that she could talk her way out, and her thoughts remained firmly on Yehya and helping him]	IS	I: give info: claim
3a	The man	The man said nothing		Delay
4a	Someone	Someone she couldn't see came up from behind her and stopped in front of him, addressing him with effusive respect. "Safwat *basha*, there aren't any files under the name Yehya Gad el-Rab Saeed here, sir."	DS	I: give info: claim R: con: decline
5a	The man	"That should be sufficient for you," he said to Amani.	DS	R: con: decline
5b	……..	"We have no files under that name here, so don't go troubling yourself and troubling me, too"	DS	Cont: R: con: decline
6a	Amani	"But I know he was transferred here to Zephyr Hospital, and left two days later."	DS	R: con: challenge
7a	The man	"Excellent. Then clearly he had no reason to stick around, and no need for treatment."	DS	Cont: R: con: decline
8a	Amani	She raised her voice in response;	NV	R: con: challenge
8b	…….	his comment had provoked her, and she grew angry [when she realized he was enjoying toying with her]	NV	Cont: R: con: disapprove
8c	……	"No, there was a lot he needed—there was a bullet in his pelvis, a bullet from when he was shot during the Disgraceful Events."	DS	Cont: R: con: challenge
9a	The man	The stony-faced man rose from his seat, tall and broad, and then slammed his fist down on the desk with a loud crack.	NV	R: con: disapprove
9b	……	"No one was injured by any bullet that day or the day after or on any other day,	DS	I: give info: claim R: con: deny
9c	……..	do you understand?"	DS	I: seek info: inquire
10a	Amani	She took a step back, [but she'd lost her temper]	NV	R: con: challenge
10b	…….	she shouted back at him "Lies!	IS	Cont: R:con: challenge
10c	……	He's wounded, and the bullet is still in his	DS	Cont: con: challenge

		body,		
10d	……..	and as soon as they do the operation and he has the bullet in his hand he'll tell everyone who shot him,	DS	Cont: R: con: threaten
10e	……	and then you'll have your proof!"	DS	Cont: R:con:threaten
				(Abdel Aziz, 2016a, pp. 150–151)

Amani's defiance, however, neither enables her to retrieve Yehia's X-ray nor proves effective in ensuring her release from police custody. The absence of civilian recognition is noticeable in this extract too, as it is in 4.2.1, 4.2.2, and 4.2.3. All four civilians fail to secure supporting responses from institutional representatives, irrespective of who initiated the exchange and why, and it renders both compliance with and defiance entirely ineffectual in the negotiation of power with institutional representatives across the narrative. Juxtaposing the pattern of compliance in the first extracts with that of defiance in the last two, a number of observations are note-worthy. Gender and social class prove irrelevant to a civilian's response to institutional power in this narrative. In every pattern, there is a man and a woman, a working-class member and a middle-class member. Among the participants who exhibited compliance were Tarek– a middle-class man– and Um Mabrouk– a working-class woman. Similarly, participants showcasing defiance are a working-class man– Shalaby– and a middle-class woman– Amani. Cues indexing the class of the participants come partially from their professions and, sometimes, their place of residence. Amani, for instance, first assumes the role of Yehya's girlfriend, until the text reveals her workplace to be an office, which, combined with her secluded residence in an apartment and the fact that Um Mabrouk used to work for her mother, suggests a middle-class identity. Shalaby is first introduced as "a newcomer who takes Yehya's place in the queue" (Abdel Aziz, 2016a, p. 62), but it becomes evident that his place of residence is a village and his profession is farming land (Abdel Aziz, 2016, p. 72), consolidating his identity as a rural working-class man. In the

case of Tarek, profession and name intersect as he appears almost exclusively in his workplace: an unidentified private hospital. He is also first identified with the address term Doctor: *Dr. Tarek Fahmy* (Abdel Aziz, 2016, p. 3). Finally, Um Mabrouk's social class is indexed by her profession as a domestic worker, and her place of residence is described as "a damp ramshackle apartment, buried deep in an alleyway in the old District 3 where the sewers bubbled over" (Abdel Aziz, 2016a, p. 20). Therefore, her profession and place of residence affirm the participant's identity as an urban working-class woman.

Given the divergence between civilians as to whether they comply with or defy institutional power in the previous extracts, what remains consistent is the overpowering behavior of institutional representatives. The extracts are equally distributed between civilian initiation (extracts 2 and 4) and institutional initiation (extracts 1 and 4). In the two extracts in which civilians initiate an interaction to seek action, as in the case of Um Mabrouk and Shalaby, institutional representatives issue confronting responses irrevocably denying the requests of the civilians. Alternatively, in the two extracts in which institutional representatives initiate the interaction by seeking information and/or action, as in the case of Tarek and Amani, civilians cooperate, provide supporting responses of varying frequencies and even create interpersonal moves like greeting and apologizing. Therefore, institutional power in this narrative perpetuates a system of imbalanced accountability, wherein civilians are expected to comply with institutional demands, but wherein institutions are not expected to respond to or address the needs of civilians with any degree of reliability.

Comparing this representation of civilian agents with that of the protest-time period, several differences are noticeable. The most striking perhaps is the contrast between Tahrir Square as a public space for protest and the queue as a public space for subservience. Tahrir Square

articulated dissent physically through the spontaneous congregation of a growing number of civilians gathered to demand their social rights and delegitimize regimes which fail to secure them. The queue, by contrast, shows individuals gathered in a public space to adhere to directives from an otherwise unresponsive governmental institution. Civilians' perpetual futile wait for recognition from institutions and their representatives, as articulated in an exceedingly long queue standing at a Gate that never opens, is an image of civilians' submission to a world of powerlessness and political disenfranchisement.

Focusing more on the clause-level patterns outlined in this chapter, the differences in how civilian agents were represented in *The Queue* contrasts with how they were represented during protest-time with regards to symbolic power (see Section 2.3). While the empowerment and symbolic power of Tahrir protesters showed, however briefly, in their success in unseating Mubarak and instigating political changes in response to their demands, civilian social agents in *The Queue* do not show the same empowerment in their interactions with institutional representatives. They repeatedly fail to secure supporting responses from institutional representatives, irrespective of the identity of the civilian and or the nature/legitimacy of their concerns. Despite using varied negotiation tactics, from compliance to verbal defiance and at times even physical confrontation, civilians' agency proves ineffectual in countering the power of institutional representatives, who repeatedly direct and control civilians without showing them any recognition.

4.3 Positioning in the Field of Power: Civilians with Other Civilians

4.3.1 Extracts (5a) and (5b): Unity between Civilians

Turning to how civilians position themselves in relation to one another, the first pattern that manifests between civilians is solidarity which creates unity, exemplified in two extracts which show exchanges between *Nagy* and *Ehab*. *Nagy* appears early on in the narrative (Part ONE, Chapter 2) and is introduced with the lines: "Nagy, who was squatting on the ground beside his friend, had become restless and wanted to leave" (Abdel Aziz, 2016a, p. 14). Tracing the anaphoric reference in the possessive to Yehya, Nagy is immediately identified as Yehya's ally and confidante. In extract (5a), solidarity manifests between Nagy and a stranger he meets at the Queue called *Ehab* (see Appendix I Extract 5a). *Ehab* is a journalist who visits the queue to find and publish stories about the civilians waiting for the Gate to review and hopefully approve their requests. Solidarity shows in an interaction pattern wherein the participants' separate reference chains combine through pronominal inclusion into a single chain which proceeds with both simultaneously performing the same discourse moves.

Table 12

Move Analysis of Extract (5a)

T/M	Speaker	Text	SR	Discourse Function
3a	Nagy+ Ehab	A long conversation unfurled between them	IS	I: give and seek info: converse
3b	…….	as they told both the notorious and the unsung tales of their lives,	IS	R: sup: share (narratives)
3c	…….	exchanged thoughts on the latest developments in the district,	IS	Cont: R: sup: share (ideas)
3d	……..	and debated what they expected the Gate to do next.	IS	Cont: R: sup: share (opinions)
3e	……..	Of course it would open, they agreed,	IS	Cont: R: sup:

				agree
3f	……..	but when it did, it would become even more oppressive,	IS	Cont: R: sup: agree
		and they wouldn't be rid of it anytime soon.	IS: R:	Cont: R: sup: agree
				(Abdel Aziz, 2016a, p. 79)

With Yehya's conundrum at the forefront of the narrative, solidarity between civilians and one another shows in the support afforded to him and his friend Nagy by individuals in the queue. For instance, Um Mabrouk shows affinity with Yehya through a gesture of generosity, manifest in the lines: "Um Mabrouk offered to waive the fee for his call and turned down Yehya's money out of sympathy for his injury" (Abdel Aziz, 2016a, p. 94). Similarly, the ripple effect of the newly found friendship between Nagy and Ehab is the latter joining Nagy, Amani, and Tarek in their concern for Yehya's life. As he explores various courses of action to resolve his medical issue, Yehya is consistently assisted by a support group encompassing long-time connections like his friend Nagy and his girlfriend Amani, as well as strangers he meets like Ehab and ultimately Tarek, who join together in the pursuit of saving his life against institutional regulations. Extract (5b) shows Ehab offering Yehya his support multiple times, despite Yehya's reserved approach to strangers, as the move analysis in Table 13 below demonstrates.

Table 13

Move Analysis of Extract (5b)

T/M	Speaker	Text	SR	Discourse Function
1a	Ehab	Ehab shook Yehya's hand encouragingly,	NV	I: interpersonal: greet
1b	…….	he would be at Yehya's disposal.	FIS	I: give action: offer R: sup: volunteer assistance
1c	…….....	He told Yehya that he was ready to help	IS	Cont: I: give action:

		him any way he could, with anything and at any time.		offer Cont: R: sup: volunteer assistance
1d	……..	Whether he was in the queue or at the newspaper headquarters, all Yehya had to do was call him.	IS	Cont: I: give action: offer Cont: R: sup: volunteer assistance
1e	……..	He gave him his phone number and left him with Nagy; [he didn't want to waste time, when he was sure he could find this Mrs. Alfat, wherever she was]	NV	Cont: I: give action: offer Cont: R: sup: volunteer assistance

(Abdel Aziz, 2016a, p. 105)

4.3.2 Extracts (6a) and (6b): Division between Civilians

Hand in hand with the unity surrounding Yehya's plotline, instances of division appear in the queue with the introduction of two participants: *the man in the galabeya* and *the woman with the short hair*. *Galabeya* is the Egyptian colloquial term for a traditional rural garment, often associated with the non-urbanized (Zakaria, 2017). On the other hand, short hair, in the case of a woman, indicates flouting of the traditional head cover and suggests both urbanization and modernity. The opposition between these two participants is, therefore, one between tradition and modernity, or "two fundamental tropes and dichotomous tropes in nationalist culture" (Piterberg, 2000, p.71). Table 14 demonstrates a move analysis of their first appearance in the novel.

Table 14

Move Analysis of Extract (6a)

T/M	Speaker	Text	SR	Discourse Function
1a	One on-looker	One onlooker said that the bag now belonged to the person who found it,	IS	I: give info: propose
2a	The man	but the man was too shy to agree with this suggestion	NV	R: con: decline
2b	……..	and insisted that he wouldn't take it for	IS	Cont: R: con:

		himself.		decline
3a	The man in the galabeya	The man in the *galabeya* intervened, there was nothing wrong with taking the bag, so long as he'd tried in good faith to return it to its owner.	IS	I: give info: propose R: sup: approve (1a)
3b	…….	It was manna from heaven, he said,	IS	Cont: I: give info: propose Cont: R: sup: approve (1a)
3c	…….	and what could be wrong with that?	IS	I: seek info: illicit approval
4a	A woman with short hair	[Things would have ended there were it not for a woman with short hair and a black skirt who had just arrived. She joined the little gathering] and proposed that they keep the bag for a day or two,	NV	I: give info: propose R: con: disapprove (1a & 3a-c)
4b	……	and if its owner—who would likely come back looking for it—hadn't returned by then, it would be best to hand it over to the official sitting in a nearby booth, or to the guard posted nearby.	IS	Cont: I: give info: propose Cont: R: con: disapprove (1a& 3a-c)
4c	……	That way no one could say they'd done anything wrong or taken something that didn't belong to them.	IS	Cont: I: give info: propose Cont: R: con: disapprove (1a &3a-c)
5a	The man in the galabeya	[Her presence among them irritated the man in the *galabeya*] He turned away from her sanctimoniously,	NV	R: con: disapprove (4a-c)
5b	……..	[and she heard] him mutter a prayer for busybodies to be led toward the right path, and the same for fools and the ignorant, who know not the difference between righteousness and sin.	IS	Cont: R: con: disapprove (4a-c)
6a	A Few people	A few people sided with him,	NV	R: sup: approve (5a-b)
7a	A clean shaven man	and a clean-shaven man asked whether it was right to listen to the opinion of a woman	IS	R: sup: approve (5a-b)
7b	……	[He didn't wait for a response] he told him to empty it out so everyone else could divide its contents among themselves, and thus keep any one of them from falling into sin.	IS	Cont: R: sup: approve (5a-b)

(Abdel Aziz, 2016a, pp. 47–48)

This part of the extract has seven turns divided among six participants. Only two– *the man in the galabeya* and *the woman with short hair* –take more than one turn. The man in the galabeya appears first, responding in support of the proposal in move 1a. The woman with

short hair initiates a proposal, which is also a confronting response to the man in the galabeya. This, in turn, provokes a confronting response from the man in the galabeya. Supporting responses re-appear with the two participants *a few people* and *a clean shaven man*, who express solidarity with the man in the galabeya. The confrontation escalates into a two-front conflict, with multiple other participants siding with either front against the other. A case in point is *Ines*, a teacher who joins the queue to obtain paperwork in order to return to her job. Immediately following the confrontation above, Ines supports the woman with the short hair. However, due to the discourse having already set up a confrontation between the latter and the man in the galabeya, this instance of support contributes not to overall unity but to division as allying with one of these two parties simultaneously translates into opposition to the other as demonstrated in Table 15 below.

Table 15

Move Analysis of Extract (6a)- continued

T/M	Speaker	Text	SR	Discourse Function
11a	Unspecified	But as insult after insult was hurled upon the woman,	IS	R: con: disapprove (4a-f)
12a	The woman with short hair	who stood her ground and tried to protect the bag,	NV	Cont: I: give info: propose Cont: R: con: disapprove (1a & 3a-c)
13a	Ines	[Ines couldn't take it anymore, and] she shouted: "She's right." [Her voice emerged feeble and faint, yet loud enough that they all turned around]	DS	R: con: disapprove (1a &3a-c & 6a & 7a-b) R: sup: approve (4a-c)
14a	The man in the galabeya	The man in the *galabeya* stared at her for a long time without responding. [Her words had unambiguously allied her with the other woman. it was clear that an opposing side was forming]		Delay

(Abdel Aziz, 2016a, pp. 47–48)

The rivalry between the man in the galabeya and the woman with short hair continues to appear in later parts of the narrative, effectively polarizing public interactions in the queue. The interaction from extract (6b) in Table 16 below shows Um Mabrouk confronting the man in the galabeya while simultaneously supporting the woman with short hair.

Table 16

Move Analysis of Extract (6b)

T/M	Speaker	Text	SR	Discourse Function
1a	Um Mabrouk	Um Mabrouk soon put all her skills to use to invent a series of excuses and apologies	IS	I: interpersonal: apologize
2a	The man in the galabeya	He harassed her relentlessly [now that the woman with the short hair had attracted an audience whose size rivaled—sometimes even exceeded—that of his own weekly lessons]	IS	R: con: harass
2b	……..	Several times he advised Um Mabrouk to distance herself from the woman and to stop providing space for her meetings,	IS	I: seek action: advise
3a	Um Mabrouk	and when she didn't obey him,	NV	R: con: disobey (man in galabeya) R: sup: approve (woman with short hair)
4a	The man in galabeya	he berated and shamed her,	IS	R: con: berate/shame
4b	…….	and ordered her to throw the woman out right away.	IS	I: seek action: order
5a	Um Mabrouk	But Um Mabrouk—who had raised nearly enough money for her daughter's treatment—was unshakable and faced him brazenly,	IS	R: con: challenge (men in galabeya) R: sup: approve (of woman with short hair)
5b	……	she disobeyed him and got rid of her free phone, and bought a cheap one instead.	NV	Cont: R: con: disobey (man in galabeya) R: sup: approve (the woman with short hair)

(Abdel Aziz, 2016a, p. 169)

Therefore, divergence appears again, in interactions between civilians and one another. While solidarity with Yehya creates a united front of civilians racing together to find solutions to his life-threatening situation, solidarity in the context of the opposition between the man in the galabeya and the woman with the short hair only perpetuates conflict. As more civilians declare support for either party, the opposition between these two individuals escalates into a conflict between two fronts, causing divisions to pervade the queue and rally its members against one another. In addition, the identification and retrievability of these two individuals via nominal variable reference constitute a text internal deviation from the norm of unique reference established thus far for all civilians.

Thus, clause-level patterns representing civilians' interactions with one another in *The Queue* have similarities and differences with protest-time civilian positioning in Tahrir square (see Section 2.3). The distinctive unity noted between civilian protestors of different ages, socioeconomic background and religious/political views (Esposito et al., 2015; Jamshidi, 2014; Korany, 2014; Soueif, 2011; Tadros, 2013) is partially mirrored in the unity between Nagy, and Ehab, alongside other civilians, in support of Yehia's treatment. However, the polarization observed in interactions between the man in the galabeya and the woman with short hair shows a measure of disintegration of such unity. Civilian social agents in *The Queue* position themselves with one another in some instances, and against one another in other instances, creating a field of power that only partially resembles that of protest-time, with pre-protest social polarization and conflict gradually resurfacing.

4.4 Review: Representing Social Agents in *The Queue*

4.4.1 Identification

The selected extracts show institutional representatives identified consistently through nominal reference both undirected and unmarked. Civilians, on the other hand, are introduced and retrieved with unique reference (e.g., *Tarek*, *Um Mabrouk*, *Shalaby*, *Amani*, *Nagy*, *Ehab*, *Yehya*, and *Ines*). This suggests that civilians are more central to the text in comparison with institutional representatives. Two exceptions to this pattern are *the man in the galabeya* and *the woman with the short hair*, whose nominal identification indexes their roles in representing tradition and modernity. Reference chains show a pattern of alternation between two participants that, together with verbal processes, affirm the text's discursive reliance on dialogue.

4.4.2 Ideation and Process Participation

The reliance on a dialogue-based texture problematizes process participation as an indication of agency. In some extracts (Sections 4.2.1, 4.2.34.2.4), ideational patterns accurately reflect the patterns of agency that social agents and institutional representatives actively participate in. In others (Section 4.2.2), multiple instances of verbal projection in deontic modality show Um Mabrouk as Agent. However, the clauses function to direct her towards future courses of action rather than depicting her narration-time agency. With that in mind, approaching the discourse semantics of the text from a negotiation-oriented angle presented the most nuanced approach to this text and offered more insights into how power and positioning are depicted.

4.4.3 Negotiation and Dialogue Structure

Civilians show divergence between compliance and defiance to power exercised by institutional representatives. In two extracts, civilians have fewer (extract 1) or equal turns (extract 2) and fewer moves per turn (extracts 1 and 2). When institutional representatives deny a civilian's request (extract 2), or infringe on a civilian's space (extract 1), civilians respond with either a turn to consultation (extract 2), or silent observation (extract 1), both of which allow the perpetuation of institutional power. In two more extracts, civilians have more (extract 3) or equal (extract 4) turns and more moves per turn (extracts 3 and 4). When institutional representatives deny a civilian's request (extract 3) or claim (extract 4), civilians respond with a number of confronting responses ranging between physically attacking institutional representatives (extract 3) to verbally challenging their denial and threatening them (extract 4).

Institutional representatives, on the other hand, exercise power over civilians through interaction. They issue directives whereas civilians seek action by requesting and at times pleading (Sections 4.2.14.2.1 and 4.2.2). When they seek action/information, they secure supporting responses from civilians (4.2.14.2.1 and 4.2.2). When civilians seek action/information from them, they consistently deliver confronting responses (Sections 4.2.1, 4.2.2, 4.2.3, and 4.2.4). Instances of interpersonal moves like greeting and apologizing that orient interaction towards politeness and solidarity are initiated only by civilians (Section 4.2.1). The endurance of institutional power suggests that the civilians' agency, in both compliance and defiance, is ineffectual in earning them recognition or in holding institutions accountable to their needs.

The same divergence appears in interactions between civilians and one another, simultaneously pairing unity with division in civilians' interactions. On the one hand, solidarity manifests between Ehab, Yehia, and Nagy (in Extracts 5a and 5b), contributing to the unification of these participants in the pursuit of saving Yehya's life. On the other hand, Extracts (6a) and (6b) show displays of solidarity in the queue as a force of polarization within a pre-existing opposition between the man in the galabeya and the woman with the short hair.

4.4.4 Links to Bourdieu's Conceptualization of National Identity

Using Bourdieu's conceptualization of national identity through the representation of individual social agents, the previous patterns of negotiation present visible contrasts with the representation of Egyptian national identity during the protest period of the Revolution of January (detailed in Section 2.3). Firstly, in interactions with institutional representatives, symbolic power in *The Queue* rests firmly with institutional representatives, as opposed to how civilians during the protest period displayed visible empowerment and how their demands earned tangible recognition. Civilians in the text, by contrast, fail to secure supporting responses from institutional representatives irrespective of their discursive strategy. Secondly, in interactions with one another, civilians' positioning shifts between unity and polarization, showing parallels with protest-time unity concurrently as it suggests a disintegration into pre-revolutionary habitus confrontation.

5. Things Have Gotten Strange Here: Text-World Building in *The Queue*

5.0 Preview

This chapter explores text-world building in *The Queue*, following Anderson's (2006) conceptualization of national identity (introduced in Section 2.2). The discussion in the present chapter expounds narration/focalization patterns and how they relate to clause-level patterns of agency outlined in the preceding chapter; how deictic text-worlds are built; what world-switches foreground; and what kind of schemas are activated, reinforced, or challenged in the text. The findings address the second set of research questions, which are:

i- What narratorial modes are used in the texts and how do they underpin narrative authority and/or articulate the particular nature of the world of the novel?

ii- How does the construction of space and time in the narrative intersect with the agency of characters? How do different patterns of spatiality and temporality foreground or deemphasize characters' agency?

iii- How do the texts draw on pre-existing knowledge (particularly historical and cultural knowledge) to inform the readerly experience of the texts' fictional worlds?

5.1 Narration/Focalization in *The Queue*

5.1.1 Epistemic Modal-Worlds and Negatively-shaded Narration

The Queue is narrated from a heterodiegetic point of view, alternating between the Narratorial and Reflector modes of Simpson's (1993) Category (B) narration. For example, the exchange analyzed in Section 4.2.1 (see Appendix I Extract 1) occurs within an embedded epistemic modal-world replaying the encounter from Tarek's memory. The

following lines start the passage and lead to the exchange between Tarek and the military doctor.

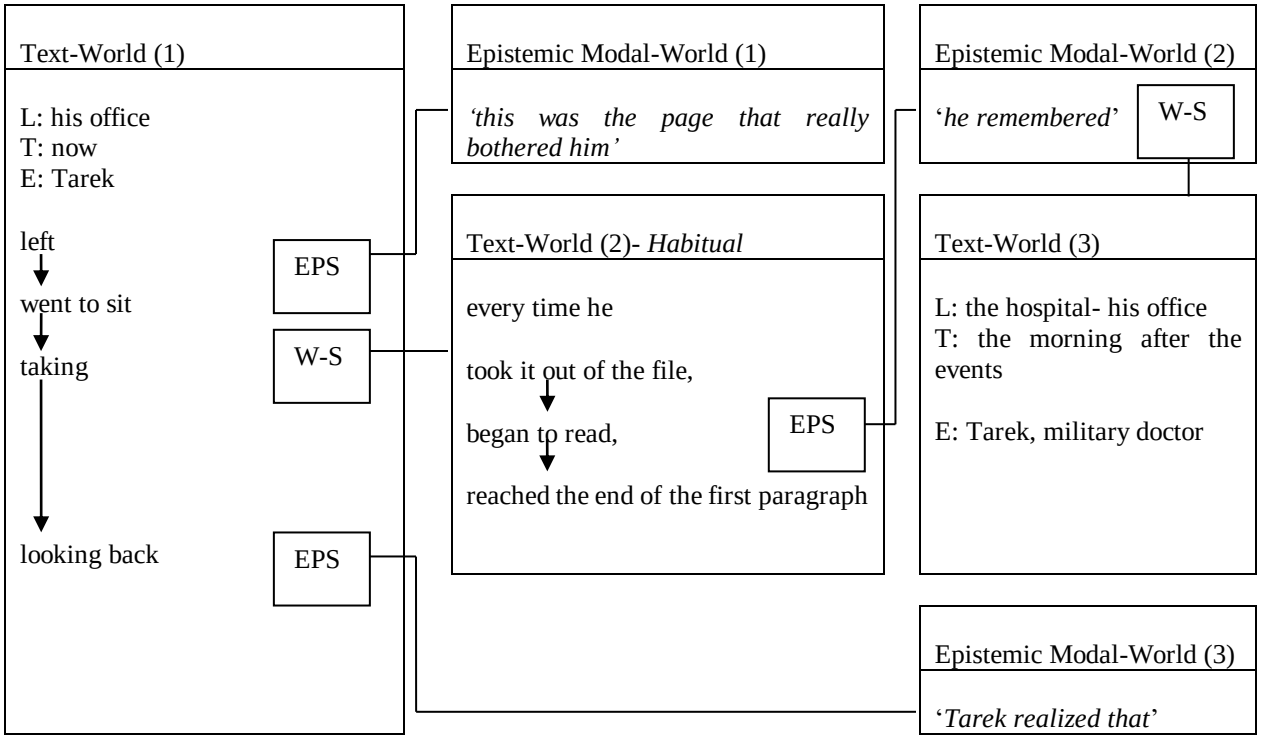
> 5.1.1 (a) In his office now, Tarek left the file and folder on his desk and went to sit in the chair on the other side of the room, taking just the third document with him. This was the page that really bothered him, because every time he took it out of the file, began to read, and reached the end of the first paragraph, he remembered everything that had happened afterward (Abdel Aziz, 2016a, pp. 42–43)

The opening lines in 5.2.1 (a) build an initial deictic text-world set in Tarek's office in the narrative present. The first three clauses are unmodalised, and the focus remains on the world-building elements, most of which are provided with definite reference (*his office, the file, his desk, the third document*), and on Tarek's physical movement within the scene. Readers are given a glimpse of Tarek's inner thoughts as the fourth clause shows Tarek's brief emotional reaction to the third page (*This was the page that really bothered him*). The perspective swiftly returns to the omniscient narrator who views not only Tarek's actions in the scene but also his habitual actions. The lines have no shift in tense, but the transition from the initial deictic text-world to a habitual text-world is achieved by the use of *every time*. From there, the narrative slips further into Tarek's point of view as his interaction with the military doctor is presented using free indirect thought. An epistemic text-world emerges as Tarek recalls his encounter with the military doctor and the confiscation of Yehia's X-ray at some point after Yehia is injured, hospitalized, and attended to by Dr. Tarek, but before the narrative present. Another epistemic modal-world is introduced when Tarek reflects on the authoritative tone of the military doctor to determine that the latter was, in fact, issuing orders rather than making polite requests. The repeated occurrence of epistemic text-worlds,

where Tarek is the enactor focalizer, presents the extract through his consciousness, his emotions, memories, and reasoning. In addition to the shift in focalization from a disembodied point of view —or B(N)— to one that is embedded in the enactor's consciousness— or B(R)— the foregrounding of epistemic modality, as opposed to boulomaic or deontic modality, helps pose the narrative as more exemplary of Simpson's (1993) negatively shaded Reflector mode narration. Figure 13 below demonstrates the narration/focalization pattern.

Figure 13

Modal-worlds and Tarek as Focalizer



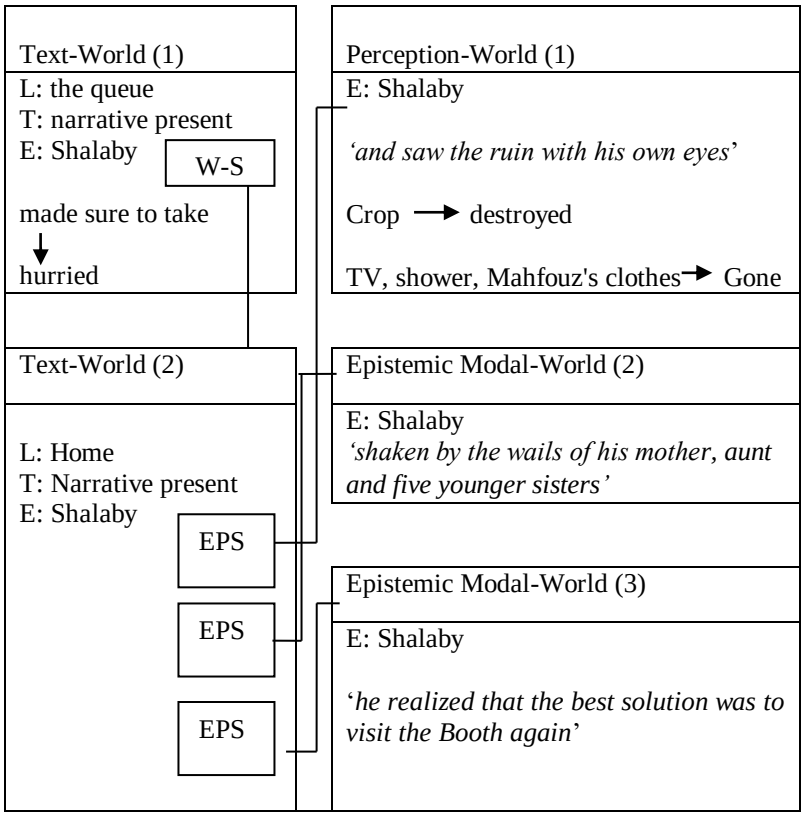
Another example is the exchange analyzed in Section 4.2.3 (see Appendix I Extract 3) which occurs within a deictic text-world preceded and followed by multiple epistemic

modal-worlds. The extract begins as per 5.1.1 (b) and Figure 14 below demonstrates the multiple modal-worlds embedded in the initial text-world of the passage.

> 5.1.1 (b) Shalaby hurried home, making sure to take the medallion with him, and saw the ruin with his own eyes. The whole crop was destroyed, and the television and shower were gone, as were all of Mahfouz's clothes. There was nothing but water, nearly up to his knees. Shaken by the wails of his mother, aunt, and five younger sisters, he realized that the best solution was to visit the Booth again. (Abdel Aziz, 2016a, pp. 210–211)

Figure 14

Modal-Worlds and Shalaby as Focalizer



Again, the lack of modalization in the first clause and the depiction of Shalaby's external physical actions (*hurry, take)* is characteristic of a neutral omniscient narrator, although the deictic parameters of this initial text-world (i.e., the queue) are inferred rather than explicitly set from reader's last encounter with the enactor. The construction *hurry home* signals a spatial world-switch from the text-world set in *the queue* to another set at *home*. The following world is one of perception where the ruin and loss are focalized through the eyes of Shalaby himself (*saw*). Perception leads up to two epistemic worlds as Shalaby attempts to process his perceptions emotionally (*shaken*) and cognitively (*realized*). When his decision to visit the booth causes a third world-switch towards a deictic world situated in the Booth, his exchange with the official is briefly interrupted by a series of free indirect thoughts, as signaled by the sudden switch from the simple past in *Shalaby froze for a moment, waiting for the official to finish his joke, but the man was completely serious* to the past perfect tense in the clauses that follow (*had been, had abandoned, had been forced*). The noticeable density of epistemic text-worlds, as in the case of the previous extract, allows for the omniscient narrator's voice to intertwine with, or even be replaced by, that of Shalaby for a significant part of the extract, and brings the narrative more in line with Simpson's (1993) negatively-shaded heterodiegesis.

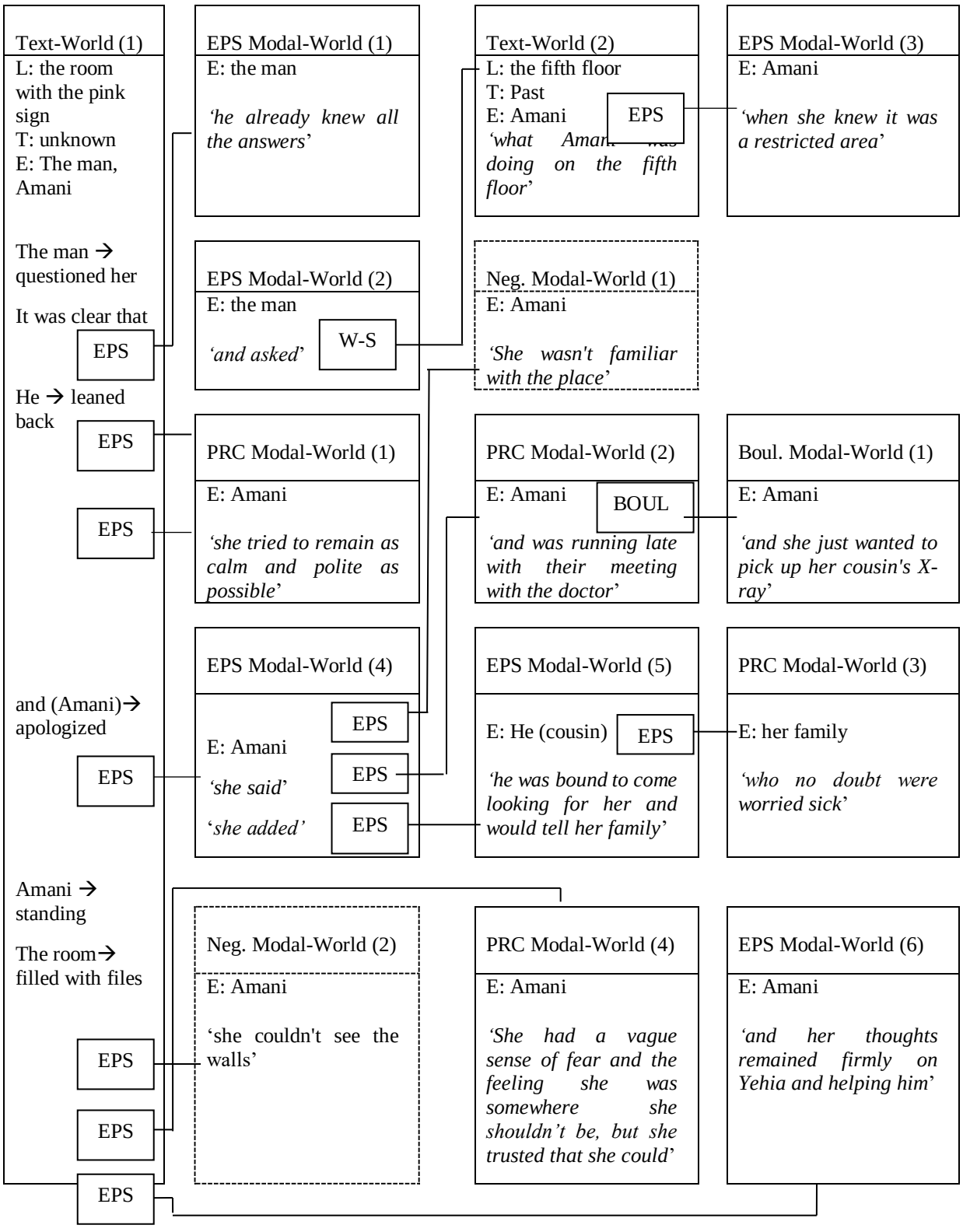
Extract (4) —discussed in Section 4.2.4 (see Appendix I Extract 4) — displays the same narration/focalization patterns as the previous two extracts. This extract's opening lines leave the deictic parameters of the initial text-world underdefined. In fact, even the enactors' identities are briefly left vague due to the absence of unique reference (*The man, her*) until the fourth clause, which reveals the identity of the female enactor to be Amani as the lines below demonstrate.

> 5.1.1 (c) The man questioned her about her name, age, marital status, education, profession, and place of residence, but it was clear that he already knew all the answers. Then he leaned back from the desk and asked what Amani was doing on the fifth floor when she knew it was a restricted area. She tried to remain as calm and polite as possible, and apologized. She wasn't familiar with the place, she said, she just wanted to pick up her cousin's X-ray, and was running late for their meeting with the doctor. He was bound to come looking for her, and would tell her family, she added, who no doubt were worried sick because she hadn't called. Amani was standing in the middle of the room with the pink sign, where they'd brought her once they'd found her. The room was filled with files stacked so high that she couldn't see the walls. She had a vague sense of fear and the feeling that she was somewhere she shouldn't be, but she trusted that she could talk her way out, and her thoughts remained firmly on Yehya and helping him. (Abdel Aziz, 2016a, pp. 150–151)

Multiple layers of embedded worlds occur in these opening lines, demonstrated in Figure 15 below. In the sentences preceding and following the indirect speech utterances, readers momentarily slip into Amani's consciousness with the perception modal-world in (*she tried to remain as calm and polite as possible)*, then delve even deeper towards the end of the opening lines, with three consecutive modal-worlds detailing Amani's thoughts and perceptions. Ultimately, focalization shifts from a neutrally shaded Narratorial heterodiegetic point of view in the first lines, to one where Amani is the Reflector. Epistemic and perception systems are foregrounded, giving the narration an overall negative shading as in the case of the previous two extracts.

Figure 15

Modal-Worlds and Amani as Focalizer



The above examples from *The Queue* demonstrate a pattern of heterodiegetic narration with variable focalization. Heterodiegetic narration suggests a certain degree of conceptual proximity and narrator reliability that ideally earns readers' trust. A third-person narrator is conceptualized as a projection of a co-participant in the discourse-world; his/her version of events is constructed in a text-world, not an epistemic modal-world like other enactors. Consequently, the worlds created by omniscient narrators are classified as participant-accessible (Gavins, 2007, pp. 129–130). Furthermore, variable focalization allows the narratorial voice to merge with that of multiple enactors like Tarek, Shalaby, and Amani, thereby foregrounding the fictional minds of these enactors, as Section 5.2.1 will further detail. More importantly, the shift between narratorial and reflector heterodiegesis is achieved largely through epistemic and perception modal-worlds, which give the narration an overall negative shading.

Simpson (1993) holds that negatively shaded narration, in both the first and third person, creates an effect of estrangement between enactors and their surroundings. Gavins (2013) underpins this estrangement effect as one of enactor victimization, where the surroundings are oppressive or overwhelming; or enactor unreliability, where modalization and hypothetical worlds undermine the epistemic commitment of the narrator/focalizer and call to question the propositional validity of the narrative. Two observations must be made here. The first is that the estrangement effect suggests similarities between Egyptian literature published in the wake of the Arab spring and that post-revolutionary Egyptian fiction published after 1952 as outlined in Section 2.4 of this thesis. Estrangement has been identified as a highly prevalent feature of Egyptian literature in the Sixties (Hafez, 1976). Even before then, *Kamal's* portrayal in Mahfouz's national allegory *The Cairo Trilogy*

(1956-1957) was rife with alienation and inertia. The second is the strong—though not entirely exclusive— association between narratorial estrangement and absurdism. Gavins (2013) traces evidence of negatively-shaded narration across multiple key absurdist texts of both heterodiegetic and homodiegetic narration including Albert Camus' *The Outsider* (1942), Saul Bellow's *The Victim* (1947), Mordecai Richler's *Barney's Version* (1997), Rudolph Wurlitzer's *Nog* (1968), as well as Donald Barthelme's *Some of Us were Threatening Our Friend Colby* (1972), and *The Balloon* (1966).

5.1.2 Manipulating Ontological Barriers

As previously noted, *The Queue* is divided into six parts that lack symmetry in size and number of subsumed chapters. They do however have a structural feature in common: they all consistently feature mixed modes of representation. All six parts open with an official document taken from the hospital case file of Yehia. The documents appear in a sequential order (e.g., *Document 1 in Part ONE, Document 2 in Part TWO*), and the chapter which they initiate— the first chapter of each section—is titled likewise (e.g., *Document 1, Document 2*). The orthographic style of these documents is distinct from the rest of the narrative, as they employ a different font type, different writing conventions (e.g., bullet points), grammatical structures typical of formal documents and report-writing (passive voice, relational clauses with listing) and medical jargon that are otherwise absent throughout the text (e.g., *preliminary diagnosis*, *abrasions*, *symptoms*). Immediately following the six documents, text-world parameters are reset to the hospital with one enactor appearing consistently and without exceptions: Tarek. The first chapter in every part, therefore, is always a mix of two modes: a formal document presented directly to the reader and a narrative in which one enactor recurs as he reads the document and reflects on it,

internally debating his loyalties, beliefs and obligations in the process. The transition from document to narrative format is realized through a jump at the end of the document's script – often lower in word count than what would take up a whole page– to a new page, a change in font from italics to standard font type, and the construction of text-world with the enactor Tarek. When Tarek appears, he is almost always reading the respective previously shown document, as in the next examples:

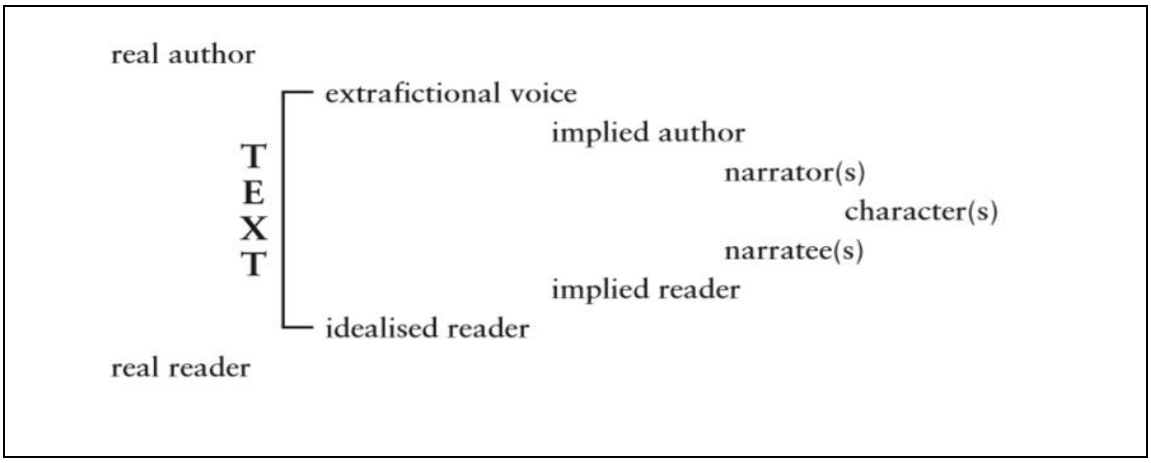
> 5.1.2 (a) Tarek mulled over the words jumbled together on the second document with irritation. (Abdel Aziz, 2016a, p. 25)
>
> 5.1.2 (b) Tarek read the document again and again. (Abdel Aziz, 2016a, p. 41)
>
> 5.1.2 (c) The first time Tarek read the document, he had to look up the symptoms (Abdel Aziz, 2016a, p. 103)

A crucial effect of integrating hospital folder files into the narrative is a subsequent deliberate manipulation of the ontological status of text-world enactors. Ontology is the study of being and existence, and the ontological status is what distinguishes discourse-world participants from text-world enactors in Text World Theory. This distinction is directly linked to the notion of accessibility (See Section 3.2.2). Discourse participants (i.e., real author/real reader) project aspects of themselves into the text-world, in what is known in literary theory as the *implied author* (Gavins, 2007, p.129). As mentioned before in Section 5.1.1, heterodiegetic narrators generally blur the line between implied author and narrator, leading readers to process the narration as if it were fully participant-accessible (Gavins, 2007, p.129). Gavins (2013) details the effect of blurring the semi-permeable barrier between narrator and implied author in Kurt Vonnegut's *Slaughterhouse Five* (1969)

and postulates that it results in foregrounding fictionality. In the particular case of medical record files in *The Queue*, however, ontological blurring happens on the other end of the communication process, between implied reader and narratee. Stockwell (2002) conceptualizes the interface between discourse-world participants and text-world enactors in prose fiction texts in Figure 16 below

Figure 16

Discourse-World Participants and Text-World Enactors



Although the figure postulates an additional level of text-world entities to mediate between discourse-world participants (i.e., real author, real reader) and their text-world projections (i.e., implied author, implied reader), what is of interest to this discussion is how it propounds a parallel construction of this interface between discourse-world and text-world on both ends of text production and text reception. Stockwell (2002) holds:

> Characters speak to other characters, and narrators narrate to an addressee: this addressee at any particular point is the narratee. Letters within *Frankenstein* are addressed to other characters; Victor Frankenstein himself narrates the whole story to

> Walton, a polar explorer and scientist. Of course, there is an implied reader of Frankenstein's narrative who sees all of the elements directed at different narratees. This is the reader to whom the novel is directed. (p.42)

In the absence of a referenced addressee/narratee, Yehia's recorded information in the original patient file format addresses the implied reader directly, resulting in an overlap between the role of narratee and that of the implied reader. Interestingly, this information appears again in subsequent text-worlds where Tarek is the enactor/focalizer, sometimes exactly as it does in the preceding respective document and in other instances reworded. In instances of re-appearance or rewording within Tarek's text-world, the information is read by Tarek who thereby performs the role of the narratee. The double articulation of hospital file information, though it may seem redundant at first, creates two parallel readings of enactor-accessible information: one addressed to a text-world entity (Tarek) and another addressed to a discourse-world participant (the reader), effectively suggesting a near-equal status for both and reducing the conceptual distance between the discourse-world and text-world levels of these chapters. The double articulation, furthermore, asserts the credibility of Tarek's version of these documents' content, since his reading falls perfectly in line with that of the reader. Thus, when these documents disrupt script-driven expectations of medical records, as will be shown in Section 5.3.2 below, the reader is certain that the schematic disruption is not merely a product of Tarek's consciousness but is in fact a part of the text-worlds of this narrative.

Along with its stylistic effects, mixing document and narrative modes suggests overlaps between *The Queue* and the work of Sonallah Ibrahim, in particular, who combined the alienation and estrangement of the literature of the 1960s with generic hybridity in a number

of his later works in the 1980s and the 1990s. Ibrahim's style, as discussed before in Section 2.4, has been described as experimental; and many of his works embed into the overall narrative excerpts from newspapers, historical records, and even plays at times. Reinventing narrative technique while sharing Mahfouz's deep concern for Egyptian social reality after *El Naksa*, Sonallah Ibrahim's work at large paved the way for a neorealist trend in Egyptian fiction that *The Queue* subscribes to and takes part in. Specifically, the integration of hospital records into the narrative, as shown later in Section 5.3.2 below, shares and develops the Kafkaesque texture of Ibrahim's *Al Lajna* (1981) [lit. *The Committee*].

5.2 Text-World Building: Space, Time and Enactors

5.2.1 Foregrounding Enactor-Focalizers

With the exception of Shalaby's brief return to his home village, *The Queue* is set predominantly in urban spaces. Text-worlds are set in spatial and temporal boundaries that deliberately do not activate any discourse-world structures through reference. *The queue* itself is one of the spatial boundaries that repeatedly appears in this narrative's text-worlds, possibly the most central to the narrative's plot as implied by its appearance in the title. It is a deictic space where civilians go to obtain the government's approval for their various needs, some as pressing as a treatment permit for a life-threatening health issue (as in the case of Yehia and Um Mabrouk). *The queue* as a space is referentially absent from the discourse-world of both the Arabic-speaking and non-Arabic speaking reader, as is a number of other deictic spaces in this narrative, including *The Zephyr Hospital*, *The Booth*, *The Gate of Maladies*, and *District* (used with numbers such as 3, 4, 6, and 11). Other spatial boundaries are, though definite, referentially vague. These include *the hospital*

(where Tarek works), *the office* (where Yehia and Amani work), and *the coffee shop*. Narrative time, too, is not set using discernible dates or recognizable time frames. In fact, the only date in the text is the night of June 18, which marks the day Yehia is injured but which is nonetheless inconclusive in assigning the narrative into a definite position on a discourse-world temporal plane in relation to protest time and/or reading time. Instead, text-worlds rely often on event-order, establishing a text-internal logic of sequence and temporality. In this text's world-building, the enactors emerge as the only textual entities whose referential identification activates discourse-world knowledge structures of a group or national identity, since the names are distinctively Egyptian Arabic. Gavins (2007) recognizes the nominalization of objects and entities as an aspect of world-building which gives information about the personal and social identities and attitudes/relationships between enactors (p.38). The enactors, thus, more than the spatial or the temporal boundaries of text-worlds, are what distinguish this narrative as one portraying the Egyptian social and national space.

Civilian enactors in *The Queue* hold many of Stockwell's (2009) textual attraction features. Alongside empathetic recognizability, which is established through their human status and further affirmed by their role as focalizers/reflectors as detailed in Section 5.1.1 above, they also have topicality (i.e., they appear consistently in subject position), and agency (i.e., they engage in all process types). The use of unique reference in their identification imparts upon them specific and definite identities that are at once individualistic and homophoric, especially when juxtaposed against spatial boundaries that, though definite, lack homophoricity. More importantly, they show recurrent newness, as they act as the most recurrent explicit catalysts of world-switching. With more than 30 chapters, the multitude of

world-switches at chapter boundary in *The Queue*, not to mention those which occur within chapters, is well beyond the space limits of this discussion to fully cover. However, they present a rich repository for different techniques of re-setting readers' origo. Gavins (2007) defines *origo* as "the basic reference point from which we evaluate our relationship with all the other elements which make up our environment" (p. 36). The notion of origo is instrumental in understanding cognitive projection because discourse-world participants must project their origo onto someone or something in the text-world to process it, therefore world-switches instigated by shifts in spatial and temporal text-world parameters re-set readers' origo. For space considerations, I will look closer into the chapter boundary world-switches in the longest part of *The Queue*: Part THREE. The second chapter starts with the following extract:

> 5.2.1 (a) A middle-aged man gathered his nerves and decided to leave the queue without a word, just as Yehya and Nagy had done. He slipped away without making a fuss, but accidentally left his newspaper and bag behind. He had already walked quite far and was about to get into a microbus when a stranger behind him in the queue noticed and called out to him, but with no luck (Abdel Aziz, 2016a, p. 47)

The initial text-world is immediately set in *the queue*, sometime after Yehya and Nagy leave for the hospital to ask Tarek for the X-ray. All of Chapter 2 remains within these deictic parameters, alternating focalization through embedded modal-worlds and indirect speech world-switches between *the man in the galabeya*, *the woman with short hair*, and *Ines*. The first sentence of Chapter 3 resets origo at an unidentified location close to the hospital where Tarek works, and before it ends, an indirect speech world-switch presents Amani's point of view. Soon after, focalization turns to Yehia who, through an embedded epistemic modal-

world, replays memories of his first encounter with Tarek, switching the deictic parameters one last time to the hospital where Tarek works spatially and to the night of June 18 temporally:

> 5.2.1 (b) The hospital where Tarek worked wasn't far, but Amani insisted that Yehya shouldn't walk there when he was so tired. They flagged down a taxi, each thinking about what the meeting might bring. Yehya went over the events in his mind, so that he wouldn't slip up when talking to Tarek. When he had arrived at Zephyr Hospital on the night of June 18, there had been dozens of people like him, maybe even hundreds. There were some with three or four bullets lodged in their bodies and others with less serious injuries. (Abdel Aziz, 2016a, p. 51).

Evidently, the above lines showcase both embedded epistemic and deontic modal-worlds as well as numerous world-switches. The flashback at the end is arguably a switch of time primarily, but also of space. As this section hopes to demonstrate, instances of this kind, where world-switches involve the change of more than one of the text-world building variables, are common. Patterns can still emerge, with one variable (space, time, enactors) appearing relatively more central in creating the world-switch than the other two. For example, the world-switch from Chapter 2 to Chapter 3, as the above extract outlines, is marked by a change in enactors primarily but not exclusively as space also shifts away from the queue and closer to the Zephyr hospital. However, the change of deictic parameters is not explicitly marked by locatives but is realized through the switch from the enactors in the queue (i.e., *the man in the galabeya*, *the woman with the short hair*, and *Ines*) to *Amani* and *Yehia* in the above extract. The world-switch here is essentially a switch of space, time, and enactors, though the underdefined spatial parameters and the setting of time boundaries through implied event sequencing leave the change in enactors as the most

explicit of all three. A similar case appears in the initial text-world of Chapter 5. Chapter 4 concludes in *the queue*, while Chapter 5 opens in another text-world, underdefined spatially and temporally to those in Chapter 4 again by implication.

> 5.2.1 (c) Amani answered the phone; the network was back up. Her voice caught in her throat, shaky and choked, and at first Nagy thought she was ill. He realized that she was on the way to the former District 3 to give her condolences to Um Mabrouk, whose elder daughter had died. Her heart had given out one day, after she had waited years to replace its malformed valves. He realized that it wasn't a good time and quickly ended the conversation, asking her to call him back when the funeral was over. (Abdel Aziz, 2016a, p. 64)

Back up here implies a return of functioning after a period of failure/absence. In Chapter 4, communication networks experience a malfunction that affects everyone in the queue and the adverbial *back* creates a sequential order wherein the events in the extract above necessarily follow the events in Chapter 4. The spatial parameters of the initial text-world of Chapter 5 remain obscure, nonetheless. Participants are definitely far from the queue, but this is clear only by inference since Amani's earlier appearances in the text have remained away from it. Even when she wishes to get an urgent message across to Yehia (in Part ONE), she sends it with Um Mabrouk (Abdel Aziz, 2016a, p. 16). The use of implication and inference in the understanding of spatial and temporal parameters of this text-world reinforces the propositions put forth by Lahey (2019) which revoke the unilateral nature of knowledge transmission from discourse-world to text-world. Lahey (2019) argues that text-world building relies on a feedback loop, wherein the information readers obtain and the patterns they deduce from text-world building of previously read parts of a given text become a part of their discourse-world knowledge and are applied to

the construction of subsequent text-worlds, which in turn supply new information to readers' minds and their discourse-world experience of reading. The use of inference and implication here also means that the only variable of those constituting this world-switch which appears explicitly is that of enactors.

Interestingly, in other instances where the spatial parameters of a world-switch are explicitly defined, there remains a correlation between a change of space and enactors. For example, the text-world outlined in the extract above (Chapter 4) develops through function-advancing propositions (e.g., *approach, arrive*) then switches spatially to *the courtyard*, a switch accompanied with the appearance of Um Mabrouk and her neighbors.

> 5.2.1 (d) Amani sobbed harder as she approached Um Mabrouk's apartment . . . She arrived in the courtyard with red, swollen eyes, her face drained and pale. Um Mabrouk was sitting by the front door, barefoot and wearing a black headscarf tied behind her head. Her neighbors sat around her, crying and comforting her, making coffee and tea, and sharing memories about the girl. (Abdel Aziz, 2016a, p. 64)

A later world-switch takes readers from *the courtyard* to *The Gate of Maladies*, whilst singling out Um Mabrouk from the enactors in the text-world of *the courtyard* to be joined with an official in the development of the new world-switch through function advancing propositions (see extract 2 in Section 4.2.2). Immediately after the interaction between Um Mabrouk and the official in *The Gate of Maladies* is concluded, origo is reset spatially—still within the span of Chapter 5— to *the queue* as Yehia appears to be adjusting to his new position in the queue. He acts as Reflector through perception modal-worlds to the events and interaction taking place around him. Soon after, Um Mabrouk arrives at *the queue* and with her arrival spatial world-switches give way to embedded modal-worlds and

indirect-speech world-switches of variable enactor-focalizers. An alternative, and arguably more intuitive, organization of world-switches in the chapter would have been for Um Mabrouk to appear in the queue directly after the end of her interaction with the official in *The Gate of Maladies*, in which case the world-switch would be of space and time only. The text, instead, favors the correlation of space world-switches with a change of enactors, making enactors new with every world-switch. This combines with heterodiegetic narration of variable enactor-focalizers in bringing enactors to the forefront of the narrative and emphasizing their internal and external struggles with institutional power and one another.

5.3 Discourse Knowledge Structures

5.3.1 Activating the Schema of Protest-Time Events

Because of heavy reliance on event-sequence, *The Queue* creates narrative temporality without using discourse-world time structures and is, consequently, difficult to position in relation to protest time, at least through overt reference. The text does portray a post-Arab Spring world by showing known events from the aftermath of the protest period in Egypt as a part of the text-worlds in the narrative. For instance, the following passage describes the circumstance in which the holder of institutional power in the text – *The Gate*— appeared; and the similarities between the brief synopsis below and the Revolution of January the 25th cannot be overlooked:

> 5.3.1 (a) The Gate had come into power many years earlier, in the wake of a popular uprising known as the First Storm. Tarek had never been one for history, but he remembered reading about these winds of change that had once swept the whole country. Ordinary people rose up, defeated the security forces on the streets, overcame the old guard's defenses, and nearly forced the ruler to surrender. . . Soon the situation

> unraveled, and different groups who had taken part in the First Storm accused one another of betrayal. They were so entrenched in their own conflicts that they forgot about the ruler, who started to rally his inner circle and regained influence on the ground. While the people were distracted with their squabbles, the old guard regrouped and began to rebuild. Not long after this, the Gate appeared. (Abdel Aziz, 2016a, pp. 8–9)

The restructured fictional schema of *The First Storm* noticeably activates that of Tahrir Square in the period between Jan 25th and Feb 11th, 2011 by the event sequence of ordinary people erupting in protest against a ruler and scoring victory over security forces. Tuning happens when the text modifies the narrative schema by postulating a near-success rather than a decisive victory in unseating the ruler, although protests in the discourse-world narrative do force the ruler (i.e., Mubarak) to step down. In all cases, as the narrative charts the negotiation of power and accountability between representatives of *The Gate* and civilian enactors in multiple storylines, the enactors' agency is situated after the emergence of *The Gate* and, therefore, after *The First Storm*. Given the cognitive mapping of Tahrir protest onto the latter, or the narrative interrelation between the two, *The Queue* not only activates the protest-time narrative of national identity, but also modifies it to become ultimately unsuccessful in instituting tangible political change as it simultaneously situates much of the enactors' agency in a text-world that follows it temporally.

5.3.2 Disrupting the MEDICAL HISTORY and MEDICAL RECORDS Scripts

The hospital file documents serve as an interruption of the narrative mode that blurs the ontological distinction between narratee and implied readers. Another aspect of their

stylistic effect stems from the interface between their document format and the narratorial mode that follows them. Integrating written documents into the overall structure of a prose fiction narrative is a strategy akin to epistolary narratives, which is a form typically associated with the late 17th and 18th centuries (Bray, 2003). The epistolary intent is defined as "the intention to communicate, in writing or a cognate representational medium, to another person who is 'not there' . . . and doing so with the hope or expectation of a response" (Stanley, 2015, p. 242). Technological developments have re-instantiated the epistolary intent into electronic correspondence methods (e.g., email, interconnected tweets), effectively expanding the spectrum of document-based narrative beyond the essential instantiation of epistolary in letter writing (Kauffman, 1988, 1992).

Although not strictly a means of correspondence, the documents opening the first chapters of all six parts realize a part of the epistolary intent, albeit with a less specifically designated audience, and with no expectation of response. Following the above, Norledge (2020) postulates that the inherent distancing of epistolary discourse and its concurrent lack of text-world building information together create 'empty text-worlds'. The term *empty text-world* is devised by Lahey (2004) and it refers to immaterial text-initial worlds occurring in texts where the opening lines are immediately modalized or composed of direct speech, both of which cause the reader to make a conceptual leap from the discourse-world, beyond the text-world to the world of the act of narration (Gavins, 2007). This applies to the epistolary novel as each new document creates a spatio-temporal world-switch, marked by the documents' specific semiotic cues, and presents a new narrative event recorded by a specific enactor in an empty text-world (Norledge, 2016, 2020)

In the case of *The Queue*, this enactor-focalizer is not named and his/her spatial location is never delineated beyond the broad assumption of being admin/nursing staff in the hospital records' department. This assumption stems directly from the intent of these files: to document a medical case in an official record. As more and more documents appear, however, the information recorded about Yehia becomes increasingly less medical and more personal, presenting evaluations more pertinent to the predisposition of his character to rebellion. This gradual break from what is normally expected to be found in a patient's hospital file begins with Document No. 3 wherein multiple redactions of keywords within Yehia's symptoms, procedures, and diagnosis undermine the propositional value of medical information. By the time readers get to Document No. 4, medical information has given way to a psycho-behavioral assessment which links back to records from Yehia's university and workplace.

> 5.3.2 (a) Records were subsequently requested from his university and workplace, and examination of the observations recorded therein has established that the symptoms observed in the patient offer an incomplete picture, and thus prevent an accurate diagnosis. In addition to anxiety and irritability, other symptoms include an irrational belief that he can alter reality; a clear tendency to act in a socially unacceptable and unhealthy manner; and a sharp, unfriendly manner when interacting with others. (Abdel Aziz, 2016a, p. 102)

Listed under *Patient History*, the above lines instantiate a MEDICAL HISTORY[34] script that is nonetheless opposed by the information shared across the various records. With a MEDICAL HISTORY script, readers may reasonably expect references to chronic

[34] Schema theory research conventions delineate scripts with simplified labels based on their content and use small capitals to represent them, such as the LECTURE script and the RESTAURANT script (Gavins, 2013)

conditions, previously sustained injuries or surgical procedures which the patient has undergone. Mental health abnormalities or mood disorders (e.g., anxiety, irritability) are unusual in this instance, given their incongruity with Yehia's physical injury which starts the medical case file in Tarek's hospital. Moreover, listing *the belief that one could alter reality* among the symptoms in the above lines is not particularly irrational and is a highly unlikely symptom of any ailment— be it physiological or psychological—except in a world where enactors are presumably ineffectual. This confirms the clause-level findings in the previous chapter and underscores the absurdity of *The Queue's* text-worlds.

Along with disruption of script-based expectations, the above lines suggest a highly efficient system of health-related record-keeping, connecting all relevant data from an individual's education and work institutions to their health provider. However, considering the failure of said system to address life-threatening injuries such as Yehia's as evident by the repeated bureaucratic obstacles deferring the removal of the bullet lodged in his body, the accountability of the system to the welfare of individuals is brought to question. With no obligation towards delivering quality health care services in line with a patient's needs, the objective of these documents and their underlying system of data-sharing across multiple institutions becomes sheer constant surveillance. Thus, the identity of their enactor-focalizer(s), still unclear, takes on an institutional outlook rather than that of the initially presumed health-service provider, and lends a voice to an institutional perspective to focalize events in the narrative, however briefly compared to the extensive enactor-focalization of civilians detailed in Sections 5.1.1 and 5.2.1. Document No. 6 confirms these observations.

> 5.3.2 (b) This document examines the patient's status after he left the hospital and was no longer under close medical supervision. It aims to create a comprehensive picture of the environment and conditions in which the patient lives and operates, to monitor possible developments (both medical and non-medical), and observe his close friends and acquaintances. Only doctors attending to this case and those with designated official IDs are permitted to examine this file, regardless of their professional specialization. (Abdel Aziz, 2016a, p. 192)

The above lines, again, disrupt script-based expectations, but of the more general script of MEDICAL RECORDS this time. Firstly, such records are naturally expected to be exclusively focused on health-related developments, and not on both medical and non-medical ones as indicated above. Secondly, such records monitor only the patient, thus rendering the observation of friends and acquaintances mentioned above rather odd. Most importantly, medical records are, by virtue of their name and role in healthcare services, inherently expected to be managed by health care personnel and used, subsequently, to keep track of a patient's medical issues only during their time in a medical facility. Health issues that a patient experiences outside of those facilities have to be self-reported by the patient in subsequent visits, or they otherwise stay unknown to health personnel and undocumented in medical records. The very premise of Document No. 6 as put forth in the extract above violates some of the most inherent expectations of a MEDICAL RECORDS script and asserts that these documents combine features of medical records with surveillance records, and that institutional enactors are heavily implicated in their composition.

The representation of such disruptions of script-based expectations in compositional worlds that share the epistolary intent of communication but forfeit its expectation of response has a crucial significance. Their initiation with an empty text-world coincides with their encoding

of the specific point of view of their composer(s) but the transition that follows their completion into the narratorial mode with Tarek as enactor-focalizer highlights a barrier between the institutional viewpoint and that of civilians, and assigns the institutional viewpoint to a modality that allows only for one-sided communication. This falls in line with the findings of the previous chapter insofar as institutional representatives appeared domineering and unresponsive in dialogue exchanges with civilians. Incongruity with script-based expectations also underlies absurdity in text-world building, often accounting for the humorous and playful nature of some absurdist texts. Gavins (2013) holds: “the key to verbal humor, according to the General Theory of Verbal Humor (GTVH), is the way in which incongruous scripts are opposed so that expected, normal or plausible behaviors and situations are contrasted with unexpected, abnormal or implausible eventualities” (Gavins, 2013, p. 49).

Apart from creating humor, script incongruity is another feature observed in texts of absurdist prose fiction (see Gavins' (2013) discussion of *Some of Us have Been Threatening Our Friend Colby;* and Whiteley's (2010), analysis of *The Unconsoled*), highlighting the deviation of the narrative's text-worlds from schematic knowledge to pose them as odd, unnatural or absurd. Simpson (1998) further argues that classic absurdism results from the normalization of such incongruity: the absence of shock on the part of enactors who come face to face with such stark opposition to what is otherwise known and accepted. Indifference or resignment to violations of script-based expectations is frequently found in *The Queue*. Though Tarek's visible preoccupation with Yehia's case stems from his ability to recognize the inconsistencies in the documents of the medical file, the very fact that civilians with various needs, including Um Mabrouk, Ines, and Shalaby, continue to stand in

the queue indefinitely, hopeful for a response to their needs from the same authority which has thus far failed to address their concerns, is at the heart of the overall absurdity of the narrative. Baker (1993) notes: “a sense of the absurd is a recognition that the world appears to be meaningless, yet one continues to live on as if it were not so” (p. 3 cited in Gavins, 2013, p. 24). Here is possibly where the most visible parallelism appears between *The Queue* and Sonallah Ibrahim's *Al Lajna* (1981) [lit. *The Committee*]. When Ibrahim's protagonist is summoned by an ominously vague Committee, the task required of him is equally as absurd as his subsequent effort to fulfill it. On authoritarianism and absurdity in *Al Lajna* (1981), England (2004) notes:

> The ongoing interrogations demand, tacitly, that he [the protagonist] perform the impossible task of explaining himself. Committee members inquire into his intellectual loyalties and his reading of regional histories, then, dissatisfied with his reasoning, insist that he defend his ideas. The redundancy and hopelessness of his ordeals suggest that he is there for little more than the Committee's sadistic amusement (p. 116)

Al Lajna (1981) ends with the protagonist eating his own arm (El Sadda, 2012), a bizarre and shocking action concluding the futility of his attempts to use words in the face of bland corrupt power. Though the ending of *The Queue* is not as subversive, it is not difficult to recognize the same futility in *The Queue* as outlined in the findings of Chapter 4, and the same absurdity resulting from incongruence with script-based expectations across the two texts. This may help explain why among the many positive reviews that *The Queue* received, one was by none other than Sonallah Ibrahim himself, as quoted in Section 3.3.

5.4 Review: Fictional World-Building in *The Queue*

5.4.1 Fictional World-building and Experiencing The Queue

The Queue constructs a coherent and immersive text-world. Time boundaries do not overtly use dates. Instead, they rely on event sequence to create text internal temporal logic while simultaneously situating the narrative in the period closely following protest-time through activating cultural/historical schemas of Tahrir protests (Jan/Feb. 2011). The narrative is deeply grounded in this historical narrative schema, as it marks the birth of the text-world's domineering power institution— *The Gate*— and with it the totalitarian fictional world order of surveillance, coercion, and unresponsiveness to civilians. Spatial boundaries also do not use discourse-world references, serving to place emphasis on enactors' identities as the single source of homophoric reference in the text, and the means through which both the geopolitical identity of narrative space as well as the national and class identity of each enactor is established.

Narration/focalization in the novel switches between narratorial and reflector heterodiegesis largely through epistemic and perception modal-worlds, a pattern that causes the narration to be negatively-shaded and, therefore, to create an effect of estrangement between enactors and their surroundings. This estrangement poses as a shared attribute with fictional world-building in absurdist prose fiction, as Gavins (2013) demonstrates its consistent appearance across many key absurdist texts using both heterodiegetic and homodiegetic narration including Albert Camus' *The Outsider* (1942), Saul Bellow's *The Victim* (1947), Mordecai Richler's *Barney's Version* (1997), Rudolph Wurlitzer's *Nog* (1968), as well as Donald

Barthelme's *Some of Us were Threatening Our Friend Colby* (1972), and *The Balloon* (1966).

Two more text-world building patterns of *The Queue* contribute to the construction of an overall absurdist narrative structure. Firstly, manipulation of ontological status due to the integration of enactor-accessible hospital records in their document format addresses the implied reader directly and blurs the line between narratee and implied reader. Unlike *Slaughterhouse Five* (1969), the ontological conflation in *The Queue*, therefore, asserts the credibility of the novel's text-words and aids readers' immersion rather than impeding it. Moreover, *The Queue* demonstrates a pattern of opposition to discourse-world scripts of MEDICAL HISTORY and MEDICAL RECORDS, which in turn results in a text-world that is incongruous with readers' expectations of healthcare records particularly in regard to patient confidentiality and what healthy/unhealthy behavior is. Script incongruity is yet another feature of absurdism that Gavins (2013) observes in *Some of Us have Been Threatening Our Friend Colby;* and which Whiteley's (2010) analysis of *The Unconsoled* identifies as the cause of its odd and unnatural text-world construction.

Aside from their empathetic recognizability and their definite unique identification, enactors in *The Queue* also fulfill a number of Stockwell's (2009) features operating as textual attractors, such as topicality, agency, and newness. A pattern of correlation between space world-switches and a change of enactors ensures that enactors remain new, attracting readers' attention as they change regularly with the shifts of spatial parameters. This systemic configuration of multiple textual attractors held by text-world enactors operates hand in hand with a pattern of heterodiegetic narration that blends Simpson's (1993) disembodied Narratorial mode, or B(N), with Reflector mode, or B(R). Further to the same

end, variable enactor-focalization helps foreground the fictional minds of these enactors, and fosters readers' trust and reliability in their text-world experiences.

5.4.2 Links to Clause-level Findings

Unique identification appears to be a precursor for foregrounding in *the Queue*. Enactors who were introduced and retrieved using unique homophoric identification on the clause-level (e.g., Yehia, Amani, Ines, Um Mabrouk) not only situate an otherwise spatially underdefined text-world into an Egyptian frame of reference but also emerge as foregrounded text-world entities with extended focalization. Ineffectual patterns of agency, demonstrated in the previous chapter, may have been the first sign to suggest that *The Queue* complies with the general outlook of an absurdist text. The powerlessness that civilians repeatedly display in their interactions with institutional representatives across Section 4.2 underlies much of their victimized estrangement detailed in Section 5.1.1. In fact, a classic feature of absurd texts is "a passive, rationalistic or hopelessly ineffectual victim-hero, dominated by his situation rather than creating or acting to change it" (Weinberg, 1970, p. 10 cited in Gavins, 2013, p. 22).

While the analysis in this chapter sheds light on how absurdism is instantiated into the construction of the text-worlds of the novel through negatively-shaded narration; generic hybridity; blurring the ontological distinction between narratee and implied reader; and disruption of schematic expectations, SFG analysis on the clause level has repeatedly proven most effective in gauging different configurations of power and helplessness that text-world entities have, as previously outlined in Section 3.2.1. Given the novel's reliance on indirect speech, the absurd powerlessness of *The Queue's* enactors manifested most clearly in the negotiation of authority and recognition through dialogue, for which a move

analysis was best suited to extrapolate the discourse functions of utterances. Text-world analysis, on the other hand, highlights the role of direct speech in focalization and in giving readers access to an enactor's inner subjective point of view but does not address dialogue as an exchange or how it helps exert, contest, and negotiate power.

5.4.3 Links to Anderson's Conceptualization of National Identity

The foregrounding of enactors, especially in the presence of variable focalization, gives readers' the opportunity to project their origo onto multiple text-world entities. The world constructed through these textual patterns is similar to Anderson's (2006) description of the novel as an analogue of the nation as an imagined community which exceeds the limit of primordial face-to-face contact. As the reader's origo is set briefly with each enactor before being reset with another, the text-world of the novel is processed from the viewpoints of men and women, middle-class and working-class enactors from the city and the countryside. The reader experiences *The Queue's* different enactors as an imagined community, estranged and alienated from their surroundings but unknowingly connected in their struggle, if only by their powerlessness against a corrupt and self-serving regime. Foregrounding enactors serves to retract the conceptual distance between them and discourse-world participants, encouraging cognitive projection and fostering trust in the enactors' thoughts, feelings, and overall experience of the novel's text-worlds.

Estrangement (in narration/focalization), absurdity (in the particular nature of the world) and cognitive projection onto reliable but powerless enactors (in the construction of the reader) distinguish the reading experience of *The Queue*. Egyptian national identity, therefore, appears marred with many of the struggles of pre-Arab Spring social reality. The narratorial estrangement poses as a shared attribute with fictional world-building in previous works of

Egyptian post-revolutionary fiction as it has been a defining feature of Egyptian fiction published in the Sixties (Hafez, 1976). Even before then, *Kamal's* portrayal in *The Cairo Trilogy* (1956-1957) was distinguished by alienation and inertia, thus suggesting commonalities between post-Arab Spring Egyptian fiction and the disillusionment, collective anxiety and trauma apparent in Egyptian published after *El Naksa* and, indeed, dating back to the period after the Free Officers' Movement of 1952.

Furthermore, the generic hybridity and schematic incongruence of *The Queue* parallel Sonallah Ibrahim's work generally and *Al Lajna* (1981) specifically, with its Kafkaesque overall outlook. *The Queue*, therefore, appears to subscribe to and further develop the neorealist experimental trend that was previously anomalous to a predominantly realist Egyptian fiction. Equally as invested in the critique of the politics of Egyptian social reality as committed realism, neorealist Egyptian fiction dispels and challenges the romanticism with which works like *Awdat al Ruh* (1927) reflected on Egyptian national identity, as it continues to reinvent and develop narrative technique beyond the known norms of Egyptian prose writing. This is one aspect in which *The Queue* may be said to uphold the transformation of consciousness that coincided with the Revolution of January: by drawing on narrative techniques previously identified as an anomaly of the Egyptian literary field (Mehrez, 2008), Abdel Aziz's fictional world is contributing to a paradigm shift in the rhetoric of identity expression, previously observed in poetry, song and visual arts through either the booming of previously unfamiliar or uncommon genres or the appropriation of language within existing genres (Golson et al., 2014; Simon, 2015; Wahdan, 2014).

6. Passivity, Violence, and Invisibility: Civilian Social Agents' Representation in *Otared*

6.0 Preview

This chapter presents findings of the clause-level analysis of the second selected novel, *Otared*. A number of passages are selected to illustrate identification, ideation, and transitivity patterns in the novel using SFG analysis and to address the first set of research questions, detailed in Section 1.2. The analysis draws on Bourdieu's conceptualization of national identity as being embodied in the social practices of individual social agents (see Section 2.2) and the subsequent discussion of symbolic power and social positioning between Egyptians before and during the Arab Spring (see Section 2.3). A broad overview of the organization of the text is outlined in Section 6.1. Section 6.2 explores the power and recognition of civilians in relation to that of institutional representatives, while Section 6.3 expounds their positioning in relation to other civilian social agents. Findings are summarized in Section 6.4.

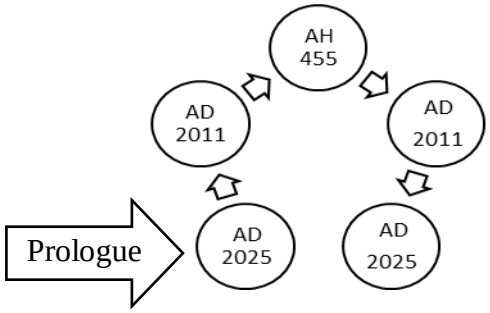
6.1 Passage Selection

Otared is composed of three narratives, all set spatially in Egypt (Cairo specifically), but each is in a different time frame covering the period of the Arab Spring (i.e., 2011) and the period before (i.e., AH 455) and after it (i.e., 2025). The prologue is undefined temporally. The first part of the novel is set in AD 2025 and subsumes 10 chapters, ranging between 2040 and 5247 words each. The next part, consisting of five chapters, is set in AD 2011, giving way to the third part of AH 455, in a pattern of analepsis. This pattern is reversed in the subsequent part of the novel, where time progresses chronologically to a part set in AD

2011, encompassing four chapters, and finally to a part set in AD 2025, made up of 10 chapters.

Figure 17

Organization of Time Frames in *Otared*



To capture the repetition of time frames, I identify parts that share a timeframe as two parts of the same narrative (i.e., Narrative AD 2011 Part I, Narrative AD 2011 Part II). Extracts analyzed in this chapter are taken from the narrative with a post-protest time frame (i.e., Narrative AD 2025), which appears in two parts, interrupted by narratives set in other time frames. This choice is driven by the present study's preoccupation with national identity in the post-Arab Spring period, which also underlies the choice of translated Egyptian novels published after the 18-day protest period in Egypt (Jan-Feb 2011). Though the novel as a whole reflects on post Tahrir Egypt even in those narratives set in a prior time frame to the Arab Spring, space limitations in this chapter and the next have led to the prioritization of the narrative set explicitly in a post-Arab Spring time frame. As demonstrated in Figure 17 above, the temporally-defined time frames start and end with Narrative AD 2025, suggesting that this is in fact the central narrative of the novel. Lending further credence to this claim is the title of the novel: *Otared* is the last name of the narrator of Narrative 2025, and the more extensive length of Narrative 2025 compared to other narratives. In Narrative

AD 2025, Egypt is an occupied state, after a series of foreign air attacks leaves its capital in ruins. The narrator, *Captain Ahmed Otared* is a former police officer who defects from the Egyptian Ministry of Interior after it openly collaborates with the occupiers. He joins a group of former police and military officers who carry out assassinations against foreign troops and their Egyptian collaborators under the designation of *The Resistance*. Through Otared's eyes, Cairo emerges as a nightmarish landscape of drugs, sex, and senseless violence; its people lead a feral existence indifferent to both occupation and authoritarianism.

After closely examining the novel in relation to the first set of research questions, detailed in Section 1.2, I selected 8 passages ranging in length between 439 and 1030 words to illustrate the clause-levels patterns of this narrative as a whole. First, I applied the cognitive taxonomy of clause-level participants (Halliday & Matthiessen, 2006), detailed in Section 3.2.1, and the subsequent proposed classification of discourse participants into civilians and institutional representatives to the text. Then, I selected four passages showing civilian social agents in encounters with institutional representatives to examine the power civilians exercise with institutional representatives. The other four passages depict civilian social agents with one another, to investigate how they position themselves in terms of support of or confrontation in relation to other civilians. The selected passages represent about 4% of the total word count of this narrative. However, to enhance their representativeness, they were spread over as many chapters as possible as demonstrated in the table below.

Table 17

Distribution of Selected Extracts from *Otared*

Part I			Part II		
Chapter	Number of Passages	Word Count	Chapter	Number of Passages	Word Count
1	0	-	1	0	-
2	1	507	2	0	-
3	1	630	3	1	745
4	0	-	4	0	-
5	0	-	5	0	-
6	1	1030	6	0	-
7	1	654	7	0	-
8	1	655	8	0	-
9	0	-	9	1	439
10	1	939	10	0	-
Total	6	4415	Total	2	1184

6.2 Representing Symbolic Power: Civilians with Institutional Representatives

6.2.1 Extract (1): We, the Police

This extract is taken from an encounter between the narrator (Colonel Ahmed Otared) and Major Karim Bahaa Al Din, in which the narrator is recruited to join the Egyptian resistance shortly after the country falls under a fictional future foreign occupation (see Appendix II Extract 1). The relatively small number of declarative clauses in this extract (20) is distributed among three groups of conscious participants: *former police officers, army officers* and *civilians,* along with four non-conscious participants, only one of which is an institution (i.e., *the resistance*), making it difficult for salient SFG patterns to be extrapolated in terms of process and participant frequency numbers. What is of particular interest is how these participants are ordered and logically represented in relation to each

other. *The resistance* appears in a relational identifying clause with *make up*: an equative verb that expresses [kind/part] (Halliday, 1994, p. 123)

> 6.2.1 (a) The resistance was made up of former police officers, plus a small number of army officers. (Rabie, 2016a, p. 33)

Although both equative values are linked with an additive conjunction, *number* as the head of the nominal with *army officers* is pre-modified by the epithet *small* to juxtapose them as secondary constituent parts (or members), if only in size/number, to *police officers*. Civilians appear in a subsequent separate clause, not chained to *the resistance* directly but rather to the *small number of army officers,* by means of comparative reference:

> 6.2.1 (b) There was an even smaller number of civilians. (Rabie, 2016a, p. 33)

The epithet in the previous nominal group attributes *civilians* with a role exceeding that of *army officers* in subordination in terms of size/number. Moreover, the choice of an existential process for *civilians* is marked in comparison with the clause featuring *army officers* and *former police officers*. The mere presence of *civilians* without a given circumstance leaves their positioning in *the resistance* accessible only by inference in comparison with the codified relation of composition between *former police officers* and *a small number of army officers* on the one hand, and *the resistance* on the other.

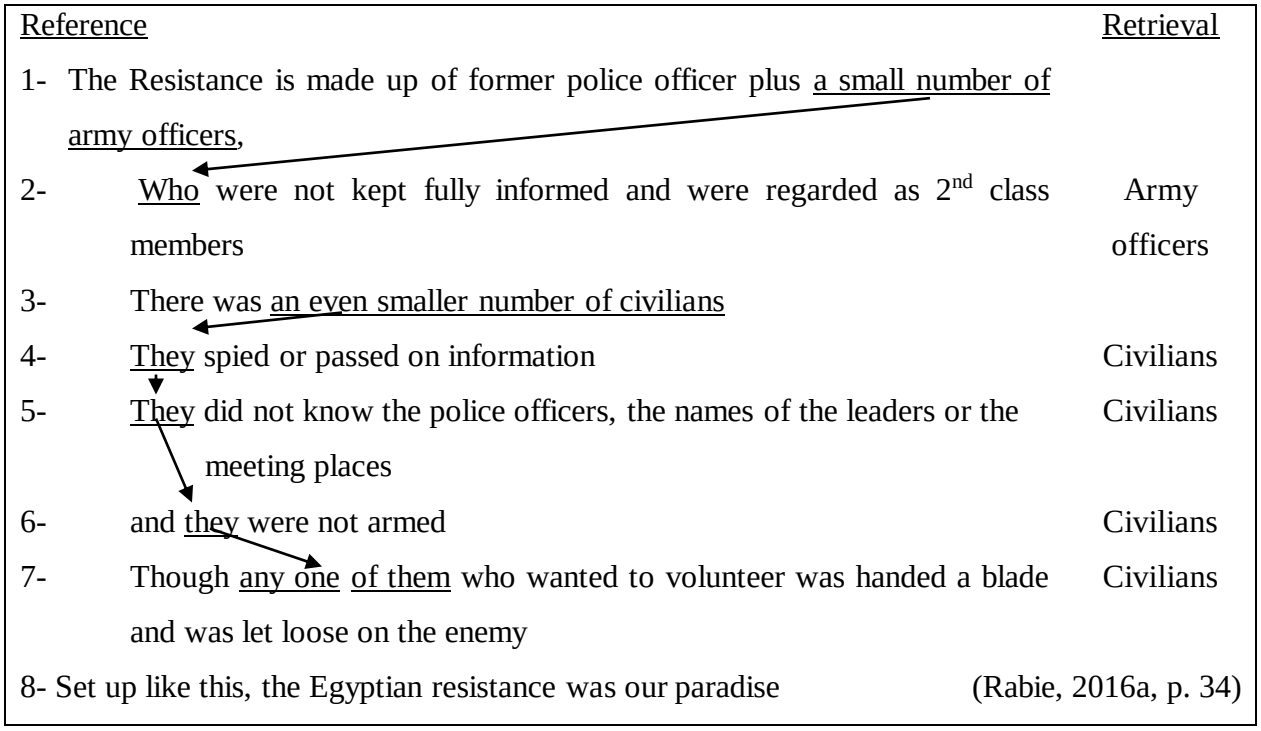
The next clause with *the (Egyptian) resistance* as Theme/Subject is also of the relational identifying type but with the Value *our paradise.*

> 6.2.1 (c) Set up like this, the Egyptian resistance was our paradise (Rabie, 2016a, p. 34)

The antecedent of *our* can be retrieved from the reference chains that follow from the first relational clause and lead to the second as demonstrated in Figure 18 below :

Figure 18

Reference Chain Retrieving Antecedents of We in Extract (1)



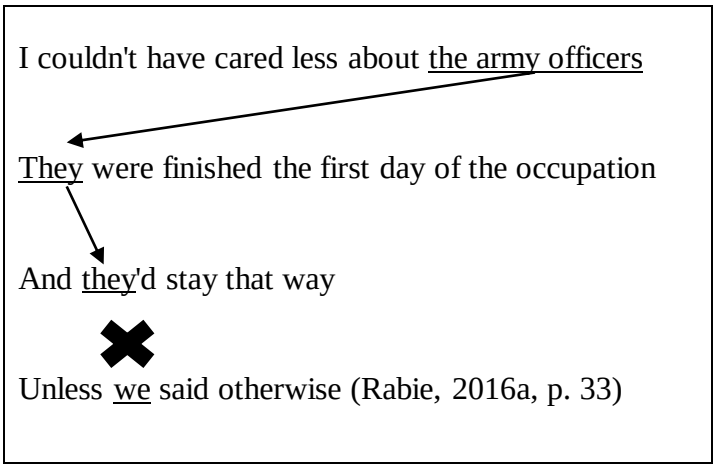
Agents in clauses 4, 5, 6, 7, and 8 are all anaphoric referential expressions chained to *an even smaller number of civilians.* The anaphoric pronominal reference *they* serves to retrieve *civilians* while simultaneously excluding the referents from the list of possible antecedents for the first person plural- leaving only *a small number* of *army officers* as a possible option for inclusion alongside *former police officers*. This, too, is soon proven inaccurate by the subsequent clause:

> 6.2.1 (d) Even when they are {trained} - like army officers, for example- they lack the ability to think clearly in a tight spot (Rabie, 2016a, p. 34)

Again the third person plural anaphorically retrieves *civilians*, but this time it is followed by an appositive elaborating nominal group, exemplifying {trained} civilians as *army officers*, and thereby equating the two groups in the presence of training. In another instance, the third person plural is used anaphorically to retrieve *army officers*

Figure 19

Reference Chain Showing Pronominal Exclusion in Extract (1)



Additionally, the reference chain is juxtaposed against— and indeed broken by— the first person plural in contrast, showing that whoever *we* retrieves does not include *army officers*. *We*, as such, exclusively retrieves *former police officers* and poses them as significantly more powerful in the cause of resisting occupation than both civilians and the army. A final point here concerns the narrator's marked group nominal identification. The epithet *former* qualifies its subsequent noun as being of the past, thus effectively negating narration time affiliation between the narrator's group and the police as a state institution. Nonetheless, it demonstrates the narrator's bias in preferring an expired identity that ties him to the police as a state institution as opposed to a valid present identity as a civilian. This bias, in turn,

complicates the case of the resistance and its constituent members' positioning. On the one hand, the nominal reference *the resistance* positions its members against occupation-aligned state institutions, including the police. On the other hand, the marked construction of nominal identity of *former police officers* suggests preference of nominal alignment with an opposing social group, which serves to emphasize the deliberate social distance between the narrator and *civilians* and, subsequently, between resistance and civilians.

6.2.2 Extract (2): What the People don't Think, Say or Do

The extract showcases the diminished agency of civilians and the narrator's confrontational positioning towards them. It is one of the first encounters between the narrator, in his institutional capacity as a former police officer and member of the resistance, and civilians on the street. In this extract, Captain Otared navigates Cairo streets after descending from Cairo Tower, where the resistance group is based, and while being on his way to an urgent meeting with the resistance leaders (see Appendix II Extract 2). The passage starts with the narrator's agency of a mental perceptive process (*I saw*) affecting two phenomena: parliament members vote and people's silent observance of it.

> 6.2.2 (a) Then, on the café's television I saw members of parliament voting on the prostitution bill. People were sitting, following what was happening, in slack-jawed silence. (Rabie, 2016a, p. 86)

The narrator shares with *people* a similar process with the same range: perception of the parliament vote as construed in *I saw* and *People were sitting, following*. However, the narrator maintains discreteness of reference in identifying as *I* and not as *we*, except in the two clauses:

> 6.2.2 (b) We were so terribly civilized in the first half of the twentieth century! We had permitted prostitution (Rabie, 2016a, p. 88)

An examination of the antecedent which *we* here retrieves finds the preceding clauses to have one mental perceptive process (i.e., discovered) of which the Senser is *someone*

Then	Someone	discovered
Conj	Senser	Pr: Mental Cognitive

That	prostitution	had been legalized	in Egypt	under the monarchy
Conj	Goal	Pr: Material Directional	Circumstance	Circumstance
Phenomenon				

But	no one	was talking about	it
conj	Sayer	Pr: Verbal	Verbiage
Phenomenon			

(Rabie, 2016a, p. 88)

Thus, because of the ability of mental processes to project beyond the boundaries of their clause, the clauses in which *we* appears twice as Agent are a series of phenomena in which the first person references are likely to align with the identity with the Sensers projecting the clauses. But even then, the antecedent of *we* is the fairly opaque restricted partial pronominal *someone*. Moving further back in clause order, the mental projection is preceded by:

> 6.2.2 (c) With their shiny suits, smooth chins and slicked back hair, the media types had the people on a platter, the very people who greased themselves up in a heroic effort to efface their own identities and replace them with something closer to-more in line with-that of the presenters (Rabie, 2016a, p. 88)

Thus, *someone* retrieves by bridging either one of its antecedent groups *the media types* or *the people*. Alternatively, it may retrieve *Egyptians* as a result of emphasizing the circumstance and obscuring the Actor in the passive clause: *Prostitution had been legal in Egypt under the monarchy*. Either way, *we* is demonstrably exclusive of the narrator in both

interpretations due to the re-emergence of *I* to interrupt the indirect thought clauses projected by *someone discovered* and leading to *we were so terribly civilized*. The clause construes the narrator's opposition to the previous two groups by nominal reference and relational attribution, emphasizing the narrator's perceived distance from *media figures* and *the people*:

> 6.2.2 (d) I was considerably surprised (Rabie, 2016a, p. 88)

People, on the other hand, are first depicted as Actors of a non-directional material process (i.e., *sitting*) and a mental process (i.e., *following*)[35]. Agency does not return to *the people* as participants until the end of the passage, where again they feature as a Goal of one process (i.e., *the media had the people on a platter*) and an Actor of three material directed processes (i.e., *grease, efface, replace*) that affect none but *themselves* and *their own identities* as Goals. No verbal processes, direct or indirect, occur with the people as participants, and their role as presumed Sensers is presented non-congruently by the relational clause:

> 6.2.2 (e) their minds must have been full of contradicting thoughts and emotions (Rabie, 2016a, p. 88)

Thus, the agency patterns of *the people*, as illustrated by this extract, are minimal and limited in number and effect. Their identification remains discreet from the narrator's, suggesting a positioning of confrontation and exclusion between the two.

[35] *Following* in this instance is used to mean *observe*. The clause in question reads: *The people were sitting, following what was happening in slack-jawed silence*

6.2.3 Extract (3): Goals, not Actors

This extract further illustrates agency patterns for the narrator's co-participants. Taken from the last chapter of Part I of the AD 2025 narrative, this extract describes the narrator's undertaking of the mission assigned to him by the leadership of the resistance (see Appendix II Extract 3). *I* (Col. Otared/the narrator) participates as Agent in the vast majority of clauses in this extract: 73 in contrast with his co-participants acting as grammatical Agents in only 16 clauses. In this already limited participation rate, they show no instances of verbal or mental processes. Instead, their processes are either material non-directional, behavioral without Range, or at best with Goal/Range as self or other: non-conscious. The following are some examples:

Table 18

Narrator's Co-participants as Agents in Extract (3)

Process	No Goal/Range	Goal/Range as self or other: non-conscious
Material	He fell down	He tried to get his body
	He wanted to drop down[36]	He pulled his car
		He pulled a knife
		He hit the ground
Behavioral	and {he} started crawling	He took to his heels
	he staggered	She peered at the spot
	he was to die	
	he died	
	she hunched over	
	she died	(Rabie, 2016a, p. 146)

In one material process, *a man* (referenced pronominally as *he*) has a conscious-though lifeless- Goal: i.e., *he butchered the dead man* (Rabie, 2016a, p. 146). The change in

[36] In the case of verbal complexes, the process type identification follows the second verb. Halliday (1994) holds that "a hypotactic verbal group complex of the 'expansion' type represented a single happening" (p. 516). He also deems it acceptable to treat some projections as verbal group complexes given their similarity in meaning to types of expansion. For space considerations, I adopt this orientation in my analysis.

nominal participants from conscious to lifeless will manifest as a pattern in extracts detailed in Section 6.3. This pattern of limited process participation is juxtaposed against the narrator's agency, which is not only higher in number of processes but more effectual in having Goal/Range. The narrator participates chiefly in material processes (58) followed by mental processes (10) then five behavioral clauses and one relational identifying clause:

I	am	The	one	who	kills	people	here
Token	Pr: Rel.	Value					
		modifier	Head	Post-modifier			
				Actor	Pr: Material directional	Goal	circumstance

(Rabie, 2016a, p.146)

In line with the Value in the previous process, 42 out of 58 of the clauses with the narrator as Actor have the process *kill*, and 10 are distributed between *shoot* (four), *fire* (four) and *aim* (two). In all of these, unarmed civilians appear in Goal position, in what is presented, particularly towards the end of the passage, as a pattern of structural parallelism. Examples are:

> 6.2.3 (a) I killed Ziyad Mohamed Bakir with a single bullet.
>
> 6.2.3 (b) I killed Shehab Hassan Abdo Abdel-Magid with a shot to the head.
>
> 6.2.3 (c) I killed Karim Medhat Wahba with a shot to the right side of his chest
>
> (Rabie, 2016a, p. 146)

The pattern persists for 38 consecutive clauses, with different unique nominals occupying the position of Goal and minimal variation to the subsequent Circumstance. Unique reference indexes both sexes (e.g., *Emad*: male, *Nancy*: female) as well as both Islam and Christianity (e.g., *Mustafa*: Islam, *Girgis*: Christianity). The effect is evident: civilians- or *the people*- are represented as not only infrequent and mostly ineffectual Agents but also as consistent Goals of the narrator's indiscriminate violence.

The interpretation of the narrators' violence as institutional- thus qualifying this encounter to fall under the discussion of symbolic power- is the narrator's self-identified affiliation with the resistance. The participant *I* in this passage is acting on behalf of the resistance, an organized institution with leadership, planning, and clear political objectives. In the presence of a foreign occupation, much of the legitimacy that an official government loses by being complicit in aiding an invader goes to the group who fights for the restoration of the homeland. Moreover, the consistent reference of members of the resistance with their police ranks (e.g., *Colonel Otared, Major Karim*) signals their persistence in assuming an institutional role, if only in their self-identification. Unique reference use for individual Actors bridged into a reference chain with *the people* does not occur except in this extract.

6.2.4 Extract (4): We are in Hell

This extract sheds light on text-internal deviations across Part II of Narrative AD 2025. Here, the narrator and the people appear celebrating the evacuation of the last foreign occupation troops and the restoration of the integrity of Egyptian territory (see Appendix II Extract 4). The narrator's mental processes still stand out as the most frequent process type with *I* as Agent (four mental perceptive, three mental cognitive processes, and one mental emotive process). The deviation comes in the form of an increase in behavioral processes that closely tie with mental processes (seven clauses). Behavioral processes are near-material in only one instance (i.e., *I was lying*), near-mental in two instances (i.e., *noticed, wondered*), and physiological manifestations of states of consciousness in more than half of the cases (i.e., *wept*). The narrator, therefore, carries on with the agency pattern of an observer/reflector, but additionally displays some emotional physiological response that is logically represented through paratactic enhancement of effect ^ cause with the two clauses:

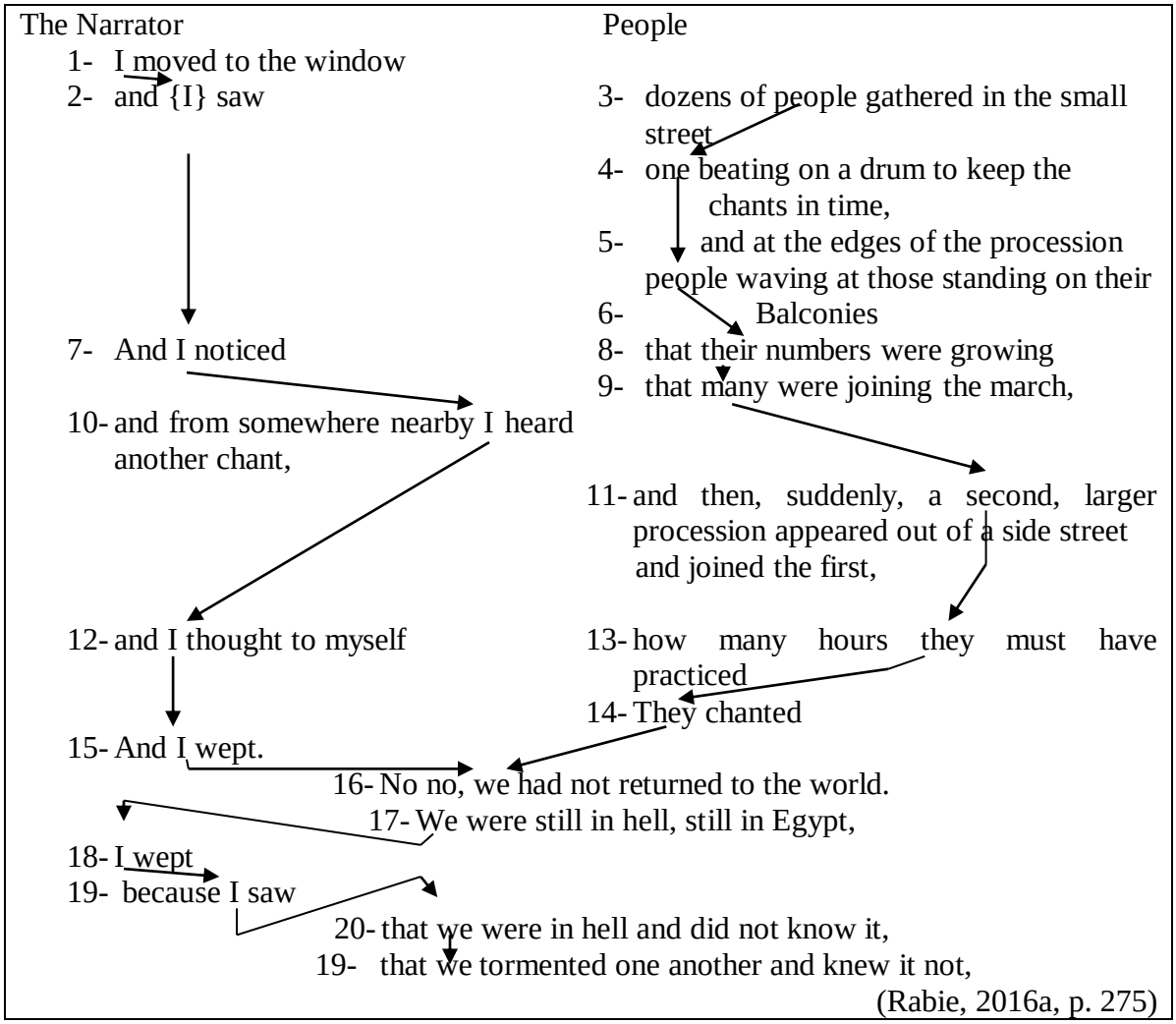
6.2.4 (a) I wept because I saw we were in hell

6.4.2 (b) I wept because I pitied the people (Rabie, 2016a, p. 275)

In clause 6.4.2 (b), the cause is an embedded projection of a mental cognitive process signaling the narrator's re-positioning towards inclusion with *the people*. Pronominal inclusion shows in the referents which *we* retrieves in this part of the narrative, demonstrated in Figure 20 below.

Figure 20

Referents of First Person Plural in Extract (4)



(Rabie, 2016a, p. 275)

Thus far, *the people* have appeared in phenomena with the narrator as a perceptive or cognitive Senser, but emotive mental agency has been absent altogether in the narrator's participation pattern. Its occurrence here not only indicates a newly forged emotional involvement on the part of the narrator with *the people* but also one that causes an observable behavioral effect. The repositioning of the narrator towards pronominal inclusion with *the people* coincides with a transformation of the narrative's overriding space from a deictic Cairo (or Egypt) realized by street name, squares, and cultural artefacts at times, such as Ibrahim Pasha statue in Extract (9), to a *Hell*. The word *Egypt* occurs in 58 instances in Part I, which is more than twice as much as it does in Part II (25 instances). Alternatively, *hell* occurs only 8 times in Part I and recurs 77 times in Part II. In this extract alone, the word occurs in four different constructions:

6.2.4 (c) We were still in hell- still in Egypt

6.2.4 (d) The Nile flowed by- but it flowed in hell

6.4.2 (e) We were in hell

6.4.2 (f) Does Farida know that we are in hell? (Rabie, 2016a, pp. 275–276)

In all constructions, *hell* appears as a head noun in a prepositional circumstance of place. The apposition between *hell* and *Egypt* in the first example establishes a relationship of paratactic equivalence between the two spaces, emphasized by the circumstantial situation of the Nile's flowing in *hell*. As a powerful territorial symbol, the historical association between the river and Egypt is evident. Brewer & Teeter (1999) hold: “few scholars will contest that the Nile River was the most dominant geographic feature influencing the daily life of Ancient Egyptians” (p. 16). Despite it being the longest river in the world, cutting

across a basin of 11 countries, a wealth of publications associating Egypt with the Nile has contributed much in cementing the iconicity of the river in representing the distinct national character of Egypt (Moret, 1996; Wilkinson, 2014), most evident in the river's explicit appearance on national currency, patriotic songs, and the current Egyptian national anthem. Thus, the occurrence of conscious and non-conscious participants (i.e., *we* and *The Nile*, respectively) with *hell* as a circumstance of place demonstrates a transformation of space from an occupied state to a hell, simultaneously appearing with the shift of the narrator's positioning in this part of the narrative from an institutional to a civilian identity.

Thus, Part II of the narrative shifts some of the patterns observed in Part I, particularly in reference to the narrator's confrontational positioning towards civilian social agents. The narrator's discrete reference gives way to a more emotional empathetic stance as he aligns pronominally with civilians after leaving the resistance, a shift that coincides with the transformation of Egypt from a state to a hell. What remains consistent in encounters between civilians and institutional representatives in *Otared* Narrative AD 2025 is civilians' complete lack of symbolic power, manifest through a number of patterns. Firstly, civilians' agency appears diminished through their limited participation in most process types, including mental and verbal processes and particularly with reference to material directional processes affecting institutional representatives (see Extracts 2 and 3). Additionally, they appear as Goals in processes construing violence initiated by the narrator in his institutional capacity as a member of the resistance (see Extract 3), further emphasizing civilians' passivity and systemic victimization. Their marginal role in resisting occupation (see Extract 1) as well as their exclusion from first person plural references (see Extracts 1 and 2) underscore their lack of socio-political involvement and suggest an institutional

condescension towards civilians at large. This depiction stands in stark contrast with the protest-time representation of civilian social agents, who were active, vocal, and able to yield institutional responses to their demands. Unlike participants in *The* Queue who failed in earning symbolic power or recognition despite following various courses of action, participants in *Otared* never even try to engage or participate in action with institutional representatives. Their lack of symbolic power follows not from failure but from a fundamental disengagement with institutions. They are, in a sense, the antithesis of protest-time social agents: apathetic passive victimized patients of political action.

6.3 Positioning in the Field of Power: Civilians with other Civilians

6.3.1 Extract (5): Individual-to-Individual Violence

Moving to interactions between civilians and one another, a consistent pattern of civilian-on-civilian violence is clear throughout Narrative AD 2025, illustrated in the selected extracts in this section. This extract illustrates violence between two individual civilians and depicts an encounter between the narrator, as he makes his way to the meeting with the leadership of the resistance, and two civilians on the streets of Cairo (see Appendix II Extract 6). Conscious participants in this extract appear in roughly twice as many processes as non-conscious participants (53 and 19 clauses respectively). The following table details distribution patterns of processes among conscious participants in this extract.

Table 19

Process Count by Type in Extract (6)

Process Type	The Man	The Woman	The Man and The Woman	I (narrator)
Material	17	19	1	1 (Actor)-1 (Goal)
Behavioral	6	-	-	-
Mental	-	-	-	3
Verbal	1	-	-	-
Relational	2		2	-
Existential	-	-	-	-
Total	26	19	3	5

The highest-scoring participants in clause-level participation are *the man*, and *the woman* respectively (26 and 19 processes), and the highest processes in frequency of occurrence are of the material type. Neither *the man* nor *the woman* participate in any mental processes. Verbal processes show only once, with *the man* as Sayer, but even then it occurs in negative polarity

6.3.1 (a) {he} didn't cry out (Rabie, 2016a, p. 55)

Relational processes involve both participants in conjunction (the man and the woman) and are attributive in both instances, describing both as *silent* and *indistinguishable*- two adjectives that seem in line with their limited verbal agency and their lack of unique nominal reference. Silent and indistinguishable as they may be, the two participants still exhibit ample material agency that is directional in most of its instances. The following table demonstrates the Goals of directional material processes of the two participants.

Table 20

Goals in Material Directional Processes in Extract (6)

Process Type	*The man*	*No.*	*The woman*	*No.*
Material Directional (Goal: Self)	The man held himself together The man didn't try to move his head away He could have done {tried to move his head away}	3	She extended her arm	1
Material Directional (Goal: Other non-conscious)	He grabbed the zip gun And {he} tried to wrench it [the gun] from her hand He managed to pull his knife out of the woman's arm Then {he} brought the knife up to her neck His trousers caught fire	5	She picked her bag off the ground She took what looked like a small handgun She took another cartridge She tried feeding it [another cartridge] into the barrel She brought the muzzle up She pulled the trigger She loaded the gun She lifted it [the gun] to the man's face And {she} inscribed the barrel into his mouth She held the pose She took the knife thrust in complete silence	11
Material Directional (Goal: Other conscious)	He began to punch her hard He managed to get her off him And {he} jabbed her in the arm with a short-bladed knife And {he} started stabbing her hysterically in the face He kicked her	5	She slapped him She was scratching his face	2
Material Non-Directional	He responded in kind He came closer And {he} started cutting	3	and {she} started rummaging around as she did so {started rummaging …} she dropped to the ground she had reloaded she fired	5

(Rabie, 2016a, pp. 55–56)

Material directional processes with conscious Goals include *slap, scratch, punch, jab, stab, kick* - all of which construe various degrees of physical force. Violence in other clauses does not appear in the process (e.g., *pick, take, feed, bring up, pull, load, lift, inscribe, hold*), but

instead in the choice of Goal for the process (e.g., *handgun, cartridge, muzzle, trigger, barrel, knife thrust*).

By contrast, the narrator (*I* or col. Otared) is Actor in one process, Goal in another, and Senser in more than half of his limited set of processes (three out of five)- posing his agency—however limited in this extract— as one that is largely determined by cognition and perception. Identification choices also contrast the narrator with his co-participants in determinacy as the former's interlocutor pronominal reference. The co-participants are presented by unmarked nominal reference (*i.e., a man, a woman)*, less determinate than the clause presenting the narrator:

> 6.3.1 (b) And I, Colonel Ahmed Otared, was commander of the unit that had held fast for all that time. (Rabie, 2016a, p. 16)

In the previous clause, not only are two referential choices combined to ascertain the identity of the participant, but together the unique reference with interlocutor pronominal reference suggests a more determinate identity. Interlocutor pronominal reference and unique reference are both presuming reference choices, suggesting retrievability of the narrator's identity from context. Martin (1992) holds: “Referring to participants by names involves making use of signs which have been assigned to individuals in a community to uniquely identify them. Names are phoric and when the identity of the participant to which they refer is not recoverable participant identification breaks down” (p. 110). The pairing of the unique reference (i.e., *Colonel Ahmed Otared*) with *I* prevents the identification breakdown as it indexes the participant of the same affiliation with the police institution discussed in Section 6.2.1. Co-participants of the narrator, by contrast, are retrieved by

either undirected nominal reference or non-interlocutor pronominal reference, keeping their unique individual identities largely invisible.

6.3.2 Extract (6): Group-to-Individual Violence

This extract illustrates another pattern of violence in civilian interaction: group-on-individual violence, evident in an interaction between civilians that the narrator observes as he navigates the streets of Cairo (see Appendix II Extract 7). Grammatically, presuming reference to the first conscious participant in this passage is pronominal (i.e., *he*) in nine clauses, ellipsed in nine clauses, achieved through undirected nominal (i.e., *the man*) in six clauses, three of which employ bridging (e.g., the man's body). The antecedent of all previous referential expressions is an unmarked nominal (i.e., *a naked man*) with no instances of unique reference within, before, or after the extract. Clause-level participation for the participant shows no verbal or mental agency. Material processes make up the biggest part of his clause-level participation, amounting to 20 out of 24 clauses. Out of these, only 4 clauses have other: non-conscious as Goal, while non-directional material processes were equal in number to material directional processes with self as Goal (8 clauses each). The participant's material agency, thus, is predominantly exerted over no one/ nothing or over himself, with equal frequency (8 clauses each). While this contrasts with the patterns in Extract (5), it does not negate the existence of violence but merely changes its type. In two of the clauses where the participant is Actor with self as Goal, the circumstance following the Goal is one of a dangerous place (i.e., *{he} swung it [his leg] over the bridge railing/Cautiously {he} set his foot down on the edge of the bridge's outer lip*). Aggression here is construed in the direction of self towards a potentially fatal circumstance of place, a

less direct form of violence that can be described as inward-directed aggression (Lester, 1967). Table 21 shows the distribution of *the man*'s material participation by Goal type.

Table 21

Goals in Material Directional Processes of Narrator's Co-Participant in Extract (7)

Goal Type	*The man*	*Number*
Directional Material (Goal: Self)	He got himself his own private gallows He stuck out his first and middle fingers He cocked his thumb He raised his leg {he} swung it [his leg] over the bridge railing Cautiously {he} set his foot down on the edge of the bridge's outer lip He brought his second leg over {he} grabbed his flaccid penis	8
Material Directional (Goal: Other non-conscious)	The man deftly caught it [a pack of cigarettes] Then {he} took out a cigarette {he} put it [a cigarette] between his lips The man lit the cigarette	4
Material Directional (Goal: Other conscious)	-	0
Material Non-Directional	Up on the overpass stood a completely naked man He stood there And {he} calmly started to smoke He stood there He let go He jumped The man's body swung sharply His arms hung slack at his sides (Rabie, 2016a, pp. 96–97)	8

Additionally, the participant occupies two Goal positions with the same non-conscious Actor- the rope:

6.3.2 (a) The rope saw at his neck and cut into it. (Rabie, 2016a, pp. 96–97)

The participant, through meronymy, is represented grammatically as a Goal of material directional processes construing physical force (i.e., *saw, cut*). The instrument of violence is grammatically an Agent, assuming a capacity for effectual action otherwise atypical in contrast with an unmarked role as Circumstance of Means. This is further affirmed by *the rope* occupying the role of Behaver in its third instance of occurrence as Agent (i.e., *next to him lay a thick rope*) against the typical occurrence of conscious beings in this position (Halliday, 1994, p. 139). The participant's agency, already ineffectual on his surroundings, is further circumscribed by posing as a Goal for a non-conscious Agent. Moreover, the same participant appears as Range/Recipient in 7 clauses with a group of conscious participants as Actor, presented by the unmarked nominal *people*. Presuming reference for the individual unmarked participant is non-interlocutor pronominal in three instances (i.e., *he)*, but when specific nominal reference is used, it shows a change towards relative determinacy through the use of an undirected nominal, but with a change in the participant's essential state of being from life to lifelessness (*the body* and *the corpse*). Processes with *the people* as Agents and *the man* as Range/Recipient are more in number, as Table 22 demonstrates.

Table 22

Narrator's Co- Participants as Behavers and Actors in Extract (7)

Process type	Clause	Range/Recipient	Participant type
Material	People were flinging abuse	at *him*	Recipient
	One of them tossed	*him* a [cigarette] pack	Recipient
	Someone threw	*him* one [a lighter]	Recipient
Behavioral	They were staring	at *the swinging body*	Range
	{one} went back to gapping	at *the body*	Range
	The people sprinted	for *the corpse*	Range

(Rabie, 2016a, pp. 96–97)

Subsequent bridging anaphoric references of *people* (i.e., *one of them*, *someone*) occur with two material processes that suggest cooperation- casting *the man* as Recipient of Goals (*a cigarette pack- a lighter*) voluntarily shared by the Actors. The nature of Goals being shared, however, contests cooperation, since *a cigarette* and *a lighter* pose no functionality in saving a man openly attempting to hang himself. As such, the cooperation does not inhibit the naked man's inward-directed aggression. On the contrary, it suggests a complicit approval of his public suicide which takes on the character of entertainment where people contribute through material agency to encourage the development of events. Expectations of suicide deterrence by physical intervention are let down by the static near-mental processes, and expectations of deterrence by verbal intervention are also countered by the material *flinging abuse* which construes the group's presumably verbal abuse as an instrument of violence directed at the participant. Behavioral processes co-occurring with the change in nominal reference from *man* to *corpse* are in two instances the static near-mental *gaping* and *staring*. These show intent perception, but without any element of emotion construed in process or circumstance- a reaction asserting *the people's* apathy towards death and violence.

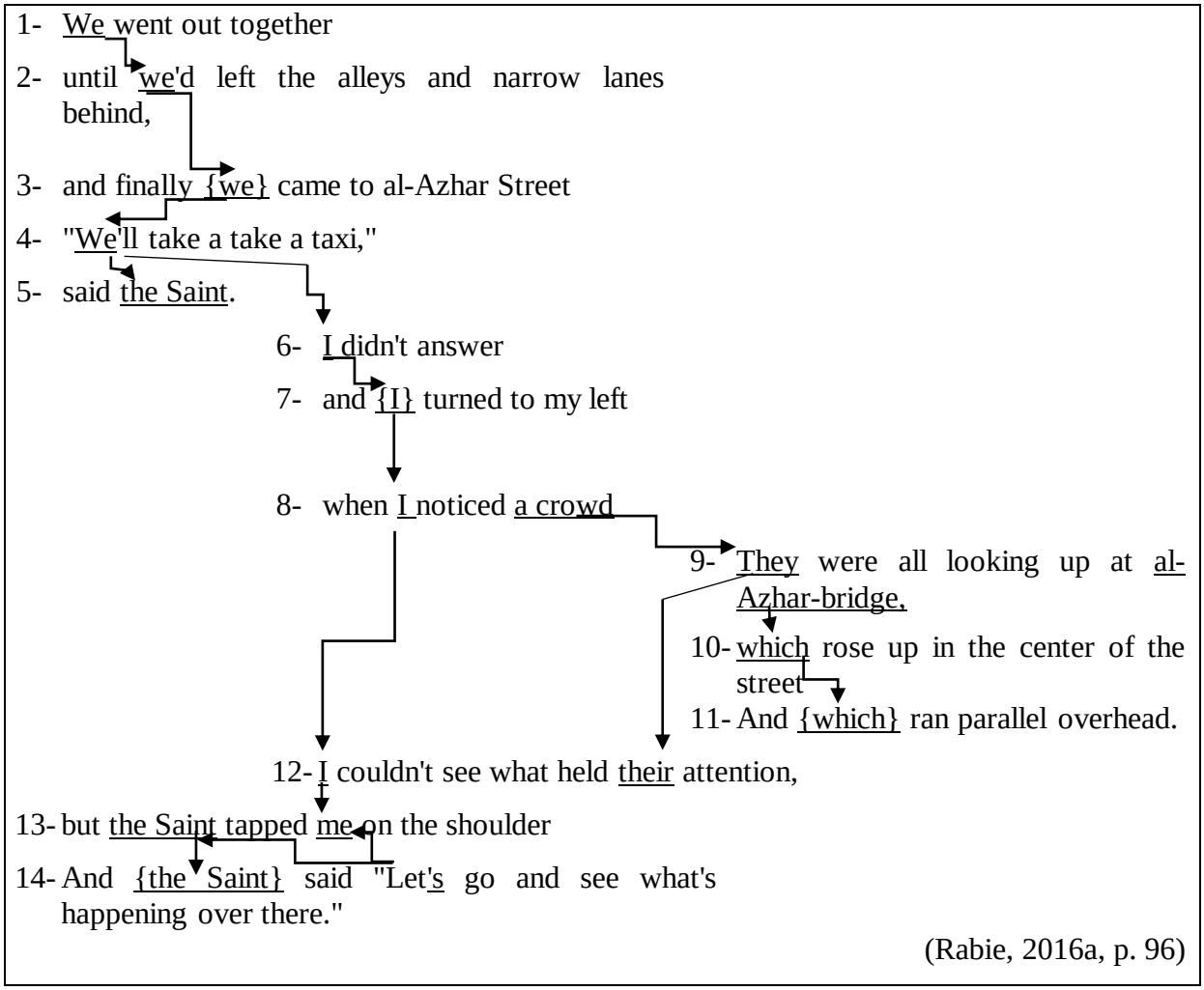
Participants are introduced through a human collective (i.e., *people*) and subsequently retrieved by non-interlocutor pronominal reference. When individual Actors are bridged into this reference chain, they are introduced by restricted partial pronominal reference (i.e., *someone)* in one instance. In another instance, an individual Agent is bridged into the reference chain by *one of them* in *one of them tossed him a cigarette pack* (Rabie, 2016a, p. 97). This particular structure was not listed under the networks which Martin (1992) developed and detailed, but I chose to categorize it as restricted pronominal reference,

following from Martin's (1992) views on the contrast between restricted and unrestricted presenting partial pronominal reference. He holds that “the contrast is between [restricted] reference to a particular member of a class and [unrestricted] reference to any of its manifestations” (Martin, 1992, p. 107). In both instances, individuals bridged into the reference chain have less of a discernible identity than that which unique reference can help establish. Restricted reference, as per Martin's definition, can only signal an individual member of a group, and particular marked nominal reference, even though less central than unrestricted and non-particular marked nominal reference, is still less central than Major Role. This at once obscures the individual identity of conscious participants bridged into this reference chain, as it represents their agency in and apathy towards violence, indexing their antecedent collective with the same representation.

The participant *I* (Col. Otared/narrator) appears exclusively as Senser in nine clauses, retaining distinct pronominal reference in eight of them. In one instance, he identifies as *we* in *we could clearly see the man's smiling face.* The first person plural reference, however, does not align him with *the people*. The antecedent of *we* falls in the paragraph preceding this extract in Chapter 7 (Rabie, 2016a, p. 96), wherein *we* consistently referenced the narrator and his companion (i.e., *Major John Mokhtar* or *The Saint)*, attesting to a recurrent identification with institutional representatives as illustrated by the reference chain in Figure 21.

Figure 21

Reference Chain of First Person Plural in Extract (7)



(Rabie, 2016a, p. 96)

Once again, the narrator's clause-level participation is largely in mental processes while material action is undertaken by his co-participants. One Participant- *a naked man*- is shown to engage in a wide range of material processes, mostly with no Goal or with self as Goal. The directionality of his material actions towards himself suggests suicide as inward directed aggression. Other participants, *people*, engage a range of processes that construe violence (both verbal and physical) and show complicit approval of or apathy towards self-

directed violence. While the narrator is retrieved by *I*, his co-participants are introduced with unmarked nominal reference and retrieved by undirected nominal reference or non-interlocutor pronominal reference, once again keeping their unique individual identities largely invisible.

6.3.3 Extract (7): Sexual Violence

To further demonstrate the broad range of violence in civilians' interactions, sexual violence is illustrated in this extract. Here the narrator again observes an interaction between civilians, only this time he watches the scene unfold from his elevated position in Cairo Tower (see Appendix II Extract 7). Clause-participants appear in three groups of Actors. Actor groups are introduced through unmarked nominal groups with epithets of size or post qualifiers of number, as well as with non-finite clauses designating physical appearance, such as:

> 6.3.3 (a) A group of nine or ten individuals appeared, wearing rubber masks of characters unknown to me
>
> 6.3.3 (b) A bigger group came in their wake, wearing black trail bags that completely covered their necks, and heads and hair
>
> 6.3.3 (c) Next came a small gaggle of teens. (Rabie, 2016a, p. 115)

Subsequent anaphoric expressions to these groups employed non-interlocutor pronominal reference (i.e., *they*). Individual Agents linked by bridging to this reference chain were introduced in one instance by particular marked nominal bridging (i.e., *one of the men*). The closest instance of unique reference was the nominal *cockroaches* designating the last team of participants, and a subsequent bridging homophoric expression *the cockroach* used to reference one of its individual members. Using the cockroach metaphor for character

representation is perhaps most widely associated with Kafka's *The Metamorphosis* (1915) but it also appears in Mukasonga's *Cockroaches* (2006), and Hage's *Cockroach* (2008), where protagonists in both narratives suffer an acute sense of insignificance, as Tutsi in a Hutu-dominated Rowanda, and an unnamed Middle Eastern immigrant in a western city respectively. Copeland (2003) holds:

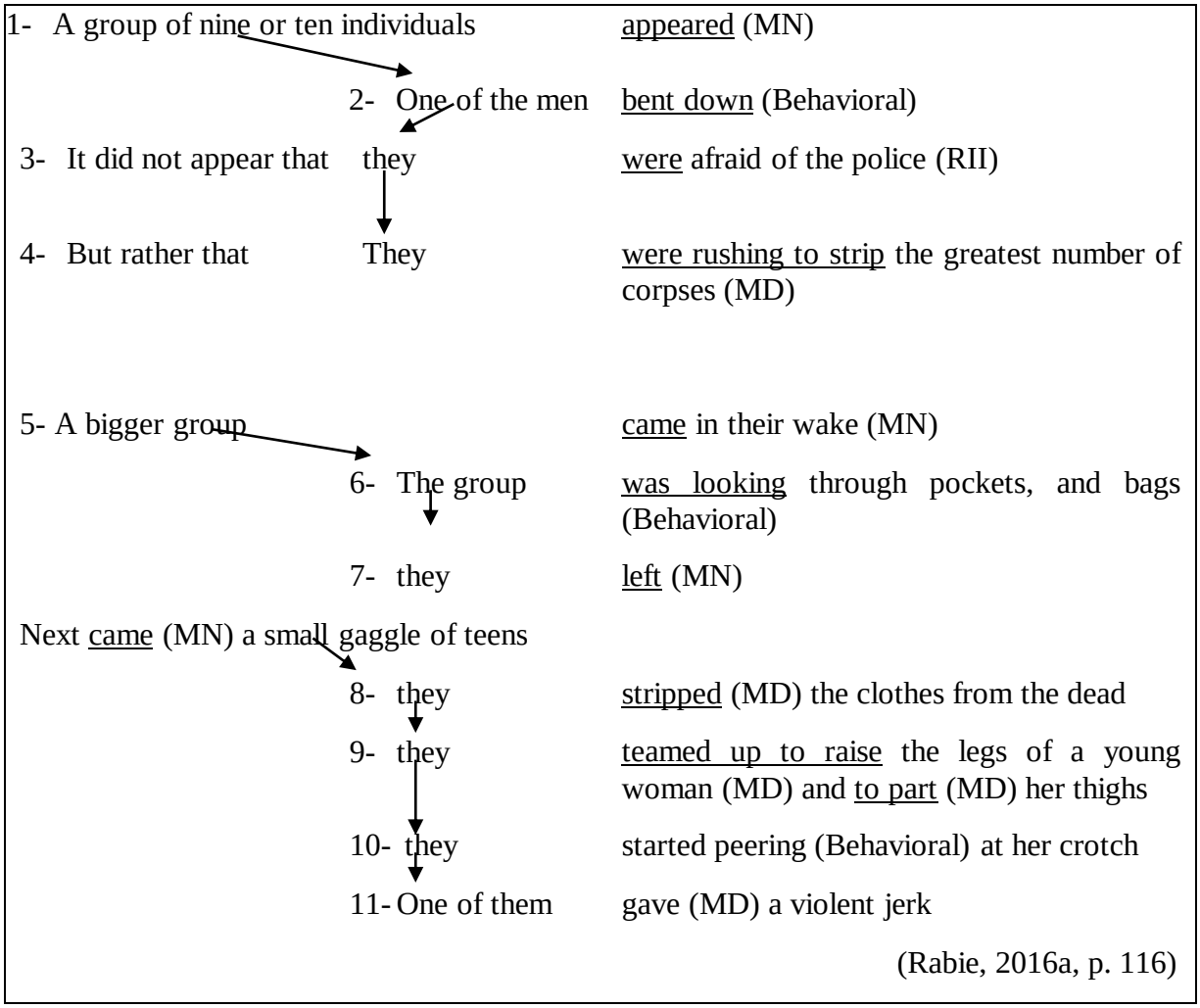
> At least since classical Greece, authors have brought cockroach characters into the foreground to speak not only for themselves but symbolically for all the weak and downtrodden, the outsiders, those forced to survive on the underside and on the margins of dominant human cultures (p. 11)

The nominal mapping of human individuals onto insects, in general, suggests a degree of reduction, leading to an identity perceived as less significant than that which human identity suggests. Cockroaches, in particular, combine this reduction with overwhelmingly negative associations. In America, cockroaches are associated with disgust and fear (Copeland, 2003). In Arab cultures, cockroaches retain the same repulsive effect. Suyoufie and Hamad (2009) assert that a descriptive simile between native Arab men and cockroaches in Farida Faqir's *Pillars of Salt* (1996) contributes among other textual features to a depiction that is "hardly complementary to the autochthonous Arab culture" (p.307).

Clause-level participation for the three Actor groups shows no evidence of verbal processes and one mental process. Alternatively, their clause-level participation is predominantly either material or behavioral. The figure below demonstrates the reference chains with agency patterns. Out of the 12 processes below, nine are material, two are behavioral, and one is relational attributive. The material processes are non-directional in four instances, mostly marking the entry and exit of a group into the narrator's field of perception.

Figure 22

Reference Chains for Narrator's Co-Participants in Extract (8)



(Rabie, 2016a, p. 116)

Material directional processes, on the other hand, show a repeated process *strip* which has *corpses* as Goal in one clause, and *the dead* in another. The three remaining material directional processes construe sexual violence through a combination of material directionality (i.e., *raise, part, give*) with body parts of an identified female participant in two instances (i.e., *the legs of a young woman, her thighs*).

The third group of Actors, *the cockroaches*, appears consistently with material directional processes with other: conscious as Goal. The processes, most evidently those that occur with the bridging anaphoric *the cockroach*, construe sexual violence through body postures that affect the Actor's body and reproductive organs (Goal: self) as well as a single conscious Goal: other, introduced at first mention as *a young woman* and in subsequent mention as *the girl* and *she*.

> 6.3.3 (d) ///·[1]**He'd** [the cockroach] **discovered that// [2]the girl was still alive. ///** [3]She lay there, sluggishly,// limply moving her arm./// [4]She was signaling//: [5]{she was} requesting aid// or [6]{she was} asking for death./// [7]**The cockroach <u>stripped</u> (Material Directional) *her*** *(Goal: other)* **of her clothes,**/// [8]**{he}<u>shoved</u> (Material Directional) *his trousers*** *(Goal: self)* **down**,/// [9]**then {he} <u>flogged</u> (Material Directional) *his cock*** *(Goal: self)* **erect/// and** [10]**{he} pushed (Material Directional) *it*** *(Goal: self)* into her**,//** clutching her upraised thighs./// [11]**He <u>was fucking</u> (Material Directional) *her*** *(Goal: other)* at a quite incredible pace, // like some kind-of-purpose-built machine plugged into the mains**.///** (Rabie, 2016a, p. 116)

The length afforded to the visualization of material aggression in the extract is shown first in the sequencing of finite clauses with *the cockroach* as Actor paratactically with temporal enhancement (then) as well as coordination (and) in clauses 7-10, and in the shift from past simple tense (past in past) to past continuous tense (present in past) in clause 11. Clauses 3-6 show *the girl* as Agent with impeded physical mobility and expressing, not through voice but gesture, her lack of consent. The first clause shows *the cockroach* as Senser of a phenomenon attributing *the girl* with sentience: a phenomenon which combines with the victim's vulnerability and voiceless rejection to compound the cruelty of the sexual violence.

As is the case previous extracts, the narrator continues to identify discretely as *I*. As is the case in Extracts 5 and 6, his co-participants are introduced by unmarked nominal reference and retrieved by undirected nominal reference or non-interlocutor pronominal reference. His process participation pattern in this extract is consistent with extracts (5) and (6) as almost exclusively mental, particularly mental-perceptional (five out of seven processes). Their process participation is predominantly material construing violence towards self and others.

6.3.4 Extract (8): Accepting Violence

In this extract, a text-internal deviation from previous patterns of civilian agency in interactions with other civilians is illustrated. The passage is taken from Part II of the narrative, and details the encounter between the narrator and a civilian whom he eventually murders (see Appendix II Extract 10). The passage attests to the persistence of violent material directional agency targeting civilians across the two parts while simultaneously affirming the narrator's change of identification and alignment from an institutional representative to a civilian. The process of killing, as depicted here, poses as an act of mercy, awaited and thoroughly welcomed by its civilian Goal.

Lack of unique reference for the narrator's co-participants is demonstrable in this extract as well. The narrator's co-participant is presented using unmarked nominal specified reference preceding the beginning of the extract:

> 6.3.5 (a) There was a man sitting on a wooden chair outside the shop (Rabie, 2016a, p. 332)

In 19 subsequent mentions, he is retrieved by non-interlocutor pronominal reference in 16 instances (i.e., *he*), and by undirected nominal reference in 3 instances (i.e., *the man)*.

Reference is ellipsed in five instances. *The man*- though lacking in unique identification- exhibits a range of agency not found in previous extracts of Part I. Compared to purely material/behavioral agency associated with co-participants of the narrator in previous extracts showing civilians' encounters with one another, the sum of this participant's material and behavioral processes amounts to a little over half of his total clause-level participation (13 out of 25). The remaining 12 include one relational process, one mental (perceptive) process, and 10 verbal processes wherein the receiver, whenever present, is consistently the narrator.

The narrator, on the other hand, participates in a more diverse set of processes, providing evidence of verbal and mental agency (both perceptive and cognitive) alongside behavioral and material agency (both directional and non-directional). The following table demonstrates the narrator's clause-level participation by process type.

Table 23

Process Participation of Narrator in Extract (8)

Process type	Clauses	Number
1- Verbal	I asked him I told him I greeted him	3
2- Relational	I had no answer	1
3- Mental Perceptive	I saw only wooden shelves I'd seen him I saw	3
4- Mental Cognitive	I couldn't understand	1
5- Behavioral	I looked through the shop window	1
6- Material non-directional	I drew closer I went up I would come I drew up to the chair I started to squeeze I started to squeeze with all my strength	6

7-	Material directional	I circled his neck with my hand I could increase the pressure I let him go I clasped his neck again	4
			(Rabie, 2016a, pp. 332–333)

The highest process type in frequency of occurrence is material non-directional (6 processes), closely followed by material directional processes (4) then by verbal processes (3). Combining both directional and non-directional, the sum of material processes exceeds the sum of all other processes, establishing *I* as an Actor primarily as opposed to his role as a Senser in previous passages in this section. In addition, he appears as Sayer multiple times: a role never before assumed by the participant *I* in previous extracts of this section. The verbal agency in this extract, particularly with a civilian as its target in 3 out of 4 instances, indicates a transformation of the narrator/civilians interaction dynamic whereby the narrator's previous detachment as a mere perceptive Senser is replaced with more involvement. Increased involvement is further evidenced by an instance of first person plural pronominal identification in:

6.3.5 (b) I asked him if he'd rather we went inside (Rabie, 2016a, p. 333)

The first person plural here has no possible antecedents but *I* and *the man,* showing evidence of the narrator's newly forged inclusion with civilians. Behavioral processes of the co-participant *the man* suggest agreement, encouragement, and positive affect, emphasizing intentional lethal violence as means of deliverance. Thus, once again, Part II of Narrative AD 2025 shows text-internal deviations from patterns set in Part I with reference to the narrator's agency of violence. Concurrent with the transformation of the narrative space into *hell* and the shift of the narrator's positionality towards alignment with civilians, both

outlined in Section 6.2.4 above, the narrator's participation in material directional processes construing violence continues, encouraged and accepted by its civilian targets. Further to this end, what remains consistent across the two parts is civilians' engagement in material directional processes construing violence, both as Actors and Goals. The pervasive senseless aggression, encoded in a wide range of configurations of material directional agency, contrasts sharply with the unity and solidarity prevalent between social agents in protest-time narratives. Unlike civilian social agents *in The Queue,* polarization and habitus confrontations do not appear hand in hand with instances of unity and solidarity, suggesting a fracture or a regression into pre-protest time national identity. Instead, violence overtakes all civilian interactions completely, suggesting a social space which is intensely plagued with confrontation and various forms of aggression and which shows no sign of support in again what appears to be the antithesis of national identity during the revolution.

6.4 Review: Representing Social Agents in *Otared*

6.4.1 Identification

The narrator is presented in the text by both interlocutor pronominal reference and unique reference: both of these are presuming phoric choices suggesting retrievability of the narrator's identity from context. Conscious participants other than the narrator, on the other hand, appear to have less discernible identities as a result of a combination of choices. Individual co-participants are presented by unmarked nominal reference. (Extracts 5, 6, 7, and 8). Group participants share the same tendency (Extracts 6 and 7). Martin (1992) maintains that English uses unmarked reference when it does not wish to comment on the centrality of the participant being introduced (p.108).

Retrieval of these participants does not employ unique reference, further sustaining the unmarked identities which their first mention initially leaves them with. Instead, retrieval depends on undirected nominal reference, and non-interlocutor pronominal reference with both individual and group co-participants (Extracts 5, 6, 7, and 8). Only two instances show unique reference with civilians. The first is in Extract (3), serving less to characterize participants and more to index variation in sex and religion of victims to emphasize the indiscrimination in the administration of violence to civilians. The second is in Extract (8) where *cockroaches* is used to refer to a group of conscious participants, suggesting that they have a unique identity but one that is less than human and culturally associated with fear and disgust. Individual participants are bridged onto a reference chain of an unmarked group by restricted partial pronominal reference, or particular/non-particular marked nominal reference, all of which construe identity strictly by establishing membership to a group with no further clarification. Therefore, the identification choices for civilians suggest invisibility: present in terms of agency but with no unique reference and, therefore, no distinct identities assigned to them.

6.4.2 Pronominal Inclusion/Exclusion

Positioning between narrator and co-participants shifts noticeably across the two parts, as evident in pronominal inclusion/exclusion. In Part I, the narrator identifies himself with the remnants of the Police institution that assume opposition to the occupation and state institutions collaborating with it (i.e., the media, the parliament). The narrator's pronominal group alignment excludes *the people* and *army officers* (Extract 1), as well as *the media* and *the people* (Extract 2). In Part II, the narrator shifts towards the inclusion of self with *the people* and his previous pattern of discrete mental perceptive agency (Extract 2) is coupled

with behavioral cues of sympathy (Extract 4). This shift in positioning occurs hand in hand with the narrator's abandonment of his institutional affiliation to the resistance, and the transformation of the identity of the space from a failed, occupied state to a full-fledged hell (Extract 4).

6.4.3 Ideation and Process Participation

The narrator's agency shows two patterns. The first is a tendency towards featuring primarily as Senser of mental cognitive and mental perceptive processes. This pattern manifests in the narrator's encounters with civilians in Part I (Extracts 5, 6, and 7). The second is a pattern of participation in material directional processes with civilians as Goal. This pattern manifests in Part I (Extract 3) and in Part II (Extract 8). A readjustment of the narrator's positioning in Part II transforms the narrator's violence from an institutional act of retribution in Part I to an act of deliverance in Part II (Extract 8).

Civilians, on the other hand, appear in Part I of the narrative as participants with limited agency in encounters with institutional representatives. Their contribution to the resistance of a territorial occupation is the least in size and significance compared to former police officers and army officers (Extract 1). Their material agency in public affairs does not affect their surroundings and their capacity for verbal and mental participation is minimal at best (Extract 2). They appear more often as Goals of material processes construing intentional violence (Extract 3). In their encounters with one another, they retain their dissociation from mental and verbal processes as well as their tendency to occupy Goal position for material processes construing violence. However, they assume material agency in initiating violence and directing it towards themselves and other individuals, or groups, even after their victims are lifeless corpses (Extracts 5, 6, and 7). They appear briefly as Sayers in Part II. However,

verbal agency, and behavioral agency accompanying it (Extract 8), asserts their approval of their own victimization, rather than their rebellion against it.

6.4.4 Links to Bourdieu's Conceptualization of National Identity

Agency patterns of civilians in *Otared* create an antithetical narrative to that of national identity during protest-time. Civilian social agents are represented with less than a full range of agency in interactions with institutional representatives. Their agency patterns mark their lack of symbolic power by virtue of their complete political disengagement. Like social agents in *The Queue*, civilians in *Otared* affect little to no change to their surroundings and secure little to no support or recognition from institutional representatives. Unlike civilians in the *Queue,* this disempowerment is not coupled with multiple failed courses of action, but instead with a visibly circumscribed range of action, posing it as passivity rather than ineffectuality. Moreover, civilians serve as Goals for institutional violence, thus coupling their already circumscribed agency with a tendency for victimization.

Violence appears pervasively in civilians' interactions with one another, too, undermining any prospect of unity or solidarity among them. Civilians function simultaneously as Actors and Goals of violence in their interactions with one another, which, in the absence of engagement in mental or verbal processes on their part to justify or account for the aggression, becomes as senseless as it is grotesque. Unlike *The Queue*, habitus confrontations do not coexist with instances of unity or solidarity. Instead, the varied set of situations where violence is encoded into clause-level choices suggests a deeply divided and contested social space and depicts a shocking turn from the unity and solidarity between civilian protestors' representation in Tahrir.

7. And the Nile Flows, but it Flows in Hell: Text-world Building in *Otared*

7.0 Preview

This chapter examines patterns of text-world building in *Otared* with an eye on the second set of research questions detailed in Section 1.2. Following Anderson's (2006) conceptualization of national identity as being encoded in fictional texts through different narrative techniques (see Section 2.2), and the subsequent discussion of national identity and narrative techniques in post-revolutionary Egyptian fiction (see Section 2.4), several world-building patterns in *Otared* are expounded. These are the narratorial point of view, spatiality and temporality, schematic knowledge reinforced or disrupted by the text, and the particular nature of the worlds of the novel. A number of similarities are outlined between fictional world-building in *Otared* and that in text-worlds of absurdist, horror, and dystopian fiction, and the proposed effects of such patterns are explored as well as their implication on the construction of national identity in the text.

7.1 Narration/Focalization in *Otared*

7.1.1 Epistemic Modal-Worlds and Negatively-shaded Narration

Narrative AD 2025 is narrated from the fixed homodiegetic point of view of Captain Ahmed Otared. In many of the passages analyzed in Chapter 6, the actions of different enactors are focalized through the epistemic modal-worlds of the first person narrator. For example, the scene in Section 6.3.1 (see Appendix II Extract 5) starts after the following lines:

> 7.1.1 (a) The alley was perfectly still and silent, the ideal setting to sniff glue and inject, a place for streetwalkers. The scarab flew off` my shoulder, made for the streetlight, and hovered beneath it for a moment. A man was hoisting up a naked leg and pressing

> its owner against the wall of one of the buildings, pushing her body into the wall, his trousers and underwear slipping down on his bare ass, jabbing her repeatedly with his cock, as she held her face up and away from his panting breath and gazed nervously at the alley's distant entrance. What they call a quickie. I hunt in places where dirty deeds are done. He finished up in no time and the whore started adjusting her clothes, taking two steps backward into the circle of light beneath the street lamp. She had taken off one trouser leg to make it easier for the man, and now she was trying to put it back on again. The man pissed against the wall and shook his cock. But where was the cash? Could you get one for one, as well? Was there new slang for the trade? I don't know why I was so bothered, so angry. Was prostitution going to put an end to my dreams of a happy future? Was Ahmed Otared rediscovering his high moral principles after one quick tour through the streets of Cairo? The drone returned to my shoulder, but this time did not keep still and crawled slowly across my collarbone. Tell me, dear drone, if you'd be so kind: does my anger come from my Hope in Tomorrow? (Rabie, 2016 a, p. 55)

Although all enactors in the previous passage (i.e., *narrator, man, woman, drone/scarab*) are in the same location (*the alley*) at the same time, the role of Otared as the main focaliser of the text is marked by the first person possessive in the second line (*my shoulder*) and is further reinforced by the flow of free indirect speech/thought that helps establish Otared's voice as the dominant voice of the narrative. His focalization becomes especially clear in the final lines of the passage (underlined for emphasis), best exemplifying free direct style or free direct discourse (hereafter FDD). The absence of quotation marks and a framing (in SFG: projecting) clause in this style is what characterizes it as a *free* form of direct discourse and complicates the distinction between its subtypes: free direct speech (FDS) and free direct thought (FDT) (Toolan, 1998). According to Semino & Short (2004), “(F)DT

tends to be reserved for cases where it is conceivable that characters could have mentally articulated their thoughts in verbal form" (p. 118). Although past tense is normally more indicative of (free) indirect discourse, the subject-verb inversion and the use of a question mark in the final lines of the extract above (underlined for emphasis) are distinct similarities that they share with direct discourse presentation.

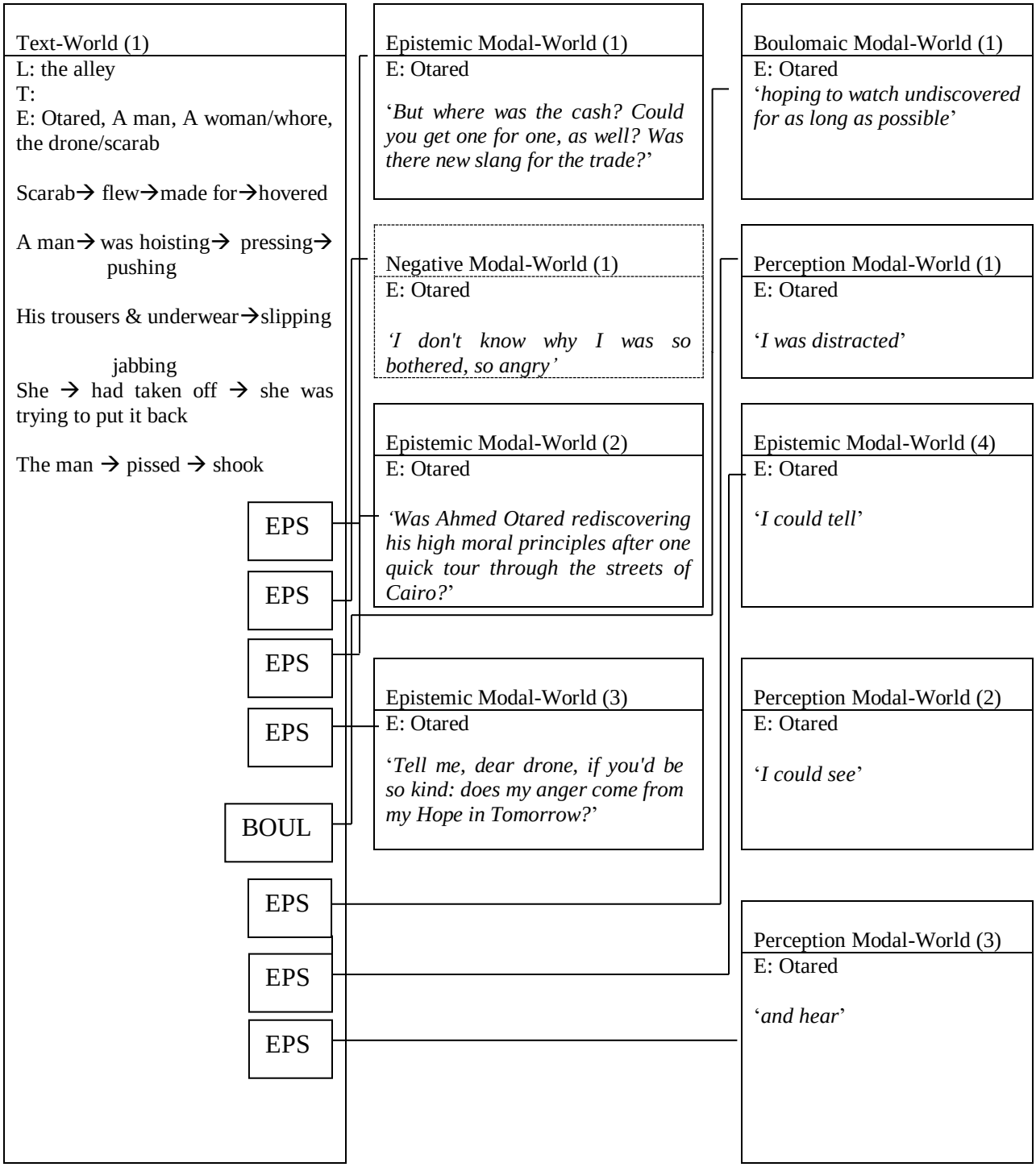
With these similarities in mind, and having previously explored Gavins (2007) views on the role of direct speech in creating modal-worlds (Section 5.1.1), the final lines can construct modal-worlds through which the narrator's attitude to the unfolding scene can be conceptualized separately from its originating text-world, and that these modal-worlds are, like those constructed by direct speech, of the epistemic type. Indirect discourse also creates epistemic modal-worlds, as Giovanelli (2013) holds:

> Gavins' epistemic modal-worlds include constructions concerned with knowledge and belief, such as hypothetical and conditional constructions, as well as examples of indirect and free indirect discourse, which represent speech or thought shaped in some way by a narrative voice, and consequently, unlike in Werth's original formulation, are viewed as departures from the text-world" (p. 31).

Following the above lines, the extract analyzed on the clause-level in Section 6.3.1 shows the narrator exclusively participating in mental processes of perception and cognition, which also act as markers of epistemic modality in a text-world analysis, or as Gavins (2013) terms them, "modal lexical verbs" (p.35). In the absence of mental process participation on the part of other enactors, their otherwise predominantly material actions are focalized through the narrator's cognition/perception, adding further to the density of epistemic modality the overall negatively-shaded narration as demonstrated in the figure below.

Figure 23

Modal-worlds and Otared as Focaliser



Findings of the previous chapter indicate that mental processes, mostly of the cognitive and perceptive subtype, occurred more frequently or almost exclusively in the analyzed extracts with the narrator (summarized in Section 6.4.3 detailed in Sections 6.3.1, 6.3.2, and 6.3.3) Given the centrality of mental processes to the construction of modal-worlds, and the close interrelation between cognitive and perceptive mental processes on the one hand and epistemic modal-worlds on the other, these findings suggest that the negative shading of homodiegetic narration as demonstrated above is dominant throughout the text.

Like *The Queue*, negatively shaded-narration in *Otared* creates the same estranging effect postulated by Simpson (1993) and Gavins (2013). This suggests an overlap with previous works of post-revolutionary Egyptian fiction because, as previously pointed out in Sections 2.4 and 5.1.1, estrangement has been identified as a characteristic of Egyptian fiction in the Sixties (Hafez, 1976), articulating the anxieties of the period after the Free Officers' Movement and the trauma and disillusion of *El Naksa.* Unlike *The Queue,* where the estrangement effect combines with clause-level ineffectuality to create absurd victim-heroes, the narrator's alienation here does not correlate with his victimization. Rather, it contributes to a characterization of obsessive isolation and unreliability, examined more closely in the next section.

7.1.2 Unreliability and Defamiliarization

Because Ahmed Otared is a text-world enactor, his fixed homodiegetic focalization creates enactor-accessible text-worlds, which cannot be assessed for truth and reliability the same way as participant-accessible text-worlds (Gavins, 2007). To construct a mental representation of the text, readers must accept the content of Otared's text-worlds and project their sense of origo into his perspective despite a number of signs that compromise

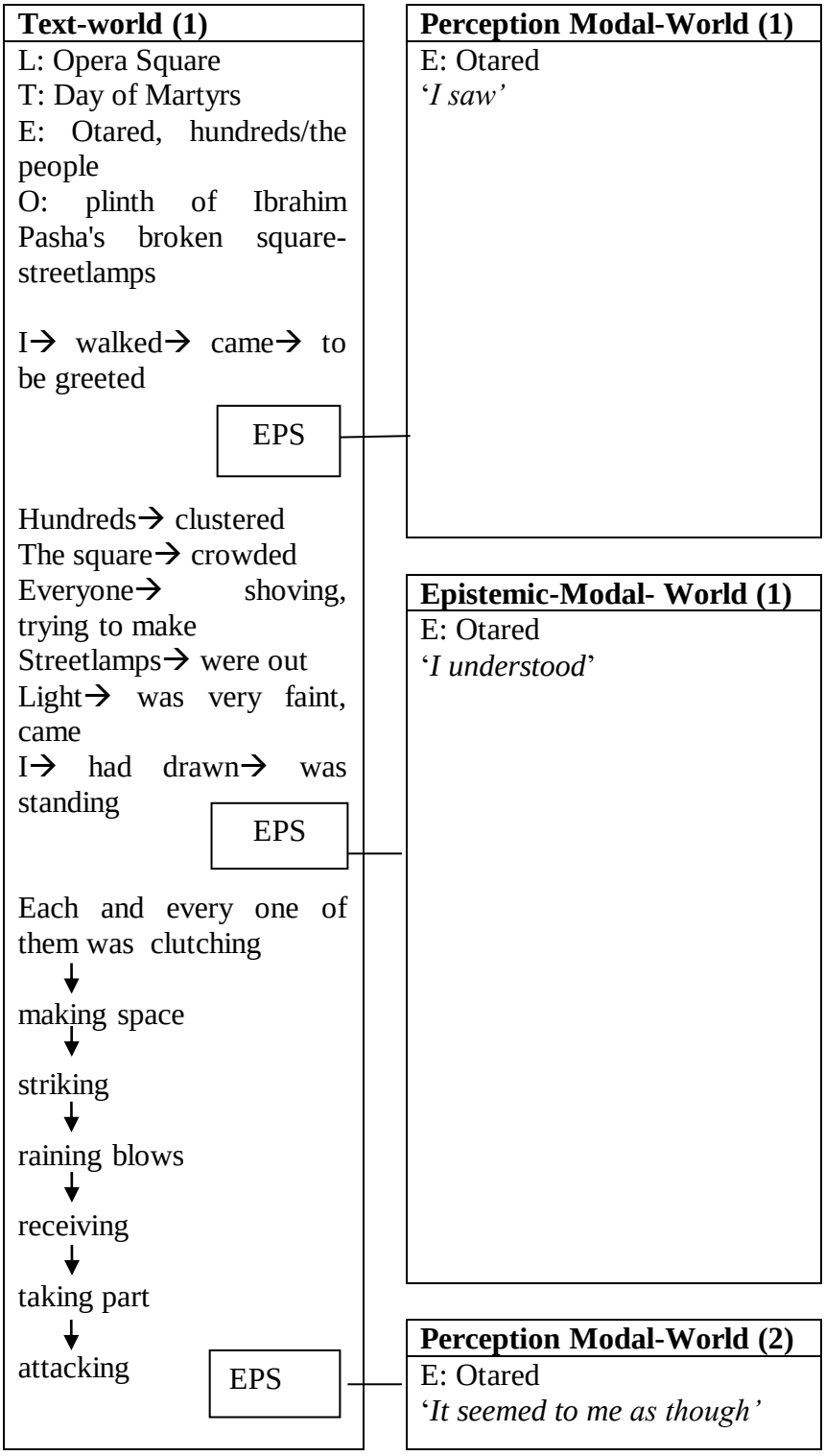
its dependability. The following lines illustrate the narrator's creating epistemic modal-worlds where the line between what the narrator perceives and what he believes to be true is not clear.

> 7.1.2 (a) I walked until I came to sprawling Opera Square, to be greeted by the sound of moans and the staccato thump of muffled blows. I saw hundreds clustered about the plinth of Ibrahim Pasha's broken statue. The square was crowded, hardly room enough to place your feet—with everyone shoving their neighbors, trying to make more space to stand or move. The streetlamps were out, and the light was very faint and came from far away, and it was only when I'd drawn closer and was standing on the edge of the square, just a couple of meters from them, that I understood why the people were gathered together. Each and every one of them was clutching a short metal pipe, making space to swing with their left hands, then striking the person nearest to them. The blows were random, undirected; they might fall on a head, or arm, or chest, and then the pipe-holder would keep going, raining blows on another, even as he in turn might be receiving them from someone else without making any effort to protect himself. All of them, without exception, were taking part in a massed battle of one-sided assaults-- each attacking those around him- and yet there were no parties to this conflict, but that each man was a party unto himself. And it seemed to me as though victory was not the object, and that self-defense was not the purpose, and that all that concerned them was to kill the greatest number possible (Rabie, 2016 a, pp. 258-259).

The passage contains two epistemic modal-worlds of visual perception, created by *saw* and *seems.* In between these two worlds of perception, a third epistemic modal-world is postulated by the cognitive mental process *understand*, suggesting the following analysis:

Figure 24

Epistemic and Perception Text-Worlds in *Otared*



The intermediate epistemic modal text-world created by *I understood* is note-worthy, not only for its intermediate position between two worlds of perception, but also because of the function-advancing propositions that follow it and are focalized by it. It focalizes chiefly material processes such as *clutch, make (space), strike, receive (blows),* whose progressive grammatical aspect suggests a real-time representation of the processes: a representation emphasizing action and duration. Gavins (2007) defines epistemic modality as one through which knowledge and beliefs are articulated. She holds: "the use of epistemic modality in discourse establishes a distinct text-world, an epistemic modal-world, containing a situation which may be unrealized at the time and place from which its description originates" (p. 110). This epistemic modal-world, however, expresses knowledge as it simultaneously depicts a realized situation in progress, for which a perception modal-world may have been better suited. Gavins (2007) points out the tendency for true and definite things to be described in terms of physical tangibility because references to bodily senses express epistemic commitment. Otared's weak epistemic commitment is shown through the conceptualization of physically tangible actions in the narrator's surroundings through an epistemic modal-world. The difference between what is physically tangible and what is the product of the narrator's inner workings of consciousness is, thus, confused, highlighting an uncertainty which Simpson (1993) recognizes as typical of negatively-shaded narration (p. 53).

Noting that the previous lines occur in the first chapter of Part II, it is not surprising that the unreliability of the narrator becomes especially more pronounced in Part II of Narrative 2025 AD, due to the recurrent manipulation of spatio-temporal deixis in this part. A distinct disruption of temporal logic is apparent in the first four chapters; however, Part II Chapter 1

begins with a text-world set in the same spatial parameters where Part I ended, creating a continuity between the two parts. Part I ends with a text-world set in the narrator's private apartment. The initial text-world in Chapter 2 has the same spatial boundaries (i.e., private apartment) as implicated by an object (i.e., *I rose from bed*). Its temporal boundaries, however, are set at more than three months later by *Today marked 3 months since Evacuation day*. Chapter 3 moves backward in time, chronicling the progression in the lapsed time period between the end of Chapter 1 (i.e., Day of Martyrs) and the beginning of Chapter 2, and Chapter 4 resets origo temporally back to its position in Chapter 2, at 3 months after evacuation day. The salience of this random temporal organization seems evident by contrast to an equally possible alternative rearrangement of chapters whereby chapters two and three exchange positions to allow the text-worlds to unfold sequentially. The lapse in time between the narrator's arrival to his apartment and his reemergence in the same space three months later is not one driven by the concept of event selection in the narrative; it is not meant to eclipse the interim period in importance or skip over it since it is detailed in Chapter 3. It is more convincingly, therefore, a lapse in consciousness or a deliberate subversion of narrative logic. In many other instances in Part II, deictic text-worlds have spatial and temporal parameters that are muddled or not fully delineated. The lines below in examples 7.1.2. (b) and 7.1.2. (c) from Part II Chapters 6 and 8 respectively demonstrate this point.

> 7.1.2. (b) There was this feeling of blankness. Maybe I'm exaggerating—it wasn't a feeling—but I remember being in despair and then shrugging off that despair. I called everyone I knew, looking for a pistol. They all told me that getting hold of a gun was impossible right now. The police themselves were short of guns and ammunition. Anything and everything the Knights of Malta had left behind

> had been scooped up by the army. They hadn't left a single bullet or gun for anyone else, and I was told that even officers from the Interior Ministry were carrying backstreet zip guns instead of automatics (Rabie, 2016tha, p.299).

> 7.1.2 (c) The case was sewn up tight. Farida had shot two clients in her room, who subsequently turned out to be police officers. For some reason, she had then decided to come out of her room and shoot some more people. Fifteen rounds at six different people, and she'd hit them all. The Glock's lightness and rapid fire had certainly helped. *The case was sewn up tight* because the two officers had been regular customers, because she'd had a dispute with one of them a while back, and because she'd brought the Glock with her from her apartment. For all these reasons, the prosecutor's office concluded that this was a case of premeditated murder (Rabie, 2016a, p.320).

The initiating text-world of Part II Chapter 6 (example 7.1.2. (b) above) centers around a feeling (i.e., blankness) with no explicit determination of the physical boundaries of this text-world or of the time or duration of this feeling. Gavins (2007) identifies such instances where initial text-worlds are ultimately immaterial, with no information about the spatio-temporal boundaries of their narrator as instances of empty text-worlds, forcing readers to make a double leap from the discourse-world (p. 133). Multiple layers of modal-worlds follow the description of the narrator's emotional blankness, which in turn is a world-switch out of the initial empty immaterial text-world of the passage. Gavins (2007) discusses a similar example from Paul Auster's *Oracle Night* (2004) wherein she argues that empty initial text-worlds function to push the text-world level of the discourses further into the conceptual background. Aided by the foregrounding of enactor-accessibility of text-worlds through fixed homodiegetic narration, a notable density in embedded epistemic modal-

worlds, and evidence suggesting health/mental health problems experienced by the narrator[37], this text-world structure destabilizes the propositional validity of the narrative and suggests the unreliability of the narrator's perspective. Furthermore, the absence of clearly delineated spatio-temporal parameters in the initial text-world and in the modal-worlds that follow it impair the construction of a coherent mental representation of the scene. Gavins (2012; 2013) observes a similar pattern in *Nog* (1968) wherein the narrator's bewilderment and general unreliability are underscored through enactor-accessible worlds with a heavy negatively-shaded modal texture and underdefined spatio-temporal parameters.

Similarly, the spatial parameters are obscure in the text-world of Part II Chapter 8 (example 7.1.2 (c) above). Events are partially sequenced temporally through the use of past simple and past perfect, and partially through cause and effect using *because*. The past simple events (present narration-time) correspond to the effect, whereas the past-perfect events are cast as the cause. There is an order, therefore: an order of causality rather than sequence, strictly speaking. But even the logic of causality is reversed with the precedence of effect over cause. Given that the previous chapter (i.e., Part II Chapter 7) leaves the deictic origo set in spatial and temporal proximity to the location and time of the murder incident, this chapter could have alternatively proceeded directly from the same spatial/temporal coordinates to the action of murder, leading up to its consequences. The representation in this part gains salience because it reverses time and causality in a manner that leaves the temporal boundaries of actions unclear simultaneously as it disrupts the chronology through a constant shifting of tense and reversed cause-effect. A similar pattern is showcased in Gavins' (2013) analysis of Kurt Vonnegut's (1969) *Slaughterhouse Five*, wherein the

[37] In *Oracle Night*, the opening lines detail the narrator's prolonged sickness, hospitalization and his doctor's advice.

reflector experiences the Dresden attack from a defamiliarized and temporally reversed perspective. The effect she postulates for the reversed sequencing of events is that it presents a disruption to the readers' schematic knowledge of normal experiences of temporal order. Whiteley (2010; 2016) observes a similar disruption of temporal schematic knowledge in her analysis of Kazuo Ishiguro's (1995) *The Unconsoled*, and argues that it is directly linked to a haunting sense of dreamlike bewilderment or disorientation that readers who engaged with the text in a non-academic context reported. Gavins (2013) postulates that such instances of manipulation of spatio-temporal deixis either inhibit the construction of coherent mental representations or create text-worlds with a particularly surrealistic feel, and identifies such instances as concrete stylistic examples of an absurd surface typical of texts situated farther from rationalistic existentialism along the cline of experimentalism (p.132). This notion is discussed further in Section 7.2.2 below.

Another stylistic pattern showcasing the narrator's unreliability can be found in the extract in Section 6.2.3 (see Appendix II Extract 3). Interestingly, this part of the text shows a characteristic lack of modality in the first two lines, where the narrator describes a mass shooting of civilian targets that he carries out singlehandedly. As the function-advancing propositions continue in this text-world, epistemic modality re-surfaces repeatedly through FDD (e.g., *could the man have been alive, despite the bullet to his head?*) and lexical modal verbs (e.g., *I assumed, didn't understand, knew, couldn't tell*). These not only reorient the text towards a negatively-shaded narration and further emphasize the narrator's conceptual distance from his targets, but also the propositions they focalize cast doubt onto his reliability. For example, the perception modal-world created by *it struck me* focalizes three propositions, two of which construct further modal-worlds: *that man might try to flee* (eps),

and that I had to kill him (deo), as well as an unmodalised proposition that is inaccessible to the narrator via cognition or perception: *and that his name was Amin*. This sudden omniscience that allows the narrator facts about the identities of his victims is repeated throughout the passage, in both modalized and unmodalised statements as underlined below.

> 7.2.2. (d) He staggered out of the wreck and I aimed at him, and I was laughing, laughing so hard that I shook. I tried keeping it in but it exploded out of me, so that the rifle nearly fell from my hands, and then (1) it struck me that the man might try to flee and that I had to kill him, and that his name was Amin, and I pulled myself together, and pointed the rifle at Amin, and fired two rounds into his chest. And (2) I killed a southerner called Gowhar, dressed in a broad-sleeved robe. I shot him in the neck with a single bullet, and he took to his heels, bleeding, and I let him go because I knew he'd die in a few minutes and that nobody would be able to help him. (3) And I killed Ali Khalil, an old man. Why he was walking about down here, I couldn't tell. I shot him again in the chest because (4) I knew that he was to die shot twice. (5) And I shot Kamal Hussein, forty-two years old. I aimed at his head and fired two rounds, one after the other, and he died after before he hit the ground. And I looked for Samira-al-Dahshuri. (6) She'd be walking beneath the overpass, I knew, and I swept the area through my scope, and when I saw her I fired without hesitation into her liver. (Rabie, 2016a, P.146)

While the proposition in underlined sentence (1) is conceptualized through the perception modal-world constructed by the lexical modal verb struck in *it struck me*, underlined sentences (4) and (6) are focalized through epistemic modal-worlds created by knew in *I knew*- again suggesting a weak epistemic commitment and a tendency to blur the boundary between perception and cognition. More importantly, the sudden supernatural mental

capacity of the narrator to perceive/know otherwise opaque personal information appears first in sporadic unmodalised statements, as in underlined sentences (2), (3) and (5) above, and phases into a completely unmodalised episode towards the end of the passage that leaves the information looking like facts despite their questionable validity.

Despite coinciding with, and possibly resulting from, the manipulation of spatiotemporal deixis identified as a feature of an absurd surface, unreliable narration is not exclusive to absurdist fiction. Gavins (2013) notes: “unreliable narrators are by no means confined to absurd prose fiction, of course, but the minds represented in absurd texts can be seen to share unreliability as a common attribute.” (p. 96). In fact, the extract in 7.2.2. (c) suggests more similarities between *Otared* and Norledge's (2016, 2019) discussions of cognitive estrangement in dystopian fiction. In her analysis of the unnatural worlds of *Dead Fish,* a dystopian short story published in 2009, Norledge (2019) builds on the work of Richardson (2002, 2006, 2011, 2015) to argue that first person narrators who display an omniscient form of consciousness violate Heinze's (2008) mimetic epistemology of first person narration, and are, thus, unnatural minds weaving unnatural narratives (p. 286). Iversen (2013) defines an unnatural mind in fiction as “a presented consciousness that in its function or realizations violates the rules governing the possible world it is part of in a way that resists naturalization or conventionalization” (p. 97). Richardson (2011) defines an unnatural narrative as one that “conspicuously violates conventions of standard narrative forms” (p. 34), while Alber (2009) describes it more concretely as “physically impossible scenarios and events, that is, impossible by the known laws governing the physical world” (p.80). Norledge (2016, 2019) proposes that both concepts create a defamiliarization effect, making the known feel unfamiliar or strange.

Combined with an already weak epistemic commitment blurring cognition with perception, this defamiliarization further fractures the reliability of the narrator and leads to a characterization of obsessive isolation and mental instability as it simultaneously presents *Otared* as an unnatural narrative. It is precisely this unnaturalness that suggests a stronger dystopian texture for this narrative, despite a number of commonalities with a predominantly absurdist texture in *The Queue*. Both texts have a dense epistemic and perception modality and an overall negatively shaded narration that underscores enactors' estrangement, similar to previous works of post-1952 Egyptian fiction of both the realist and the neorealist trends. While the dominant absurdism in *The Queue* draws parallels with the work of Sonallah Ibrahim (see Sections 5.1.2 and 5.3.2 in Chapter 5), suggesting the booming of a previously anomalous narrative style, so does *Otared's* use of dystopian features of narration suggest the development of an unfamiliar or uncommon genre in the Egyptian fictional canon as shall be revisited later in the chapter.

7.2 Text-World Building: Space, Time and Enactors

7.2.1 Enactors: Reduced Attention and a Horror Effect

As previously noted in Chapter 6, much of the narrative's fixed homodiegetic perspective is rooted in clause-level process participation patterns, wherein the narrator's near-exclusive participation in mental/verbal processes leaves his co-enactors' consciousness unrepresented in the text. The conceptualization of the narrator's co-enactors through his epistemic and perception modal-worlds may further the conceptual distance between them and the readers of the text. This conceptual distance is reinforced through other clause-level patterns that affect the foregrounding of the co-enactors or lack of it thereof. Another ideational pattern

identified in the previous chapter is the recurrence of material processes (or function-advancing propositions in TWT) that detail violence in action. So recurrent are these, in fact, that all three extracts analyzed above show them. For example, the extract from Section 6.3.1 (see Appendix II Extract 5) and analyzed above in Section 7.1.1, shows the co-enactors as focalized through the narrator's perception and epistemic modal-worlds *slapping, punching, jabbing, stabbing,* and *shooting.* In Section 7.1.2, likewise, the extract showcasing conflation of epistemic and perception modality has function advancing propositions that include *clutching*, *making space to swing*, *striking*, *raining* (*blows*), while the extract from Section 6.2.3 (see Appendix II Extract 3) is visibly dominated by *killed* and *shot.*

In examining world-building in horror fiction, Stewart-Shaw (2019) labels the previous propositions *negatively-oriented lexis* (p. 77) due to their semantically-negative structures and connotations. She argues that the use of such lexis functions as a textual attractor, as they fit under Stockwell's (2009) aesthetic distance from the norm. Furthermore, she postulates that this textual attractor triggers a fearful response due to its alignment with the concept of categorical mismatch or category-jamming (Asma, 2014; Carroll, 1990), which in turn challenges existing categorical information through incongruity. Choices on clause-level identification may also aid category-jamming; Steward-Shaw's examples of werewolves in horror fiction are matched by *cockroaches*/ *the cockroach* in the extract from Section 6.3.3 (See Appendix II Extract 7), particularly evident in the passage below.

> 7.2.1 (a) Next came a small gaggle of teens. No more than five. Fifteen or sixteen years old, say, bare-chested and very scrawny. Their skin gleamed in the low light, either from sweat or some- thing they'd smeared on themselves. I couldn't tell. Many tiny

> scars could be made out on their bare chests, and stomachs, and arms. Their heads were wrapped in sheets of newspaper and the pages of magazines, with only a single hole for their eyes. One of my colleagues said that people called them 'cockroaches'. I remembered what they called us: hornets. This lot was more squalid still. They stripped the clothes from the dead, one corpse at a time, leaving nothing behind, and giving special attention to the female bodies: lifting arms, clutching at breasts, and pinching thighs. Two teamed up to raise the legs of a young woman and part her thighs, then they started peering at her crotch. (Rabie, 2016a, pp. 115–116)

Three observations can be made about identification in the above passage. The first, as previously noted, is the category-jamming apparent in *cockroaches*. Such identification crosses the boundaries of species categories by presenting human enactors as insects, simultaneously fitting under aesthetic distance from the norm as it challenges empathetic recognizability in Stockwell's (2009) list of textual attractors. Along with negatively-oriented lexis, this identification helps bring the co-enactors of the narrator to the readers' attention as it triggers a response of fear and disgust towards them. Research by Gray, Gray and Wegner (2007) and Culpeper (2001) suggests a link between characterization and readers' pre-existing categorical knowledge and expectations of the entities in question. Therefore, the activation of the COCKROACH schema through identification choices can be said to circumscribe any prospect of reader empathy towards the narrator's co-enactors.

In much the same way, negatively-shaded lexis combines with the dense epistemic modality and unreliable narration discussed above to stunt or at least complicate readers' empathy towards Captain Ahmed Otared. Nuttall (2015) observes how the suppression of agency, intentions, beliefs and responsibility of the focalizer Neville in *I Am Legend* (2001 [1954]) weakens readers' perception of him as a moral agent. In the meantime, she notes that the

targets of Neville's violence are vampires whose underrepresented consciousness in the text leaves their capacity to experience pain largely obscure and their role as moral patients less prominent. Both patterns, she concludes, help alleviate a potentially negative ethical judgement of Neville's violent actions. Like the vampires in *I Am Legend*, Otared's co-enactors have a suppressed consciousness, undermining the unethicality of their subjection to violence. Unlike Neville, the over-representation of Captain Ahmed Otared's consciousness through the homodiegetic narration and the dense epistemic modality discussed in Section 7.17.1 invites ethical judgements of his violent actions, despite his apparent mental instability. Phelan (2007) holds that *bonding unreliability* happens when "the discrepancies between the narrator's reports, interpretations or evaluations and the inferences of authorial audience have the paradoxical result of reducing the interpretive, affective, or ethical distance between the narrator and the authorial audience" (p.225). When the opposite happens, unreliability becomes *estranging*, effectively increasing the distance between the narrator and the authorial audience (Gavins, 2013).

Returning to the narrator's co-enactors in *Otared*, the second observation to be made about the previous passage is lack of specific identification. The narrator's co-enactors are introduced with the unmarked *a small gaggle of teens* then retrieved pronominally with *their* and *they* identification choices that appear consistently in the clause–level analysis of many extracts in the previous chapter (summarized in Section 6.4.1 and detailed in Sections 6.3.1, 6.3.2 and 6.3.3). This lack of specificity violates another one of Stockwell's (2009) textual attractors, namely definiteness. When definite identifiers – or *undirected nominal reference* as it is termed in the previous chapter (Martin, 1992)- do occur (e.g., *the man*, *the cockroach*), it is often to retrieve an entity already introduced with indefinite identifiers- or

unmarked nominal reference (Martin, 1992) such as *a man*, *cockroache*s. Finally, the third is the introduction of individuals as part of a group, expressed by what Martin (1992) terms bridging reference. As the last passage continues, the following lines feature an individual *cockroach* engaging in rape/necrophilia (See Appendix II Extract 7), with the same pattern observable in the passage analyzed in Sections 6.2.2 and 6.3.2.

Empirical research in social psychology reveals that the perceived entitivity of groups limits the characterization of its members because gestalt groups are processed holistically, attracting attention to their holistic structure and reducing attention to their individual members (Waytz & Young, 2012). Even when individual members are referentially singled out later on, the initial presentation of a group may also be a powerful catalyst in solidifying the effect of fear associated with negatively-shaded lexis and category jamming in *Otared* Narrative 2025. Hamilton and Rogers (2004) propose that targets presented as entitative groups are more likely to have stereotypical knowledge applied to them, and Dasgupta and Abelson (1999) hold that the stereotyped perception of groups is generally one of threat. Building on the previous findings, Nuttall (2015) argues that the presentation of individual vampires in *I Am Legend* as members of a group is another textual pattern that obscures their mind attribution, thus reducing attention to individual vampires and their suffering. The use of the same referential choice with Ahmed Otared's co-enactors in Narrative AD 2025 suggests that they, too, are deemphasized and back-grounded through their bridging onto gestalt groups and their suppressed mental agency. These, along with the negatively-shaded lexis depicting various forms of violence that they participate in and inviting a readerly experience of fear/horror, suggest numerous overlaps between their

characterization and that of vampires in what has been described as a classic of science fiction/horror fiction (Clasen, 2010; Oakes, 2000).

Another overlap between Otared's co-enactors and the vampires in *I Am Legend* is in the recurrence of their objectification. The last passage features a noticeable emphasis on the body parts of the cockroaches (e.g., *their skin*; *their heads*; *their bare-chests, stomachs and arms*). The same emphasis recurs with other enactors in the same text-world, such as *the dead* wherein later references to them include *the female bodies, arms, breasts, thighs, crotch*. Studies on the social psychology of objectification associate intense focus on individuals' body parts with a reduced complexity of their thoughts, feelings, and overall representation of their consciousness (Gray, Knickman, & Wegner, 2011; Loughnan et al., 2010). The same pattern is very clear in the extract analyzed in Section 6.3.2 (See Appendix II Extract 6), quoted partially below with enactors' body parts underlined for emphasis.

> 7.2.1 (b) He stood there, cars speeding past at <u>his back</u>, leaning <u>his belly and elbows</u> against the metal railing and spitting on the people below, shaking <u>his hips</u> at them, grinning. Next to him lay a thick rope, one end tied to the low rail, the other in a noose about his neck. The man had got himself his own private gallows, and on a grand scale-al-Azhar Bridge, no less. People were flinging abuse at him, and snorting derisively, and answering <u>his shaking hips</u> in kind. When he laughed at them and waved, they laughed and waved. When he stuck out <u>his fist and middle fingers</u> to signal for a cigarette, one of them tossed him a pack, and the man deftly caught it, then took out a cigarette, and put it between <u>his lips</u>. He cocked <u>his thumb</u> to indicate a lighter and someone threw him one. The man lit the cigarette and calmly started to smoke, then he raised <u>his leg</u>, swung it over the bridge's railing, and very cautiously set <u>his foot</u> down on the edge of the bridge's outer lip. Next, he brought <u>his second leg</u> over and stood

> there, gripping the rail in both hands until he had his balance, then let go, grabbed his flaccid penis, and started urinating on the people down below, the cigarette still in his mouth. I thought I saw him shut his right eye as the smoke stung it- and then he jumped. (Rabie, 2016a, p. 96).

Nuttall (2015) proposes that objectification contributes to the suppression of the vampires' minds, which ultimately results in reduced attention to their mind states. The same may be proposed here for the narrator's co-enactors, adding to the numerous patterns discussed above which counter the foregrounding effect of negatively-shaded lexis associated with them. For instance, category jamming and its activation of the COCKROACH schema, which combines with negatively-shaded lexis in creating a readerly response of horror/fear, make them forfeit empathetic recognizability. Furthermore, the presentation of individual enactors as a part of a previously referenced group also contributes to the horror effect as it simultaneously functions as a suppressor of their mind-states, aided by their objectification and their already underrepresented consciousness (i.e., lack of focalization through epistemic and perception modal-worlds, lack of mental/verbal process participation on the clause level). While the suppression of their consciousness also undermines their empathetic recognizability, unspecific reference undermines their definiteness, both limiting the attention they attract and pushing them further into the text's background. Other textual attractors postulated by Stockwell (2009) apply to them, such as topicality, agency, and activeness; however, these also apply to the narrator, along with a relative aesthetic distance from the norm as he also engages in violence realized by negatively-shaded lexis. Therefore, the variables most crucial in foregrounding the narrator and backgrounding his co-enactors are definiteness and empathetic recognizability.

7.2.2 Foregrounding Time and Space

Otared is set in exclusively urban spaces, particularly the neighborhoods of Cairo. Spatial boundaries of deictic text-worlds in Narrative 2025 AD share a tendency to present explicit uniquely referenced locations in Cairo including *Cairo Tower*, *6th of October Bridge*, *Galaa Street*, *Ataba Square* and *Tiring Building*, to mention a few. The novel as a whole directly refers to Cairean districts and street names, and the translated text provides a map for Cairo that follows the title page. The map is especially designed to highlight only those districts which appear in the narratives and is tailored to assist readers with little knowledge of Cairo in navigating the spatial dimension of the novel with relative ease. The recurrent use of specific participant-accessible identification for space contrasts sharply with the unspecific identification of the narrator's co-enactors (discussed in Section 7.2.1) suggests a foregrounding of space over enactors.

Cairo remains the overriding space of the narrative in the two parts, but the narrator/focalizer's deictic locations change across them. In Part I, deictic text-worlds in which the narrator/focalizer appears display a tendency for distance, elevation, and restricted access. *Cairo Tower*, for example, appears in deictic text-worlds of Chapters I.1, I.6 and I.8, representing the narrator/focalizer's withdrawal from an occupied Cairo and its politically passive inhabitants, and suggests his and his colleagues' superiority in positioning them in a higher deictic space than Cairo and its busy streets. The narrator/focalizer ultimately descends from the tower, gaining relatively more physical proximity to other enactors. However, Part I.10 sees the narrator/focalizer back to a far, elevated location with restricted access (i.e., Tiring Building). Both Cairo Tower and Tiring Building are locations where the narrator/focalizer holds an identity of a resistance sniper, and where elevation and restricted

access achieve maximum security and impunity in administering violence to civilian targets, as the following examples demonstrate.

> 7.2.2 (c) Certainly it never occurred to a soul that we were based in the Cairo Tower, the furthest point from everything (Rabie, 2016a, p. 17).

> 7.2.2. (d) I climbed up to the sixteenth floor, whose own circular balcony commanded a view of the entire metropolis I was looking out over East Cairo from an elevation of approximately one hundred and eighty meters (Rabie, 2016a, p. 17).

> 7.2.2 (e) Up here I was immune, protected by height, distance, and my mask. I was an ancient Egyptian god with a borrowed face, whose true features no man could ever know, do what he might (Rabie, 2016a, p. 60).

In Part II, spatial boundaries show the narrator's integration to the same deictic spaces where co-enactors are located, suggesting physical proximity and height equivalence, particularly in initiating violence. The newly-found physical proximity in this part is in line with clause-level findings from Chapter 6 of this thesis which note a change in pronominal inclusion/exclusion across the two parts of the narrative (summarized in Section 6.4.2). The narrator/focalizer aligns with (former) police officers in Part I, and abandons that identity in Part II to align with civilians pronominally. This shift manifests in spatial positioning too, as the narrator/focalizer's deictic locations reveal distance from his earlier affiliate group (the resistance group/police officers) and physical proximity to *people*, affirmed by the narrator's words: “My faith in the resistance had ended the day I came down from the tower” (Rabie, 2016a, p. 306). Both the shift from pronominal exclusion to inclusion and from physical distance and elevation to proximity and integration suggest a sense of ambivalence towards the narrator's co-enactors, further underscored by a shift from their previously discussed

pattern of suppressed consciousness to occasional displays of emotional reactions. The following two examples are from Narrative AD 2025 Part II:

> 7.2.2 (f) A few days previously, I had passed a street sweeper. He was proceeding painfully slowly, sweeping nothing, just pushing his broom over the dust-free sidewalk. As though he were waiting for someone, or working merely to satisfy anyone who might be watching. I barked at him, but he didn't move when I punched him in the back, he turned to me with a blank, expressionless face, then resumed his sweeping (Rabie, 2016a, p. 300).

> 7.2.2 (g) The fuul seller was very angry, shouting and asking me why I'd done it. He walked up to me in a rage, scolding and swearing, then grabbed the barrel of the gun—which was still in my hand—and, holding the muzzle against his temple, said, " Shoot." He started abusing me, growing more and more upset as he said, "Shoot!" over and over. Then he let the gun go and wept with a bitterness I hadn't expected (Rabie, 2016a, p. 309).

While example (f) above depicts an enactor similar in his suppressed consciousness to the ones discussed in Section 7.2.1, example (g) shows one with more verbal agency (e.g., *shouting*, *asking*, *scolding*, *swearing*, *said*, *started abusing*) and visibly intense emotional reactions (e.g., *very angry*, *in a rage*, *more upset*, *wept with a bitterness*). This shift in Part II of Narrative 2025 AD towards representing the inner thoughts and feelings of the narrator's co-enactors, albeit relatively minimal and focalized through the narrator's epistemic modal-worlds still, correlates with his participation in behavioral cues of sympathy as observed on the clause level in Sections 6.2.4 and 6.3.4. Evidently, the narrator does not only move closer towards his co-enactors in physical distance, but also in self-identification and in emotional and ethical positioning. These shifts, however, are unlikely

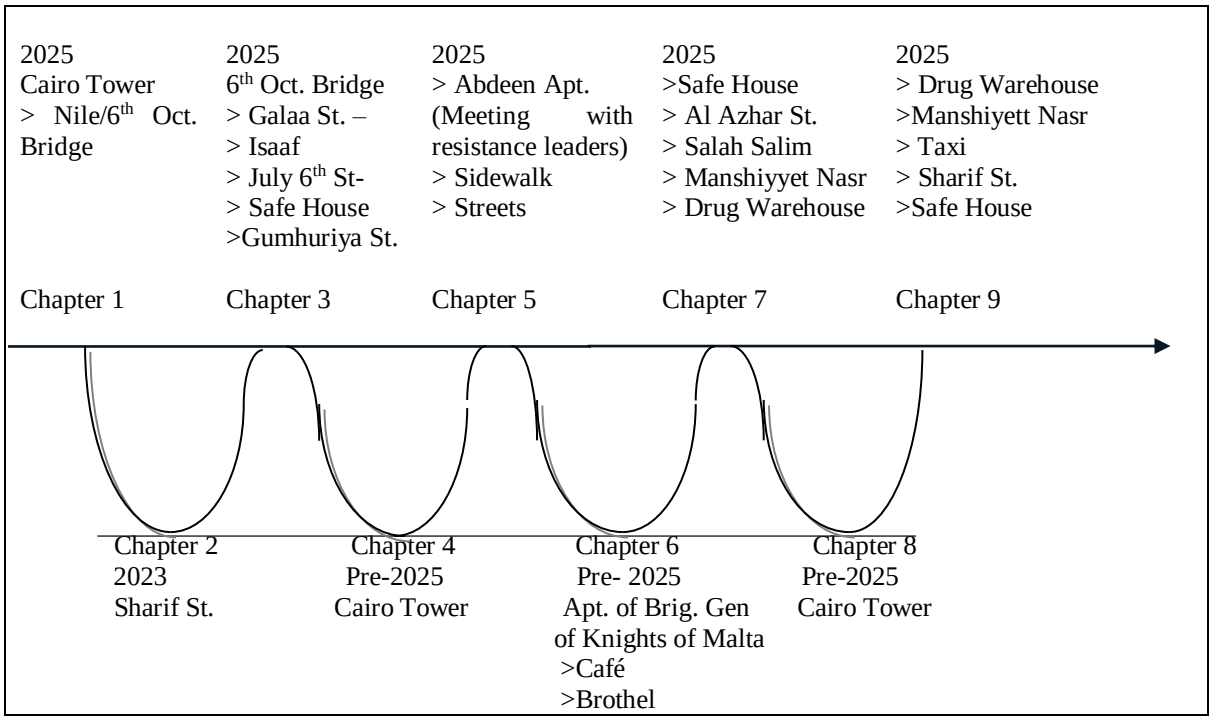
to generate more reader empathy towards the narrator's co-enactors as the growing deterioration of the narrator's estranging unreliability and its more evident manifestation in Part II of the narrative inhibit the reduction of conceptual distance between readers and the narrator's co-enactors. Instead, they establish a fluctuating affinity between the narrator and his co-enactors not far from the narratorial ambivalence noted in *Awdat al-Ruh* (see Section 2.4). What they could do is deflect the horror and fear of negatively-shaded lexis onto the unchangeable landscape of the narrative, depicting it as a hellish terrain as they transform violence and murder into a means of deliverance.

In Gavins' (2013) discussion of absurd landscapes, she notes that absurdism is articulated in *The Third Policeman* (1967) through "the unchangeable and unremitting nature of the landscape, along with the narrator's repeated insistence that he cannot wait to escape it, which gives rise to the sense of his tortured entrapment." (p. 107). This sense of tortured entrapment is precisely what the narrator's co-enactors express through their sporadic instances of verbal agency in *Otared* (See Section 6.3.4) in Part II of Narrative 2025 AD, in which they welcome their own murderer as a long-awaited savior. Against these changes, the backdrop of senseless violence continues across the two parts, committed by the narrator and his co-enactors alike and emphasizing the permanence of horror and fear in the spatial parameters of various text-worlds even as temporal boundaries change. In Part I, for instance, the initial text-world of Chapter 1 is set at *Cairo Tower*, before a series of spatial world-switches takes readers through *a spot next to the biggest tree outside the Tower*, then *northward parallel to the Nile*, then *toward the October 6th Bridge* and finally to *the on-ramp of the October 6th Bridge*. Chapter 2 opens with different spatial and temporal boundaries, breaking continuity with Chapter 1. Chapter 3, however, begins again at the

same temporal and spatial boundaries where Chapter 1 left readers, essentially resuming continuity with the temporal plane of Chapter 1. The deictic world in Chapter 3 then spans a number of world-switches leading to deictic sub-worlds located in *Galaa St, Isaaf, July 26th Street, Ataba Square, Al Azhar St* and finally *a small alley*. The same deictic world re-appears in the opening lines of Chapter 5, which ends spatially in *the streets.* Chapter 7 starts with the narrator in a bedroom with a phone given to him earlier in Chapter 5, suggesting temporal sequence between these two chapters, and ends inside a *Drug warehouse in Muqattam* which appears in the beginning of Chapter 9. There is a connection, therefore, between the deictic worlds of these chapters (i.e., I.1, I.3, I.5, I.7, and I.9), successfully chaining them along one linear temporal plane that starts in 2025. Temporal disruption occurs in alternate chapters (i.e., I.2, I.4, I.6, I.8), which share a common tendency to be set in time boundaries prior to 2025, and achieves the effect of starting a separate temporal plane for the (near) past, running parallel to the deictic text-worlds of 2025 with origo oscillating between the two temporal planes as demonstrated by Figure 25 below.

Figure 25

Temporal World-Switches in Part I of Otared Narrative AD 2025



The interlocking of the narrative present with its past brings to mind what is noted earlier about patterns of temporality and its effects in diminished agency and perceived victimization of characters in *The Cairo Trilogy* (See Section 2.42.4). More importantly, it highlights the constancy of all that is shocking and grotesque in Cairo across two different temporal planes, especially as this oscillation is replicated in the macrostructure of the novel. As previously demonstrated in Section 6.1, *Otared* is built as a time loop starting and ending in the future of the Arab Spring (i.e., 2025), and moving first analeptically through its present and its distant past then proleptically to create a closed vicious cycle. Juxtaposed against the landscape of the narrative, such patterns of temporality establish text-worlds that are both as persistent in their negativity as they are inescapable: a hellish terrain as that of *The Third Policeman* is described by several critics (Doherty, 1989; Hunt, 1989; Mazzulo, 1995 cited in Gavins, 2013). Moreover, as the newness achieved by constant shifts pushes

time to the foreground of the narrative, so does the definiteness of spatial boundaries, which at many points signal the shift from one temporal plane to another. Time boundaries in the initial text-world of Part I Chapter 1 are not explicitly indicated but implicit in the title of the section (i.e., 2025), but the spatial parameters are set at Cairo Tower. With every chapter-boundary switch, the return to the 2025 temporal plane is achieved mostly through the set-up of a text-world with identical or closely approximate spatial location, rather than a definite subsequent time.

Just as the patterns of spatiality and temporality contribute significantly to the devolvement of the narrator's reliability in Part II of Narrative AD 2025, as previously outlined in Section 7.1.2, patterns of temporality in Part I of the same narrative equally inhibit — or at least disrupt— the construction of coherent mental representations, create text-worlds with a particularly surrealistic feel, and pose as concrete stylistic examples of what Gavins (2013) describes as the manipulation of spatio-temporal deixis typical of an *absurd surface* (p.22). The expression originally builds on Weinberg's (1970) classification of absurdist prose fiction, wherein she draws a distinction between novels expressing existential concerns through conventional narrative structures and those adopting stylistically innovative techniques. Examples of the former category, also described as realist, include Camus's *The Outsider* (1942), and Salinger's *Catcher in the Rye* (1951) and have in common a passive or hopelessly ineffectual victim-hero dominated by a situation whose absurdity is underscored by the realism of its details. The latter category is best exemplified by novels such as Heller's (1961) *Catch-22* and John Barth's (1958) *The End of the Road* and shares the same philosophical themes of the realist category, while articulating them through a stylized absurd surface that employs exaggeration, repetition, and distortions of events to produce

surreal or dream-like situations (Weinberg, 1970, p. 11). The notion of absurd surface is of particular interest to a comparison between *The Queue* and *Otared*, since both texts reveal script incongruities (See Sections 5.3 and 7.3), sharing a tendency to subvert readers' knowledge or expectations that gives both texts a distinctive absurdist character. *Otared* Narrative 2025 AD, however, exaggerates the schema disruption through the manipulation of spatiotemporal deixis. In Part I, the constant shifts along two temporal planes and the specific reference to Cairean districts and streets foreground time and place through newness and definiteness in comparison to the narrator's co-enactors. They also construct textual deixis in a loop that captures a sense of entrapment in the very surface of the narrative. Part II, on the other hand, leaves spatiotemporal parameters obscure, adding further confusion and bewilderment to the narrator's weak epistemic commitment and contributing to an overall estranging unreliability in narration.

Alternatively, the heightened estrangement in *Otared* Narrative AD 2025 suggests a predominantly dystopian reading experience. In fact, many critical exposes categorized the text as distinctively dystopian (Mokrushina, 2018; Qualey, 2016d; Saleh, 2016). This is not surprising given how many textual patterns in this chapter are associated with horror/science fiction (e.g., negatively-shaded lexis, category jamming, objectification, and suppression of consciousness/focalization), and dystopia (defamiliarization and unnatural narration). Estrangement, especially, is heightened in this narrative due to negatively-shaded narration and estranging unreliability. Stockwell (2000) identifies dystopian texts as one of four key text types within science fiction; and Suvin (1979) defines science fiction as “the literature of cognitive estrangement” (p. 4). Suvin builds his use of the term *estrangement* on Schklovsky's ([1917] 1965) *Ostrenenie* and the Brechtian ([1973] 2014) theory of

Verfremdung, translated as defamiliarization and alienation respectively and referring to the process of making strange (Suvin, 1979) or making the known seem unfamiliar (Norledge, 2016, p. 17). With defamiliarization contributing to the unreliability of the narrator in Narrative AD 2025 (discussed above in Section 7.1.2), cognitive estrangement is weaved into the text-worlds and is aided, once again, by the construction of time and space through the two parts. For example, the entire time frame of AD 2025 creates a text-world subsequent to both the Arab Spring and any reading experience occurring within 7 years of the publication of the English text. Future worlds are a distinctive feature of dystopian fiction, albeit clearly modelled in relation to a concrete and close-at-hand social reality (Booker, 1994, p. 19). Furthermore, Stockwell (2002) holds that a science fiction architext constructs a text-world rich with fictional details but with enough stylistic cues to encourage its mapping onto the reader's reality (p.204). Therefore, the use of definite and culturally recognizable spatial parameters, as exemplified at the beginning of this section, gains salience not only in how its use in Part I helps foreground space and time in comparison to the narrator's co-enactors, and how its discontinuation in Part II underscores the narrator's devolving consciousness and his mental instability but also in making possible the mapping of the text-worlds of this narrative onto post-Arab Spring Egypt, further explored in Section 7.3 below.

7.3 Discourse Knowledge Structures

7.3.1 Activating the Schema of El Naksa

In Part I, the earliest temporal point of reference is the date 3 March 2023. Though the date itself does not activate historical schemas, it coincides with a fictional futuristic occupation.

Occupation is described as a series of air attacks which destroyed Egyptian targets without any instance of defense engagement by the country's military forces.

> 7.4.1 (a) Over the course of the next three hours, large numbers of warplanes would pass through the skies overhead, bombing selected targets: the Central Bank, the Ministry of Education, the Ministry of Health, the Doctors Syndicate, the telephone exchange in Muqattam, the satellite dishes in Maadi, the Opera House in Zamalek, and army-owned buildings, factories, and warehouses the length and breadth of the republic. (Rabie, 2016a, p. 27)

With a slight variation in the precise location of attacks, the above description is strikingly similar to the events of *El Naksa*. In her autobiography, Australian Egyptian Anne Azza Aly (2018)- the first female federal parliamentarian of Muslim faith in Australia- recounts the Egyptian defeat which coincided with her birth:

> It was anticipated that the battle would be fought at Abou Ageila, a strategic access point in the north of the Sinai Peninsula close to the Israeli border and only 45 kilometers south east of El- Arish. Instead, the Israelis launched an offensive at the Um-Katef plateau to the east and mobilized two brigades from the north of Um Katef. The first broke through the defenses and the second blocked the road to El-Arish. Israeli paratroopers rained destruction on the Egyptian artillery preventing it from engaging. Combined forces then attacked the Egyptian troops on all fronts, effectively ambushing them. Word was that the Egyptian Minister of Defense, Abdel Hakim Amer, panicked and ordered all units in Sinai to retreat. The pride of the Egyptian people, the largest and most heavily equipped Arab army had been defeated. Egypt had yielded: broken and humiliated (p. 2).

The significance of *El Naksa* cannot be overstated as a turning point in Egyptian nationalism particularly and Pan-Arabism in general (see Section 1.41.4). Aly (2018) describes it as “a day when humiliation replaced pride, defeat and disillusion replaced hope, mourning replaced celebration” (p.2). Ambrust (1996) holds: "In 1967, Egypt experienced a confidence-shattering defeat at the hands of a foreign power [Israel], which caused Egypt and the Arab world to re-examine, though not necessarily to abandon, the cultural assumptions through which their modernity was constructed" (p.7). Susser (2017) affirms the previous propositions: “In just six days, Israel inflicted upon the Arabs their most humiliating defeat in modern times, perhaps of all time. The great promise of revolutionary Arab nationalism, as espoused by Egypt’s charismatic president, Gamal Abdel Nasser, proved to be no more than an illusion” (p.40). So influential was the defeat that it tipped an already realist body of social critiques in the fiction of the 1950s, best exemplified in Mahfouz's *Cairo Trilogy*, towards themes of alienation, loss and powerlessness in the 1960s (outlined in Section 2.4). Like Gamal Al Ghitani's *Al Zaini Barakat* (1971), *Otared* Narrative AD 2025 uses a painful and disheartening historical episode as an allegory for a different subsequent period; unlike it, the subsequent period in question is not the present but the future. Juxtaposing the future of the Arab Spring as depicted in the novel against the protest-time period, a stark contrast appears between the victory and jubilation that pervaded public spaces in the wake of Mubarak's step down from power and the apathy and subjugation of Egyptians in the fictionalized future.

Mapping the future of the Arab Spring onto *El Naksa* does more than create a sense of entrapment and fatalism that results from embedding a mirror image of the past into the future; it selectively emphasizes the most humiliating experiences of the nation's past for

this mapping process. This recalls the discussion of Egyptian integral nationalism in Section 1.41.4 and its distinctive reliance on history for the justification of its ethnocentric agenda. *Otared* visibly subverts this tendency by using history to evoke defeat and loss and suggest their endurance beyond the past and the present into the future of both the Arab Spring and Egypt. More importantly, the activation of this historical schema combines with other stylistic patterns to dismantle anti-colonialism, which has been an essential catalyst for all models of Egyptian nationalism.

As previously noted in Section 1.41.4, anti-colonialism has been a force driving Egyptian national identity towards secular territorial Egyptian nationalism in the 1920s and Pan Arab nationalism after 1952. Clause-level analysis shows the narrator's co-enactors with no agency in the resistance of an occupation and instead engage in senseless violence against one another (See Sections 6.2 and 6.3), further disrupting the script of ANTI-COLONIAL RESISTANCE. Therefore, the modelling of *Otared*'s fictional occupation after the defeat of 1967 constitutes both a schema activation, wherein EL NAKSA is invoked in the future of the Arab Spring to create a bleak and shameful future, as well as a schema disruption, wherein the script of EGYPTIAN NATIONALISM is challenged through subversion of anti-colonialism. Despite previously outlined similarities (e.g., ambivalent narration, time reversals), *Otared*'s disruption of the script of NATIONALISM is a salient departure from the romanticism and self-aware critique with which *Awdat Al Ruh* (1927) and *The Cairo Trilogy* (1956) presented the Egyptian national identity respectively. More importantly, *Otared's* stylistically absurd surface and its incorporation of stylistic patterns spanning horror and dystopia underscores such departure by emphasizing a neorealist turn towards new and untraditional genres in Egyptian fiction.

7.4 Review: Fictional World-Building in *Otared*

7.4.1 Fictional World-Building and Experiencing Otared

Otared constructs multiple fictional worlds, threading the past, present, and future together into a closed time loop of defeat, loss, and senseless violence. Narrowing the scope onto the post-Arab Spring time frame (or Narrative 2025 AD), the same pattern wherein the past and the present of narration are interlocked is found again. Chapters in Narrative 2025 AD Part I alternate at chapter boundaries between 2025 and events that occurred between 2023 and 2025, creating text-worlds that are both persistent in their negativity as they are inescapable – or a hellish terrain. Spatial boundaries are set in urban Egypt and are heavily reliant on discourse-world references such as streets, squares, and district names of present-day Cairo. Space and time are pushed to the forefront of the narrative because of their articulation of an absurd surface, according to Weinberg (1970), and because they fulfill Stockwell's (2009) definiteness, especially in opposition to a number of textual patterns that deemphasize the narrator's co-enactors

Enactors in the text-worlds of *Otared* Narrative 2025 AD are deemphasized through a number of reference choices. Firstly, the lack of specificity as already outlined in the clause-level analysis in Chapter 6 (i.e., absence of unique reference and consistent use of unmarked nominal presenting reference) forfeits Stockwell's (2009) definiteness. Presenting individuals as a part of a group limits their characterization due to the perceived entitivity of groups and repetitive reference to their body parts results in their objectification. Both factors contribute to the suppression of their consciousness, as does the predominance of fixed homodiegetic narration and their limited participation in mental and verbal process on

the clause level which inhibits their focalization in text-world building. In turn, their suppressed consciousness causes them to fall short of Stockwell's (2009) empathetic recognizability. Possibly the textual attractors they fulfill are agency, topicality, newness, and aesthetic distance from the norm, though these are neutralized by the narrator's fulfillment of the same attractors.

The text is narrated from a fixed homodiegetic point of view, wherein narration is pervaded with heightened estrangement. Similar to *The Queue*, epistemic modality is more commonly found, giving narration an overall negative shading. Unlike *The Queue*, narration shows evidence of (estranging) unreliability, whereby the epistemic commitment of the narrator is undermined and the construction of coherent mental representations is impaired/disrupted due to manipulation of spatiotemporal parameters. Worlds of thought and perception are often layered onto one another, blurring the distinction between the narrator's surroundings and his inner world of consciousness and casting the narrator as an obsessive and mentally unstable enactor rather than a helpless victim. The suppression of his co-enactors' consciousness invites ethical judgement on the narrator's violent actions against them, and further deepens the estrangement in the narrative, aided by the narrator violation of the mimetic epistemology of first person narration in some instances, which in turn creates an effect of defamiliarization that is commonly found in dystopian texts.

7.4.2 Links to Clause-level Findings

Much of the focalization in *Otared* is built on clause-level choices of identification and process participation discussed in Chapter 6. Participation in mental and verbal processes allows the narrator an overrepresented consciousness and a densely epistemic modality of narration, while lack of participation in these processes thereof coincides with a suppressed

consciousness of his co-enactors and inhibits their construction of modal-world to focalize their experiences. Identification choices such as unmarked nominal reference add to the co-enactors lack of specificity and contribute to their backgrounding. Similarly, bridging reference on the clause-level aids the text-world presentation of individuals as part of an entitive group; clause-level nominations such as *cockroach* serve as instances of category jamming, and material processes construing violence on the clause-level are identified as negatively-shaded lexis in text-world building, all of which create an effect of fear and horror for the reader(s).

7.4.3 Links to Anderson's Conceptualization of National Identity in Fiction

Unlike *The Queue, Otared*'s fixed narration does not offer readers the opportunity to project their consciousness onto multiple enactors. The suppressed focalization of the narrator's co-enactors, achieved through multiple configurations of clause-level choices, pushes them to the background of the narrative, forcing readers to process their actions through the modal-worlds constructed by the narrator. As narration grows more unreliable, the conceptual distance between readers and narrator, and subsequently readers and co-enactors, is stretched further. The world constructed through these textual patterns subverts national identity, partially by disrupting the schema of COLONIAL RESISTANCE, and partially because they present an analogue of the nation as an apocalyptic hellish terrain.

Estrangement, in general, recalls post-revolutionary Egyptian fiction published after the Free Officers' Movement of 1952, suggesting an overlap between this post-Arab Spring text and the collective anxiety and trauma vividly depicted in Egyptian fiction post-1952 and post-1967. In fact, the text invokes *El Naksa* in a futuristic and distinctly Egyptian text-world, which evolves to the disruption of COLONIAL RESISTANCE and, subsequently,

contests the very foundation of integral Egyptian nationalism (see Section 1.41.4). Employing time reversals, *Otared* articulates an unbroken continuity of Egyptian history which, unlike *Awdat al Ruh* (1927), is not romanticized. On the contrary, it sinisterly reflects the entrapment of enactors within the confines of their time and space. Similar to *The Cairo Trilogy* (1956) in how it subordinates the Egyptian individuals' consciousness to the forces of history, *Otared* diverges from Mahfouz's work and the Egyptian realist trend in its use of an absurd surface and in the narrative techniques that give this text a range of effects associated with horror/science fiction and dystopia. The latter dominates the texture of *Otared,* due to its mapping of the past onto a futuristic time frame.

Estrangement (in narration/focalization), dystopia (in the particular nature of the world), and a generally impaired ability to construct coherent mental representations of the text (in the construction of the reader) distinguish the reading experience of *Otared.* Apart from an ambivalence towards, and at times disparagement of, enactors that mirrors the masked condescension towards the *fellah* in Awdat-al-Ruh (1927), *Otared* breaks away with both romanticism and realism in narrating Egyptian national identity, opting instead for a dystopian texture that further reinvents the Egyptian neo-realist trend. Here is where *Otared,* much like *The Queue,* could arguably represent the Arab Spring's transformation of consciousness. Constructing a fictional world that is uncommon or unfamiliar within a predominantly-realist fictional canon and with little known precedence in dystopian fiction writing is a contribution to the post-Arab Spring paradigm shift noted earlier by Golson et al. (2014), Simon (2015), and Wahdan (2014) in the rhetoric of identity expression in other genres such as poetry, song, and visual arts.

8. Discussion and Conclusion

8.0 Preview

The present chapter concludes the thesis and discusses its findings. The thesis aims at exploring how Egyptian national identity is constructed through stylistic choices in two translated fictional novels published after the Arab Spring: *The Queue* (Abdel Aziz, 2016a) and *Otared* (Rabie, 2016a). Two conceptualizations were put forth for national identity: the first, following Bourdieu (1977), is that it is embodied in the social practices of individual social agents, and the second, following Anderson (2006), is that it is constructed in works of fiction through narration, the nature of the texts' worlds and the experience of the reader. Two sets of research questions were postulated, each corresponding to one of the previous conceptualizations:

1- Representation of Social Agents (Bourdieu's approach)

i- How are the identities of individual civilian social agents marked by linguistic referential choices?

ii- How far do civilian social agents exhibit power or earn recognition in their interactions with institutional representatives and one another?

iii- How are civilian social agents represented as positioning themselves in their interactions with institutional representatives and one another?

2- Fictional World-Building (Anderson's approach)

i- What narratorial modes are used in the texts and how do they underpin narrative authority and/or articulate the particular nature of the world of the novel?

ii- How does the construction of space and time in the narrative intersect with the agency of characters? How do different patterns of spatiality and temporality foreground or deemphasize characters' agency?

iii- How do the texts draw on pre-existing knowledge (particularly historical and cultural knowledge) to inform the readerly experience of the texts' fictional worlds?

For Bourdieu's conceptualization and the first set of research questions, multiple tools from SFG are employed to outline the representation of civilian social agents, in terms of the symbolic power they yield in interactions with institutional representatives and their positioning in relation to other civilian social agents. For Anderson's conceptualization and the second set of research questions, TWT is used to analyze the texts' narratorial modes, their patterns of fictional world-building, the schemas they activate and disrupt, and the effects all these have on the readerly experience of the texts. This chapter puts forth a brief summary of the stylistic patterns observed in both texts, first from an SFG lens and then from a TWT perspective. Then, it proceeds to explore the implications of these findings on the construction of post-Arab Spring Egyptian national identity in *The Queue* and *Otared*. Finally, the chapter outlines the contribution of this thesis to the linguistic study of national identity in fiction.

8.1 Symbolic Power and Positioning in Post-Arab Spring Egyptian Social Fields

Put in chronological order by publication date, the two novels portray an increasing disempowerment of civilian social agents, especially in opposition to institutional representatives. Move analysis in *The Queue* shows institutional representatives issuing directives to civilians and securing supporting responses from them (Sections 4.2.1 and

4.2.2). Institutional representatives deliver confronting responses to civilians' requests consistently (Sections 4.2.1, 4.2.2, 4.2.3, and 4.2.4), and make no interpersonal moves like greeting and/or apologizing (Section 4.2.1). Civilians, on the other hand, are divided between compliance and defiance, both of which are ineffectual in earning them symbolic power and recognition in interactions with institutional representatives (Sections 4.2.1, 4.2.2, 4.2.3, and 4.2.4). In *Otared*, transitivity analysis reveals that civilians' agency is further circumscribed as they engage in no mental and verbal processes opposite institutional representatives (Section 6.2.2), and appear as Goals in material directional processes of institutional violence (Section 6.2.3). Thus, across the two texts, a wavering ineffectual civilian resistance to institutional symbolic power transforms into complete passivity and complicity in victimization

In civilians' interactions with one another, move analysis in *The Queue* points at instances of both unity and polarization. On the one hand, supporting moves rally a number of individuals to Yehya's aid (Section 4.3.1). On the other hand, given an opposition between two civilian agents, the man in the galabeya and the woman with the short hair, supporting moves offered to either one polarizes the queue and causes division between its social agents (Sections 4.3.2 and 4.3.2). Transitivity analysis in *Otared* shows civilians in both Goal and Actor position in material directional processes of violence (Sections 6.3.1, 6.3.2, and 6.3.3). While they sustain their absence from mental and verbal processes during interactions with one another in Part I of the narrative. The partial and mostly verbal polarization in *The Queue* is replaced in *Otared* with grotesque and senseless material violence in which civilians are both complicit victims and perpetrators.

Identification across the two texts also shows a distinctive shift towards civilian discursive invisibility. *The Queue* identifies institutional representatives with nominal reference, both undirected and unmarked, while civilians are almost unanimously identified with unique reference, across variations of biological sex and social class. When nominal reference is used in the case of the man in the galabeya and the woman with the short hair, it indexes tradition and modernity respectively to show the push and pull between these two forces as the cause of polarization between civilians. *Otared* sees civilians mostly nameless, presented by unmarked nominal reference and retrieved by undirected nominal reference and non-interlocutor pronominal reference (Sections 6.3.1, 6.3.2, 6.3.3, and 6.3.4). The exceptions to this pattern either emphasize indiscriminateness of institutional violence (Section 6.2.3) or present civilians as less than human: as fearsome disgusting insects (Section 6.3.3).

Clause-level analysis investigating the representation of social agents reveals a regression to pre-Arab Spring civilian habitus, insofar as symbolic power returns to institutional representatives and civilian social agents' positioning in relation to one another devolves from unity to violent irrational conflict. Egyptian social space in the years following the revolution shows a similar regression. Bassiouni (2016) describes a failure of the pro-democratic movement in the period immediately following the end of protest. Young people whose consolidated efforts initiated the 18 days of protest reportedly lost their sense of direction after the revolution and were unsuccessful in establishing new political parties that upheld the goals of the revolution, leading to their co-opting and marginalization by the Muslim Brotherhood from February 2011 onwards. To the same end, Hamid (2014) holds that protest-time unity between the Islamists and the Seculars soon gave way to an

intense ideological polarization by February 2011, wherein questions of religion and governance and the established Islamist-Secular divide were thrust to the forefront of the national debate. This is conceivably the period that *The Queue* reflects on, wherein polarization results from a clash between traditional religious values (i.e., the man in the galabeya) and modernist secular progressive one (i.e., the woman with the short hair). The relative temporal closeness between these developments and the idyllic images of Tahrir is probably the reason why *The Queue* pairs polarization with instances of unity between civilians, and why its discourse participants are seen failing to affect change or yield recognition, despite engaging in varied courses of action. The subsequent transition from Morsi's presidency to the present state of affairs in 2014 has been regarded as a reinstitution of the military to governance and political power, a reinstitution that reportedly instigated a return to authoritarianism (Esposito et al., 2015). This is the period that *Otared* reflects on— and its patterns of civilian invisibility, political passivity, and senseless violence— all completely antithetical to protest-time national identity- is an allegory for the defeat of Tahrir's ethos that was ushered by this period's practices and policies.

8.2 Egyptian Worlds in Post-Arab Spring Fiction

The two texts differ significantly in what text-world building patterns foreground. *The Queue*, on the one hand, foregrounds enactors through variable focalization which combines with their human status to enhance their empathetic recognizability. Furthermore, they hold more of Stockwell's (2009) features of textual attractors such as topicality, agency, and definiteness along with the newness that results from a correlation of spatial world-switches with a change of enactors, making enactors 'new' with every world-switch. Time is pushed

to the background of the narrative due to minimal participant-accessible references (i.e., dates) and a fairly linear event sequence. Similarly, space too functions less as a textual attractor, despite world-switches that provide it with newness, because of its participant inaccessibility.

Otared, on the other hand, uses a number of patterns to reduce attention to the narrator's co-enactors. Firstly, the absence of unique reference in their identification forfeits Stockwell's (2009) definiteness, since definite reference is only used in presuming referential choices with unmarked nominal antecedents. Secondly, their focalization is almost completely suppressed through the fixed homodiegetic narrative perspective of Ahmed Otared as well as their demonstrable objectification and occasional presentation of individuals as obscure members of a group mind. This focalization suppression impairs their empathetic recognizability, especially when paired with instances of category jamming in identification. One textual pattern that suggests compliance with Stockwell's (2009) attractors is the use of negatively-shaded lexis (Stewart-Shaw, 2019) which demonstrates an aesthetic distance from the norm as it is theorized to generate an effect of fear similar to that experienced in the reading of horror texts. *Otared* also uses a number of strategies to foreground time and space, including consistent definite and participant-accessible reference to space and manipulation of temporal switches to construct time loops which emphasize the tortured entrapment of enactors within *Otared's* hellish text-worlds. These contrasting text-world building patterns, similar to clause-level findings, also shows a disintegration of enactor agency, from foregrounded but ineffectual focalizer-enactors in *The Queue* to mindless enactors in *Otared*, pushed to the background of time and space and warranting readers' attention only by means of their aesthetic distance from the norm.

The above notwithstanding, both *The Queue* and *Otared* share a tendency towards script incongruities. *The Queue* deliberately disrupts schemas of experiential knowledge, challenging the expectations of most readers about citizen rights and data privacy (See Section 5.3). *Otared* disrupts a deeply cultural script (i.e., EGYPTIAN NATIONALISM) as it simultaneously activates the historical schema of EL NAKSA (See Section 7.3.1). *The Queue* also activates and accrues the historical schema of Tahrir protests, a historical schema that is arguably much closer, in its time of occurrence, to the reader's present than 1967. Recalling Ahdaf Soueif's words: "reality needs time to be processed, to be transformed into fiction" (cited in Geurts, 2014, p. 9), it is conceivable that the date of publication may have played a role in this respect too, giving *Otared* the benefit of hindsight and retrospection and showcasing *The Queue's* heightened preoccupation with a more immediate historical moment. Disrupting readers' schematic expectations with reference to the scripts of MEDICAL RECORDS and MEDICAL HISTORY combines with clause-level ineffectuality and negatively-shaded narration to create an absurdist texture for *The Queue.* Alternatively, defamiliarization, suppression of focalization, negatively-shaded narration create a predominantly dystopian texture in *Otared*, consolidated by the embedding of the past into a fictional possible future. This embedding of the past within the future creates a palpable tension between reader-fictional world relationships that is typical of science fiction and dystopian texts (Suvin, 1979; Norledge, 2016), and invites readers to reflect on both their present reading moment and the past that led to it through a carefully constructed negative possible future (Baccolini, 2003; Pfaelzer, 1980; Ross, 1991).

The predominantly dystopian texture of *Otared* and the absurdist texture of *The Queue* are in part created by negatively shaded narration, estranging unreliability, and

defamiliarization. Both *The Queue* and *Otared* put forth alienated and estranged protagonists as is the case of the Egyptian neorealist[38] literature of the 1960s, albeit the worlds they navigate are more sinister and grotesque. Despite the differences between the two texts, articulated perhaps most distinctively by the absurd surface of *Otared*, what the two share is a pervasive sense of estrangement and alienation, evident in the stylistic techniques of narration in both texts (See Sections 5.1 and 7.1). This poses a strong similarity between the two post-Arab Spring texts comprising this study's dataset on the one hand, and post-revolutionary Egyptian fiction published after the Free Officers' Movement of 1952 and *El Naksa* of 1967 (discussed in Section 2.42.4) on the other, and suggests a resemblance between a disillusionment in the unfolding of the social upheaval of 1952 and an anguished disappointment in the byproduct of the Arab Spring.

Some of the social effects of the Arab Spring have included the decline of public freedoms, persecution of minorities, deterioration of women rights and a dissipated hope for democratization in the region (Poulis, 2015). Multiple levels of trauma with individual, social and political dimensions have been detected in ethnographic accounts of the pre- and post- revolutionary phases by activists in Cairo (Matthies-Boon, 2017, 2018; Matthies-Boon & Head, 2017). The manifestation of this trauma shows in the grim and sinister fictional re-imagining of Egyptian national identity in *The Queue* and *Otared*. Construction of absurd and dystopian worlds shows a range of collective anxieties. Absurdism is tied to political trauma, due its being a predominantly post World-War II phenomenon (Gavins, 2013, p. 18). Similarly, dystopias grow out of "the fears of the era they were created" (Tulloch, 2009,

[38] Neo-realist is used here in the sense in which Selim (2004) employed it to refer to fiction that reinvented narrative technique in various ways while retaining the same interest in critiquing politics of its social reality as did realist fiction of the 1950s.

p. 13). It is conceivable to see a growth of the genre coinciding with a growth in specific fears and anxieties of different societies, as suggested by the notable increase in the sales of Orwell's *1984* after Trump's inauguration (Saltsman, 2017) and the popularity of fiction and movies about pandemics such as Stephen King's *The Stand* (1978) and Steven Spielberg *Contagion* in the wake of the Covid-19 health crisis (Schwetz, 2020). Bakker (2018b, 2018a) draws on the differences in collective anxieties to account for how modern western dystopias have covered a wider range of possible worlds suffering disastrous consequences including environmental apocalypses and human enslavement to evolved forms of artificial intelligence, while Arabic dystopias remain entrenched in totalitarian states and loss of individual freedom, and only employ technological advancements as tools necessary for the preservation of an oppressive regime. Alter (2016b) holds:

> The genre [dystopian fiction] has proliferated in part because it captures the sense of despair that many writers say they feel in the face of cyclical violence and repression. At the same time, futuristic setting gives writers some measure of cover to explore charged political ideas without being called dissidents.

Alternatively, the re-imagining of Egyptian national identity through absurd/dystopian texts may also be a conscious attempt to challenge post-Arab Spring anxieties and trauma. Many absurdist texts are seen as socially or politically subversive (Gavins, 2013, p. 13). Likewise, Mounzer (2019) cites Nael El Toukhy arguing that the rise in dystopian fiction in the Arab world is not necessarily an expression of despair but of a continued struggle for political expression that exploded in the Arab Spring protests. The rise of these two fictional genres in a literary canon previously dominated by realist works constitutes a transformation of

generic conventions not unlike the transformation of consciousness which the Revolution of January represented.

Noted in Sonallah Ibrahim's *Al Lajna* (1981) [lit. *The Committee*], absurdism in post-Arab Spring Egyptian fiction grows from an autonomous anomaly into a distinct literary trend, observable in *The Queue* and preceded by *Thirty-One Beautiful Green Trees* (1993) by Egyptian author Salwa Bakr (Hammond, 2011). The dystopian impulse in Egyptian literature can also be traced to a number of precursory texts published in the 1970s and 1980s, chief among which is Sabri Musa's (1989) *Al Sayyid Min Haql al Sabanikh* [lit. The Man from the Spinach Field] which bears notable similarities to Huxley's *Brave New World* (1932) and Ahmed Khalid Tawfiq's *Utopia*, which was published only three years before the Arab Spring. Mounzer (2019) cites Ahmed Naji's *Using life* (2014), Nael El Toukhy's *Women of Karantina* (2013) along with *The Queue* and *Otared* to argue that the turn to dystopian fiction is a noticeable development in Egyptian fiction. This generic development in Egyptian fiction is similar to that detected in other verbal art genres after the Arab Spring (Golson et al., 2014; Wahdan, 2014; Simon, 2015), and suggests a paradigm shift in post-Arab Spring identity discourse, particularly when juxtaposed against a somewhat limited range of absurdist and dystopian fiction in the previous decades.

8.3 (Re) imagining the Egyptian National Identity: The Past and the Present

Notwithstanding a notable development in narrative technique, the (re)imagining of the Egyptian national identity in recent years is still, as it has been since the 1920s, haunted by a legacy of ambivalence and incongruities. As shown in the selected texts, the romanticized idealization of *the fellah* which pervaded early works of Egyptian fiction and propounded a liberal secular territorial paradigm for Egyptian national identity has all but subsided,

making way for a proliferating body of narratives in urban settings. Apart from Shalaby's brief return to his home village to inspect the damages inflicted by the floods, urban spaces dominate both *The Queue* and *Otared*, with ruin, chaos, and senseless violence being particularly visible in the latter. Possibly what survives from this early literary trend is the sense of ambivalence with which narrators reflect on authentic Egyptianness. Just as Muhsin's return to the village, in *Awdat al-Ruh* (1927), is problematized by his class identity, Otared shifts his positioning towards his civilian co-enactors from detachment in his privileged stance as a resistance cop in Part I, to empathy, integration, and inclusion in Part II. This shift is equally overshadowed by a deterioration in his cognition and epistemic commitment. At the heart of this ambivalence lies one of the most daunting challenges of the construction of a coherent national identity for Egypt.

Even as they viewed the peasant as an emblem of territorial national identity, Egyptian middle class intellectuals of the 1920s have treated the peasantry with an elitist paternalism (Mondal, 2003). Mellor (2016) notes how the same contrived concern for impoverished and uneducated Egyptians has persisted well after 1952, wherein the lower classes of Egyptian society were "seen simultaneously as a curse and a blessing: a sign of a backward past, but a necessity in order to mobilize the nation in times of trouble" (p. 11). She argues that the deterioration of public services, such as health and education, has in many ways widened the gap between the middle class and the working rural communities. With such deep class divisions comes an enduring fragmentation of national identity, an inability for Egyptians to reconcile a cross-class unified image. This identity crisis experienced by middle-class Egyptian intellectuals is in a sense tangible in the way Kamal's narration from *The Cairo Trilogy* fluctuates between genuine devotion and noticeable embarrassment of his mother's

outdated worldview (El Sadda, 2012). Ambivalence, thus, connects the experiences of imagining national identity in fiction since the 1920s until today.

More than being a deeply divided social space, which shows in the pervasive violence in *Otared*, a bigger challenge in constructing Egyptian national identity, particularly in its post-colonial period, is the incoherence of nationalist rhetoric over the past seven decades (Mellor, 2016). The alternation between, and indeed at times the reconciliation of, territorialism, pan-Arabism, Pan-Islamism, and integral nationalism, has left the Egyptian national identity destabilized and remarkably vague. Neither one of these paradigms shows distinctively in the selected texts, although a preoccupation with history-which lies at the heart of all nationalist paradigms in Egypt- is noticeable. Focusing on a less glorified past than *Awdat al Ruh's* mythic pharaonic layer, *Otared* summons traumatic historical defeats, embedding the past in the future to critique and reject the nationalist obsession with history. Moreover, the question of Islam and how it can be reconciled with a secular modernized state continues to exist unanswered since the early days of liberal secular territorialism in the 1920s, and appears allegorically in *The Queue*'s conflict between the man in the galabeya and the woman with short hair, suggesting that the forces which forged the turn away from secular liberal territorialism are still at work today.

8.4 SFG and TWT for Exploring National Identity in Fiction

Egyptian national identity in fiction has been discussed mostly from the orientation of literary criticism, comparative literature, or cultural studies (Allen, 1981; Badawi, 1985, 1993; Brugman, 1984; Connelly, 1986; El Sadda, 2012; Hafez, 1976; Mondal, 2003; Moosa, 1983; Sakkut, 1971; Selim, 2004, 2011; Shalan, 2002). The two linguistic frameworks selected in this study have been previously used in analyzing the construction of national

identity in texts separately (Irwin, 2008; Lahey, 2005, 2006, 2007). As pointed out briefly in Section 1.6, the contribution of the present study is its use of stylistic frameworks in the study of national identity in fiction, and in particular using both SFG and TWT together towards achieving this end.

While the pairing of SFG and TWT serves to examine national identity as conceptualized by Bourdieu (1977) and Anderson (2006), it also presents a comprehensive textual breakdown of stylistic choice in fiction, combining microscopic clause-level analysis with a macroscopic, genre-oriented, and audience-sensitive perspective. In many instances, clause-level patterns intersect with text-world building, emphasizing how clause-level choices reverberate in the overall construction of text-worlds within a text. One example is in the verbal/mental process participation patterns of *Otared*, whose higher frequency of occurrence with Captain Ahmed Otared simultaneously creates a fixed negatively-shaded homodiegetic narration through his perspective as their absence suppresses the consciousness of his co-enactors. By contrast, insignificant differences in the distribution of mental/verbal process participation patterns in *The Queue* helped create a variable heterodiegetic narration that put a number of enactors at the forefront of the narrative equally. Another example is clause-level referential choices, wherein bridging reference in *Otared* creates entitative groups, effectively contributing to the suppression of Otared's co-enactors' focalization and consequently circumscribing their empathetic recognizability. Unique reference aided the foregrounding of enactors in *The Queue*, wherein the unmarked nominal reference with which Otared's co-enactors were introduced caused them to forfeit one of Stockwell's (2009) textual attractors (i.e., definiteness), pushing them further to the

background of the narrative particularly in contrast to consistent unique reference of spatial parameters.

In other instances, the two frameworks complemented each other, each providing insight into the other's blind spots. Stockwell (2010) holds:

> Useful though world-based theories are, by definition they are most applicable at a macroscopic level rather than a microscopic textual level. When it comes to stylistic analysis at the textual level, there is a curious blind spot in the middle of the application of cognitive linguistics. Taking its cue from cognitive psychology, cognitive linguistics has adopted a top-down approach to schematisation and world-building from above, and a bottom-up approach to grammar as an assembly of constructions from below. The problem for the stylistician interested in textuality and discourse is that these two perspectives do not meet up seamlessly in the middle (p. 424-425).

TWT provides tools to track space and time in fictional texts. It accounts for narration/focalization with a model that blends point of view with modality (i.e., epistemic, boulomaic, deontic) and integrates clause-level features such as negation and hypothetical constructions, with narrative techniques such as indirect and free indirect speech/thought. Together, these tools provide insight into the texture of a narrative text and its effect on the reader. While these have proved particularly relevant to the discussion of absurdism in *The Queue,* only a clause-level move analysis was able to capture the disempowerment of civilians in their verbal interactions with power holders and their fluctuation between unity and polarization among themselves. Gavins (2013) briefly refers to the articulation of fictional absurdism through dialogic humor and incongruity (p.49-50), but her discussion on this particular point only makes reference to the general theory of verbal humor and

emphasizes the use of interactional incongruity with schematic expectations as a pattern in many absurdist prose novels. Despite building on SFG's process types in its conceptualization of function-advancing propositions, the negotiation of power through dialogue remains a blind spot in TWT. As is the case in *The Queue*, the analysis of clause as negotiation contributes significantly to a characterization of ineffectuality that is integral to a comprehensive analysis of an absurdist text.

Similarly, SFG has a rich and comprehensive stylistic toolkit for the examination of power/agency in texts. Where it stands to benefit from being paired with TWT is a more cognitive-sensitive modelling of context. As previously pointed out in Section 3.2.1, SFG's modelling of context emphasizes the dialectical relationship between language and society by viewing language as a tool that simultaneously construes our experience in society and enacts our social relationships (Halliday, 1976, 1994; Martin, 1992, 2011; Martin & Rose, 2008). Our experiences in society, however, are impacted by cognition in so far as it mediates the process of constructing, inhabiting or performing identity (see Section 2.1) Hasan (2005) acknowledges an ongoing discussion on the interrelations between language, society, and consciousness that is yet to yield satisfactory results, and recent research has explored the application of SFG or some aspects of it in cognitive science (Holme, 2003; Williams, 2016); but no substantial proposals have to date addressed the lack of a cognitive component in SFG's modelling of context in general, or of genre (i.e., the context of culture) in particular.

On approaches to genre, Gibbons (2016b) compares conceptualizations of genre postulated by Martin & Rose (2008), Bhatia (2004), and Bateman (2008), her analysis favoring the latter for its explicit consideration of multimodality. Moreover, she critiques Martin &

Rose's (2008) SFG-based approach to genre by pointing out the rigidity of attributing linguistic features to metafunctions, especially for the purposes of analyzing creative texts (p. 16). An alternative understanding of genre as a cognitive construct is put forth in this article, supported by multiple references to the role of interpretation/interpretive schemes in the creation of genre and by developments in genre theory which emphasize its dynamic and fluid nature as a form of situated cognition (Gibbons, 2016b, p. 19). Cognitive stylistic approaches to genre integrate schema theory in the analysis of text types or prototypes (Gavins, 2013; Steen, 2003), thus capturing not only the linguistic patterns of a text but also its possible interpretations by readers/listeners and the knowledge structures it activates, accrues and disrupts. In its emphasis on both the textual patterns and the experiential quality of the reader's feelings (Stockwell, 2010, p. 420), the cognitive stylistic notion of texture poses as a close counterpart of genre that is nonetheless more sensitive to social cognition, readerly experiences and the connections between text-worlds and the discourse-world.

Through a careful examination of the selected texts' stylistic choices, both on a microscopic and macroscopic level, this thesis hopes to have presented a consolidated analysis of the construction of Egyptian national identity in two critically acclaimed novels published after 2011. Put together, SFG and TWT systemically outline the textual patterns that contribute to the reimagining of Egyptians as disempowered, polarized, ineffectual, passive, invisible, and/or violent across the two texts. Apart from contrasts with protest-time representations of national identity, and their reflection of the subsequent failures of prodemocracy youth in maintaining unity and purpose since February 2011, these text-worlds draw parallels with those of post-revolutionary Egyptian fiction published after the Free Officers' Movement

(1952) and *El Naksa* (1967), possibly attesting to a renewed preoccupation with the same collective fears and anxieties that haunted Egyptians during this period.

Specific parallels with *Awdat al Ruh* and *The Cairo Trilogy* suggest the endurance of ambivalence towards the lower classes; the depiction of a deeply divided social space in *Otared* and the opposition between traditional religious values and secularism/modernity in *The Queue* also recall century-old nationalist challenges, evidencing that they remain unresolved till today. In using absurdist and dystopian textures, the selected texts develop previously anomalous or uncommon subgenres within the Egyptian fictional canon, attesting to a paradigm shift in the rhetoric of identity in fiction similar to that detected in other genres after the revolution (Golson et al., 2014; Simon, 2015; Wahdan, 2014). Stretching the boundaries of Egyptian fiction beyond what was known previously, it is argued that this change mirrors and upholds the transformation of consciousness which the Revolution of January represented. It is hoped that future stylistic scholarship may find the present study's tools useful with reference to examining national identity in fiction, or forging more blended linguistic approaches that bridge functional and cognitive stylistics.

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Appendix I- Extracts from *The Queue*

Extract (1)

[APPENDIX REMOVED FOR COPYRIGHT. FOR FULL TEXT SEE: *The Queue* (Abdel Aziz, 2016, pp. 42–43)].

Extract (2)

[APPENDIX REMOVED FOR COPYRIGHT. FOR FULL TEXT SEE: *The Queue* (Abdel Aziz, 2016, pp. 66–68)].

Extract (3)

[APPENDIX REMOVED FOR COPYRIGHT. FOR FULL TEXT SEE: *The Queue* (Abdel Aziz, 2016, pp. 210–211)].

Extract (4)

[APPENDIX REMOVED FOR COPYRIGHT. FOR FULL TEXT SEE: *The Queue* (Abdel Aziz, 2016, pp. 150–151)].

Extract (5a)

[APPENDIX REMOVED FOR COPYRIGHT. FOR FULL TEXT SEE: *The Queue* (Abdel Aziz, 2016, p. 105)].

Extract (6a)

[APPENDIX REMOVED FOR COPYRIGHT. FOR FULL TEXT SEE: *The Queue* (Abdel Aziz, 2016, pp. 47–48)].

Extract (6b)

[APPENDIX REMOVED FOR COPYRIGHT. FOR FULL TEXT SEE: *The Queue* (Abdel Aziz, 2016, p. 169).

Appendix II-Extracts from *Otared*

Extract (1)

[APPENDIX REMOVED FOR COPYRIGHT. FOR FULL TEXT SEE: *Otared* (Rabie, 2016, pp. 33–34)].

Extract (2)

[APPENDIX REMOVED FOR COPYRIGHT. FOR FULL TEXT SEE: *Otared* (Rabie, 2016, pp. 86–87)].

Extract (3)

[APPENDIX REMOVED FOR COPYRIGHT. FOR FULL TEXT SEE: *Otared* (Rabie, 2016, pp. 146–148)].

Extract (4)

[APPENDIX REMOVED FOR COPYRIGHT. FOR FULL TEXT SEE: *Otared* (Rabie, 2016, pp. 55–56)].

Extract (6)

[APPENDIX REMOVED FOR COPYRIGHT. FOR FULL TEXT SEE: *Otared* (Rabie, 2016, pp. 96–97)].

Extract (7)

[APPENDIX REMOVED FOR COPYRIGHT. FOR FULL TEXT SEE: *Otared* (Rabie, 2016, pp. 115–116)].

Extract (8)

[APPENDIX REMOVED FOR COPYRIGHT. FOR FULL TEXT SEE: *Otared* (Rabie, 2016, pp. 332–333)].