The Suffering Minds: Cognitive Stylistic Approach to Characterization in "The Child-Who-Was-Tired" by Katherine Mansfield and "Sleepy" by Anton Chekhov

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Abstract—This article aims to examine the mind style of suffering protagonists in A. Chekhov's "Sleepy" and K. Mansfield's "The Child-Who-Was-Tired" in cognitive stylistic tradition (Semino 2002, 2006). The stories represent an interesting case of "Chekhovian influence" in Mansfield's works in connection with the similarities in plot and setting. The analysis will demonstrate how cognitive stylistic approach to narrative fiction can advance literary interpretation by identifying the aspects of characterization of fiction individuals through their language, thoughts and behavior.

Index Terms—cognitive stylistics, mind style, metaphor, conceptual integration, input space, focaliser

I. INTRODUCTION

The present research demonstrates how a cognitive stylistic approach is suitable for the analysis of fictional minds in comparative perspective. The analysis has been conducted in the light of "a widespread cognitive turn in the history of literature" (Palmer, 2007), and aims to address the important issues of interpretation, as well as the nature of literary connections of two well-known early modern authors – a Russian writer and playwright Anton Chekhov, and a British short story writer Katherine Mansfield – whose works have long been the objects of cross-literary conflicting readings.

The study exploits the concept of a "mind style" (Fowler, 1977; Bockting, 1995; Semino, 2002; et al.) to describe the individual features of world-view that are cognitive in origin and include thinking, language and behavioral patterns that can be attributed to authors, narrators or characters. Considering the importance of the linguistic expressions of a particular conceptualization of the world, the value of metaphors is emphasized as one of the most powerful tools of human cognition for the construction of mind style.

The paper proceeds to a brief account of registered literary connections between Anton Chekhov and Katherine Mansfield with a focus on the selected short stories: "The-Child-Who-Was-Tired" by K. Mansfield, and "Sleepy" by A. Chekhov. Despite the presence of literary interpretations and analyses of short stories by A. Chekhov and K. Mansfield (Schneider, 1935; Alpers, 1980; McDonnell, 2010; Jones, 2011; Lelis, 2011; et al.), the selected stories have not been sufficiently explored from the point of view of cognitive stylistics, let alone in correlation and differentiation prospects. In particular, we shall focus on certain lexical, grammatical and syntactic representations of the protagonists' mind style, and the idiosyncratic manifestations of their thinking and behavior, as stipulated by dramatic conditions. The paper will demonstrate, that application of cognitive linguistics to literary analysis can provide us with a set of tools to analyze the development of the individual traumatized mental functioning.

II. THEORETICAL ASPECTS OF FICTIONAL MINDS' ANALYSIS

A. Cognitive Stylistics and Mind Style in Narrative Fiction

Cognitive stylistics is an advanced field on the crossroads of linguistics, cognitive science and literary studies that presupposes the integration of linguistic analysis with cognitive theories (Stockwell, 2002; Semino, 2002; Semino & Culpeper, 2002; Gavins & Steen, 2003; et al.). The term suggests the combination of a clear-cut linguistic analysis with a methodological and theoretically formed examination of "the cognitive structures and processes that underlie the production and reception of language" (Semino & Culpeper, 2002: ix). The application of cognitive stylistics to narrative fiction contributes to the understanding of fictional minds, and allows not only considering fictional worlds in connection with our real-world experience, but also comparing and contrasting the personalities, habits and events. Consequently, the use of principles and methods of cognitive stylistics in literary studies provides us the tools at the interface between linguistics and psychology. In such way narrative fiction characters are analyzed as "text-based mental models of possible individuals" (Margolin, 2007, p. 76), which are built in a reader's mind.

The connection between literature and psychology is supported by Margaret Freeman, who suggests that literary texts are "the products of cognizing minds", and identifies interpretations as "the products of other cognizing minds in the

context of the physical and socio-cultural worlds in which they have been created and read" (Freeman, 2000, p. 253). The necessity to apply "real-mind disciplines" to the study of fictional minds has been outlined by A. Palmer, who believes that readers understand fictional minds better when they consider them with the help of scholarship studies on psychology, philosophy and cognitive sciences (Palmer, 2007, p. 206). At the same time, J. Culpeper argues in favor of a "dual approach" to characterization that forms the background of cognitive stylistics and addresses both textual information and cognitive aspects (Culpeper, 2002).

Cognitive stylistics approach is suitable to explain the linguistic construction of world-view in texts. The formation of reality in one's mind is covered by the notion of "mind style" in fiction narratives, which was coined by R. Fowler (1977) in reference to "any distinctive linguistic representation on an individual mental self" (p. 103). A number of engaging works on the functioning of fictional minds in a wide range of story include the extended analyses of a narrator's and the authorial mind styles by Halliday (1971), Bockting (1995), Semino and Swindlehurst (1996), Semino (2002), Leech and Short (2007), et al. The notion of "mind style" can be accounted for to analyze the aspects of world-view of particular real or fictional individuals with similar age and/or status characteristics in comparative perspective, where those aspects that are shared and culture-dependent can be distinguished from the ones dependent on one's individual cognition and experience. In addition, non-standard thinking and behavior can be conditioned on specific atmosphere (e.g. external abuse, physical or mental detriment), which can account for certain deviations from norm.

The insights on fictional minds proceed from the complex network of character perspectives. Such awareness of the existence of "the other" mental functioning, and the ability for interpretation and understanding of other people's minds in the real world has been described within the Theory of Mind (ToM) framework. The term has been extended and revised from psychology, where it mainly refers to the ability to understand "that other have beliefs about the world that are different from your own", to the realm of literary scholarship, where ToM has become a tool to comprehend the relations "between characters in a text, between characters in a text and readers, and between narrator and reader" (Stockwell, 2009, p. 4).

Since the story world of the character is presented by the narrator, there is a question of how the reader should consider the character's own voice represented from the third-person narration. In discussing the reference of narrative to psychological states of the characters – their feelings, emotions, thoughts, etc., Leech and Short (2007) make use of the notion of a "reflector" for "the person whose fictional point of view is represented", but admit that the term "focaliser" has recently become more popular and relevant for this role (p. 139). Correspondingly, this study regards the verbal and non-verbal manifestations of the main characters, and assumes them to be the focalisers who represent the events and situations, and bring the reader to their inner world through the language of the narrator.

B. Metaphor and the Application of Cognitive Theories to the Study of Narrative Fiction

Considering the high value of lexical items in the representation of fictional minds, special attention is given to how the use of figurative language in general and metaphor in particular and contribute to the projection and explication of fictional mind style. The comprehension of metaphor as a process of thought (Lakoff & Johnson, 1980; 1999; Lakoff & Turner, 1989; et al.) gave it a central place in theories of human cognition and communication. Consequently, metaphor has attracted particular attention in the studies of narrative fiction (Turner, 1991; Semino & Swindlehurst, 1996; Semino, 2002; Zunshine, 2006; Palmer, 2007; et al.) from linguistic, philosophical and cognitive perspectives.

Cognitive Metaphor theory (CMT) has provided a set of tools to consider metaphors in the light of individual mental functioning (Lakoff & Johnson, 1980; Lakoff & Turner, 1989). The theory can account for the correspondences between the source and target domains, but finds it difficult to explain the particular meanings of certain metaphor instantiations. In this case, a more recent development in the field of cognitive linguistics – the Conceptual Integration theory (CIT) - is applied to resolve this dilemma. The Conceptual Integration (or Blending) theory (Fauconnier & Turner, 1998; 1999; Coulson & Oakley, 2000; Grady, Oakley & Coulson, 1999) builds on research on mental spaces (Fauconnier, 1985/1994), i.e. small conceptual packets that are interconnected and can be used "to model dynamic mappings in thought and language" (Fauconnier & Turner, 1998a, p. 137). It is an important addition to CMT, since it offers a theoretical background necessary to see how simple metaphors are combined to form composite metaphors, and engages with a broad variety of cognitive processes, including metonymy and simile (Radden & Kövecses, 1999; Fludernik, 2010).

The theory suggests that there are at minimum four "mental spaces": two "input spaces", a "generic space", and a "blended space" that contain the thematically relevant elements from each "input space". The result is a blending network in which the "input spaces" are mapped into each other on the basis of shared generic properties. In order to get the right inferences one needs to project frame structure from both inputs to organize the blend. In such way the structure of the blend incorporates the elements from all inputs and develops a completely new emergent structure. The blend (or the newly created space) must possess this structure and at the same time must contain "relevant information for projection back to the inputs" (Fauconnier & Turner, 1998b, p. 280).

Both Cognitive Metaphor and Conceptual Integration theories has been explored in cognitive stylistics (Freeman, 2002; Hamilton, 2002), and in particular in the analysis of narrative fiction (Semino & Swindlehurst, 1996; Fludernik, 2010; Semino, 2002; 2006; Alonso, 2004 et al.). For example, P. Alonso explores the applicability of conceptual network model to the analysis of John Updike's short story "The Wallet", and the efficiency of Fauconnier and Turner's theory for cognitive analysis in text interpretation (Alonso, 2004).

III. MANSFIELD AND CHEKHOV IN THE LIGHT OF LITERARY CONNECTIONS: FOREGROUNDING ARGUMENTS

Katherine Mansfield's comparison with Anton Chekhov primarily comes from the minimal dependence on traditional approach to plot, and the focus on a single situation in which reality is interrupted by a crisis (May, 1999, p. 154). The history of "Chekhovian legacy" in Mansfield's famous short stories originates from one of her most curious debut writings "The Child-Who-Was-Tired" (1910), which is often compared to Chekhov's earlier "Спать хочется" (1888) (or "Sleepy" in C. Garnett's translation). Both stories carry consistent similarities in plot and setting, and represent an account of child abuse, sleep deprivation, hard labor, and a resulting baby murder.

After considering the existing popular studies on Mansfield and Chekhov literary connections (Schneider, 1935; "The Times Literary Supplement" debate by post (1951), published by Tomalin, 1987; Sutherland, 1955; Tomalin, 1987; New, 1999; McDonnell, 2010), we outline the following important arguments: first, apart from certain disagreements, most literary critics recognize the influence of Chekhov on Mansfield, which is especially notable in comparative readings of "The Child-Who-Was-Tired" and "Sleepy", and second, both stories describe the idiosyncratic peculiarities of individual mental functioning that require additional exploration in the light of cognitive approach to narrative studies.

It should be noted that novel approaches to fiction which touch upon the cognitive aspects of character representation and understanding have forwarded the necessity to reconsider and carry out a more specific analysis of the issues, that to date have received insignificant attention. For example, Sutherland (1955) takes notice of the subjective visions "created by the troubled mind" of the Child, or the states of semi-consciousness that the characters of both stories slip in, but does not address the construction of the characters' mental worlds. Since characters result from text interpretation on the part of the reader and the linguistic organization within the text, "purely textual account" of characters might not be enough for text interpretation (Culpeper, 2002). The plot itself involves an idiosyncratic murder case, committed by a child in a distorted mental condition, which outlines the importance to address cognitive alongside with canonical literary aspects.

By using cognitive stylistics approach to narrative fiction, the study attempts to suggest a model that can be applied to characterization, and develop a supplement to the existing interpretations. It proceeds to a comparative analysis of "The Child-Who-Was-Tired" and "Sleepy", the latter accompanied by C. Garnett's translation into English (Garnett, 1921) that is seen as the most precise in re-expression of Chekhov's form and meaning. Specifically in focus of the analysis is the development of the protagonists' idiosyncratic mental functioning during the formation and realization of the crime pattern – the murder of the baby.

IV. VARKA'S MIND STYLE IN ANTON CHEKHOV'S "SLEEPY": DISTORTED THINKING AND BLENDED NETWORKS

In this study the first step leading to the explication of the protagonist's mind style is the account of the environment that influences its formation. Varka's mental activities are strongly affected by the surroundings, including the relations with her Masters - the shoemaker and his wife.

From the first pages of the story one can see that the atmosphere in the household is dark and suffocating in the literal and figurative sense: "It is stuffy. There is a smell of cabbage soup, and of the inside of a boot-shop" («Душно. Пахнет щами и сапожным товаром» (7)). In addition, Varka experiences permanent maltreatment from her masters, who keep her in a state of terror, speechless and submissive. This includes (a) physical abuse: "all at once someone hits her on the back of her head so hard that her forehead knocks against a birch tree" («кто-то бьет ее по затылку с такой силой, что она стукается головой о березу» (9)); "he gives her a slap behind the ear" «он больно треплет ее за ухо» (9); (b) verbal abuse, when the girl is referred to as "scabby slut" or "wretched girl" ("паршивая" (9), "подлая"(10)); (c) constant shouting and brusque angry orders to bring the wood, do the washing and cleaning, buy food, rock the baby. The shoemaker and his wife «the stout, broad-shouldered woman» ("толстая, плечистая хозяйка" (10)) only address her in the imperative, and even her name is pronounced in a derogatory manner which is accounted for by the use of suffix "k" in her name as "Varka" (e.g. not the common Varia, Varvara, or the affectionate diminutive Varienka).

Varka's verbal behavior is limited to her lullaby ("Hush-a-bye, my baby wee, While I sing a song for thee" («Баю-баюшки-баю, А я песенку спою…» (7)), and an inquiry "What is that for?" ("Зачем это?" (7)) which she says in her dream at the sight of passers-by. The girl's lullaby resembles more a murmur than a song, and represents a monotonous semi-conscious repetition that reflects her tiredness and despair. The character's constrained linguistic patterns shift our focus on to Varka's physical state, thoughts, visions and imaginings that fall under the influence of the surroundings. Since Varka is the focaliser, her state of mind is rendered through the narrator's language. It is evident, that at times the girl falls into a dream in which she sees "a broad high road covered with liquid mud" («шоссе, покрытое жидкой грязью» (9)), peasants with wallets on their backs, her late father Yefim Stepanov and her mother Pelageya. Her dream is chronologically organized and reflects two major periods in her life: the tormenting death of her father, and their long walk with her mother to the town in search of a job. Varka's dream is hard, depressive, and full of anxiety; her reminiscences drive her to tears.

Varka's exhaustion and drowsiness leads to her performed recognition of the actual world, when objects expand in her traumatized mind: "She sits down on the floor, cleans the goloshes, and thinks how nice it would be to put her head into a deep big golosh, and have a little nap in it. …And all at once the golosh grows, swells, fills up the whole room.

Varka drops the brush, but at once shakes her head, opens her eyes wide, and tries to look at things so that they may not grow big and move before her eyes" («Она садится на пол, чистит калоши и думает, что хорошо бы сунуть голову в большую, глубокую калошу и подремать в ней немножко … И вдруг калоша растет, пухнет, наполняет собой всю комнату. Варька роняет щетку, но тот час же встряхивает головой, пучит глаза и старается глядеть так, чтобы предметы не росли и не двигались в ее глазах» (10-11)). The reader is given an account of the relation between the outer world and an individual that is trying to make sense of it. The relation emphasis is found on the repetition of the words of physical and mental perception (пахнет, кажется, видит, понимает, узнает – there is a smell, she feels as though, sees, understands, recognises). A number of expressions is used to describe the state of her mind through the descriptions of her brain – her visions "take possession of her brain" («овладевают ее мозгом» (9)), "cloud her brain" (туманят мозг (10)). Varka's brain is "half slumbering" (наполовину уснувший (7)), and her eyes are "half open" («полуоткрытые» (7)), which explicates her semi-consciousness, and incomplete functioning in the actual text world.

It is assumed that being a physician by profession, Anton Chekhov was aware of the dramatic consequences of overwork and inadequate sleep quality, and gave a realistic account of the sufferer's state. Scientific data from modern "real-world" psychology suggest that sleep deficit in children and adolescents can have a serious negative effect on cognitive functioning, attention and behavior (e.g. Dahl, 1996; Sadeh, 2007).

Finally the study proceeds to the most dramatic and controversial event in the story – the murder of the baby. The influence of external factors, such as the oppressive atmosphere and bullying of the masters, the overwork, the baby's disturbing screaming, and constant sleep deprivation resulted in the development in Varka's mind of a certain delusionary scenario, represented through simile, metaphor and metonymy operating on the narrative level. Since any distinctive linguistic or behavioral portrayal of an individual mental self requires specific consideration (Fludernik, 2010), the focus remains on a particular way in which Varka sees the baby before killing it, as shown in the following example (1): "She understands everything, she recognizes everyone, but through her half sleep she cannot understand the force which binds her, weights upon her, and prevents her from living. She looks round, searches for that force that she may escape from it, but she cannot find it. At last, tired to death, she does her very utmost, strains her eyes, looks up at the flickering green patch, and listening to the screaming, finds the foe who will not let her live. That foe is the baby" («Она все понимает, всех узнает, но сквозь полусон она не может только никак понять той силы, которая сковывает ее по рукам и по ногам, давит ее и мешает ей жить. Она оглядывается, ищет эту силу, чтобы избавиться от нее, но не находит. Наконец, измучившись, она напрягает все свои силы и зрение, глядит вверх на мигающее зеленое пятно и, прислушиваясь к крику, находит врага, мешающего ей жить. Этот враг – ребенок» (11-12)). The problem relies with the incompatibility of the baby, and a "binding force" that Varka decides to eliminate. This image of a "foe" is preceded by a complicated network of concepts that reflect the girl's self-perception through a certain traumatic prism, and promote the necessity of doing away with her challenge. This complicated network can be accounted for by Conceptual Integration theory of Fauconnier and Turner (1998). Blending will help to explain how the scenarios from certain multiple source and target domains merge in Varka's mind to create her perception of the self, the corresponding image of the baby, and the necessity of the girl to assure her survival by killing her "enemy".

The process that resulted in creation of "the baby as danger" scenario can be accounted for in terms of two double-scope networks that involves the following: (1) a generic space that contains the basic structure common to the two input domains (one entity is interacting with another one, undergoes a set of negative changes to her physical and mental state, and feels extreme threat to her existence coming from another entity), (2) two input spaces containing the elements for Varka's actual state (the target input space 1V), and the "immobilized" and "dehumanized" state she gradually turns into, corresponding to the source input space (2V); (3) a complex input space containing the "screaming baby" elements (3B), with the metonymic connections between the baby and his scream, where the scream (target input space 3B1) is metaphorically conceptualized as a dangerous "force" (source input space 3B2); (4) a blended space in which the elements from the girl's "actual body", her "immobilized body", and "the baby" input spaces merge into a single scenario on the basis of cross-domain correspondences of the shared structure.

There is a series of analogical mappings between the conceptual structure taken from the domains of Varka's "human state", and the "immobilizing" and "dehumanizing" condition that she feels due to sleep deprivation. Since the conceptualization concerns Varka's physical state and describes the "located" processes that are gradually transferring from single parts to the whole body, we can speak about gradation from metonymy to metaphor in the narrative (i.e., from the girl's brain to her whole body). Judging by Varka's subjective descriptions of her state, the source input space is the scenario where she feels "as though her face is dried and wooden, as though her head has become as small as the head of a pin" («ей кажется, что лицо ее высохло и одеревенело, что голова стала маленькой, как булавочная головка» (7)). As Varka is becoming more and more sleepy, her head is getting "heavy", she "presses her temples that feel as though they were made of wood" («Варька сжимает себе деревенеющие виски» (11)); her subjective feelings are concentrated on her face and head, and she finds it hard to cope with her state. Little by little this state spreads to the whole body of the little nurse, tending to completely immobilize her, when she feels that something "binds her, hand and foot" and then "weights upon her, and prevents her from living".

A complex network of input spaces refers to the "force" that Varka finally decides to eliminate. It should be noted, that from the beginning of the text Varka's perception of the baby is mostly relied on the sensory (namely acoustic) connections, and is fused in hallucinatory visions of her dream, which is reflected in a set of similes at the beginning of the story: "She sees dark clouds chasing one another over the sky, and screaming like the baby" («Она видит темные облака, которые гоняются друг за другом по небу и кричат, как ребенок» (8)); "crows and magpies sit on the telegraph wires, scream like the baby…" («вороны и сороки кричат, как ребенок» (8)). Although the following conceptualizations are not included in the network, they indicate the foundation for "the baby as danger" scenario.

As Varka's state progresses from bad to worse and the masters go to bed, she is denied hew well-deserved rest and is given the final order to rock the baby to sleep. She constantly hears the baby screaming, and "listening to the screaming" semi-consciously perceives the scream as a "force" that prevents her from falling asleep. The input scenario reflects the interaction of metaphor and metonymy, where the metonymic link between the baby and its "scream" is preceded by the metaphoric conceptualization of the scream as a dangerous force. At first Varka uses a metaphoric scenario relating the scream to the "binding force" and upon identifying it comes across a dilemma of doing away with it in the shortest possible way (the "force" prevents her from falling asleep, which in context of her sub-world acquires the meaning of "living"). To "stop" the force she reconstructs the metonymic relationship between the scream and the baby, and transfers the "part" for the "whole" qualities, from the scream on to the (screaming) baby. Exhaustion from the baby's scream makes her identify the baby as "a foe" that "binds her hand and foot", further realized in the blend.
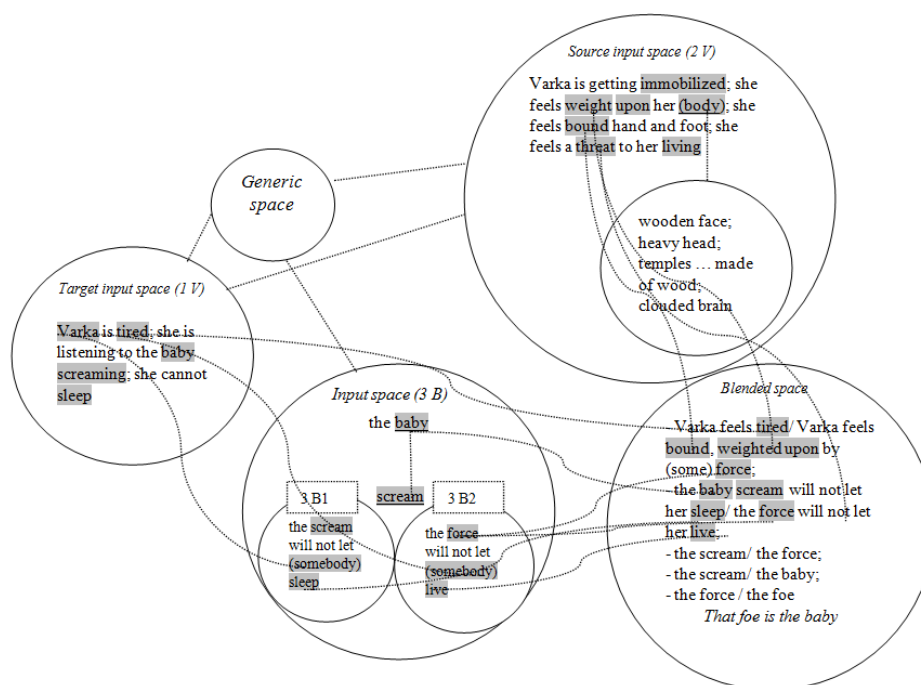
Conceptual network for example (1)

Thus, the blend emerges from the fusion of metonymic and metaphoric material from multiple input spaces into a single scenario based on the cross-domain correspondences and shared generic structure, and provides a frame not available in the source or target domains. There is selective projection from all the inputs, leading to a novel frame in the conceptual integration structure: although there are no direct references to the girl in the "baby" and "force" source and target domains, the organizing frame of the blend has the complete structure of the interacting elements. In such way the blend becomes a novel model that is not present in the inputs - the screaming baby becomes a foe that is "binding" the nurse hand and foot and threatens her existence. It is only in the blend that an idiosyncratic scenario is constructed, where Varka's state, the scream and the baby acquire specific causal-effect connections, and, as Chekhov prompts it point blank, represent a "hallucination" ("ложное представление" (12)) – a false pattern of the girl's challenge. Varka solves her problem by mapping the two entities, and "runs the blend" by deciding to kill the baby. In such way blending theory makes it possible to explicate the growing complexity of Varka's conceptual system, and the construction of crime in her distorted mind.

V. The Child's Mind Style in Katherine Mansfield "The Child-Who-Was-Tired": Communicative Behavior and Errors of Logic

In Mansfield's "The Child-Who-Was-Tired" the reader is introduced to the protagonist from the very beginning of the story, when she is seen her in a state of semi-consciousness walking "along a little white road with tall black trees

on either side". The thoughts of the Child can be examined for the errors of logic under the influence of external conditions.

Same as Varka in Chekhov's story, the Child suffers from the maltreatment, which includes (a) physical abuse ("… a hand gripped her shoulder, shook her, slapped her ear" (757), "It wasn't me – it wasn't me!" screamed the Child, beaten from one side of the hall to the other, so that the potatoes and beetroot rolled out of her skirt" (762)); (b) verbal abuse, exposed in such phrases as "you good-for-nothing brat" (758); "sleeping… like a sack of potatoes" (758), "swine of a day – swine's life" (759); (c) verbal threats – "get up and light the oven or I'll shake every bone out of your body" (758); "don't guzzle (the bread) yourself or I'll know" (758); "If you don't keep that baby quiet you'll know why later on. (765)" The description of the situation the Child finds herself in is closely related to her emotional and physical state, and helps to assess her mind style.

The atmosphere in the house is overwhelmingly aggressive as in relation to the little servant, as to the other children in the household. Doors are "pulled violently open", the Frau exhibits aggressive behavior on her own children and gives the Child an undeserved punishment. As a result, the children are either "subdued" by the parents, or incessantly crying, howling, abusing and fighting one another.

The Child is constantly trying to escape to fantasy as a way to self-manage her tormenting situation. She seems to lose any hope of support from the outside and at times is walking "along a little white road with tall black trees on either side…" which appears in the text four times. This sentence reflects the textual and cognitive aspects of the protagonist's characterization, since, on the one hand, it structures the text and symbolizes "the release and protection that the Child desires" (Sutherland, 1955, p. 42), and on the other gives an access to the child's mental world and accounts for her inability to sustain the sense of reality and distinguish between the fantasy-reality boundaries. The Child's references to the road can be viewed as a means of escapism, which, according to Tuan (1998) and Evans (2001) is an avoidance of the "real" world in its various manifestations. With the Child, the reality, dream and fantasy merge into consciousness: "Perhaps", thought the Child-Who-Was-Tired, "if I walked far enough up this road I might come to a little white one, with tall black trees on either side - a little road – " (764).

Throughout the text one can recognize delusive imagery appearing in her mind, including the personification of household objects: "The oven took a long time to light. Perhaps it was cold, like herself, and sleepy…" (758). Figures grow and diminish in the Child's distorted vision: the Frau is "as big as a giant", and by the end of the day "the Man and the Frau seemed to swell to an immense size as she watched them, and then become smaller than dolls, with little voices that seemed to come from outside the window" (764). In terms of physical state the Child is constantly "cold", "sleepy", evidently experiencing pain from heavy beatings, undernourished (the master harshly warns her against eating some bread from the kitchen table), with "thin arms", shaking hands, feeling "heavy".

Same in the case of autistic Benjy from Falkner's "The Sound and the Fury" (Bockting, 1995), the Child's specific mental anomaly from childbirth categorizes the character, and must be taken into account when analyzing her mind style. Specifically the statement of the Frau and one of her companions that the child was "half-silly" (764) and "seldom right in her head" (765) due to her baby trauma will be regarded as a possible indicator of the individual's mind style.

The fact that the Child has a simple mind correspondent to her age and status is supported by her specific use of vocabulary and syntax, as well as the things she takes literally, figuratively, and the things she misunderstands. The Child's speech is characterized with the idiosyncratic use of onomatopoeic interjections that display negative emotions, fear and frustration: "oh", "oh, weh!", "ts-ts-ts". Their presence in the text is twofold – for the purpose of structuring, and explication the character's attitude. Her "lullaby" to the baby more resembles hissing ("ts-ts-ts"), and is repeated five times in the narrative. The onomatopoeic interjections of the Child correspond to the category of "underlexicalization" (a lack of term or a set of terms), which is marked "by two alternative linguistic devices: either the noticeable suppression of a term or the substitution of a noticeably complex expression for what in other registers would be a simple term" (Fowler, 1986, p.152), when the individual finds it difficult to access the term or is unaware of the concepts concerned. This speaks for the decreasing clarity of articulation, and results in the parenthetic effect in the expression of her exhausted state.

Another feature of the Child's communicative behavior is the tautological repetitions that explicate her nervousness and appeal to be heard, since repetition originates in the "excitement accompanying the expression of a feeling that is brought to its highest tension" (Vandries, 1937, p. 147). Anaphors are observed in the use of onomatopoeic interjections, and exclamations that the Child uses to show frustration in her communication with the other small children in the family (Oh, weh! Oh, weh!" (761)), as well as her fear in interacting with the masters ("it wasn't me – it wasn't me!" (762)). The Child's dominant lexical field consists of expressions for child-caring: "eye-teeth", "baby", "wash… piggy clothes", "dribble", and the vocabulary forming her "dream world", with "a little white road, with tall black trees on either side", also represented in her thinking.

Although there is no particular complexity in her choice of words, we see no record of the abnormal simplicity in her vocabulary, which is indicated by the presence of abstract and polysyllabic words in general, and concrete nouns, evaluative adjectives and the verbs of perception and cognition in particular.

In terms of grammar she makes faults (e.g. omission of an auxiliary verb) that might be characteristic to children and suggest insufficient education – "I never seen a baby dribble like this one" (759); "Two babies getting eye teeth…" (760).

Throughout the story we see the Child's tendency in giving the sequences of coordinated main clauses together instead of the subordinated clauses: "He's cutting his eye teeth, that's what makes him cry so. And dribble – I never seen a dribble like this one" (759); "… Some babies get their teeth without you knowing it", she went on, "and some take on this way all the time. I once heard of a baby that died, and they found all his teeth in his stomach" (759) (my underlining – E.G.). This phenomenon speaks for the tendency of children "to string sequences of paratactic and coordinated main clauses together instead of resorting to subordination or sentence division" (Leech & Short, 2007, p. 165). The Child's frustration is exemplified by the anaphoric use of a simple sentence with an omitted auxiliary and two relative clauses upon hearing the news that there is another baby on the way: "Two babies getting eye teeth – two babies to get up for the night – two babies to carry about and wash their little piggy clothes" (760). As we shall argue later in the study, the news is a turning point in her perception of events. On assuming more work to do the Child starts catastrophizing the situation, and her actions go through the prism of distorted perception of reality.

Thus, the examination of the Child's lexis and syntax does indicate uncomplicated thinking and patterns typical for children of her age, but does not show a considerable mental pathology, which suggests that her masters' calling her "seldom right in her head" rather explicates a derogatory attitude to the little servant. The partial retardation in her speech can be accounted for anxiety and intimidation. The story was one of Mansfield's initial attempts at writing, and if she had an idea to represent a demented child she was not very convincing in it and rather created an ambiguous character.

Regarding the most dramatic episode in the story, i.e. the murder of the baby, it is believed that the Child's act was stipulated not only by the necessity to get some rest, as in the case of Chekhov's protagonist, but more specifically by her lack of theory of mind, and the news that she received from the master of another baby on the way.

At first, the Child displays errors of logic in the ability to know that other people know, believe or want. She assumes by mistake that the baby "knows" (765) of her tiredness but doesn't stop crying on purpose, which in her eyes makes the baby responsible for her exhaustion.

Second, on hearing the news of the Frau's another pregnancy, the Child that she falls into a state of shock, standing "quiet silently" for some time. A novel model is framed in her mind aggravated by her physical and emotional state – she unreasonably catastrophizes the situation and sees one baby as two, consequently assuming her work to double. She looks in "contemptuous loathing" and with "horror" at the baby, who seems "to understand" it and starts screaming "violently". Later throughout the day, the tormenting idea of another baby is exposed though her speech: "… there is going to be another soon, and you can't both keep on crying." (762), and the figurative imagery that comes to her mind on seeing a shade on the wall: "There was a little piece of candle burning in the enamel bracket. As she walked up and down she saw her great big shadow on the wall like a grown-up person with a grown-up baby. Whatever would it look like when she carried two babies so! " (765). The baby even appears with "two heads, and then no head" (764) in her distorted mind. Before murdering the baby she discards any hope of putting him to sleep: "If I was not so tired perhaps I could do it; but the baby just knows that I want to go to sleep. And there is going to be another one." (765)

Consequently, the Child calls the baby "silly", "funny", "little" and "ugly", and compares him with "a duck with his head off, wriggling" (766) when she strangles him with a bolster. The Child's metaphoric reference to the baby murder as (putting to) "sleep" by force ("lie there, silly one; you will go to sleep…" (766)) is also manifested by the author's use of italics emphasizing the auxiliary "will". It possesses a euphemistic function, which allows the Child to avoid a more direct and disturbing definition of her act.

VI. DISCUSSION: COMPARING THE SUFFERING MINDS

Considering the proximity of the two texts in the outline, mood and detail almost to the degree of "free translation" (Tomalin, 1987), it was interesting to regard the cognitive peculiarities of the personality construction in comparative perspective.

Mental processes of a fictional individual include her intentions, desires, feelings, emotions, and any narrative aspects, that can assist in exploring her mind. The background and environment for character-formation are important causal-consecutive factors that are needed to be taken into account in regarding the mind styles of the suffering individuals. Primarily, both characters are shown as traumatized by previous experiences: Varka is tormented by the painful reminiscences of her father's death and poverty, whereas the Child's mother tried to murder her because she was "freeborn", and presumably left her "half-silly".

The cases of "Sleepy" and "The-Child-Who-Was-Tired" are a unique exposition of how constant abuse and sleep deprivation can lead to mental suppression and produce the faulty understanding of processes in the actual text world. Consequently, similarities in subjective physical sensations are manifested in their expressions of heaviness and pain. The Child's speech is characterized by a certain degree of underlexicalization, with an idiosyncratic use of onomatopoeic interjections that include her "lullaby". However, in spite of this idiosyncrasy, her choice of words does not indicate a speech pathology. In comparison, Varka's non-verbal behavior is practically absent, and is only revealed through her more vocalized and coherent lullaby and a brief question that she asks in her semi-conscious dream.

In both stories the reality exists in the sub-domains – the private semi-conscious sub-worlds of the characters, where one counterfactual world is embedded within another. Varka's "dream world" is hard, dramatic, and, assuming the reliability and credibility of her account, is showing her unhappy life of a peasant in an actual story world. In contrast,

the Child's sub-world in Mansfield's text more resembles a fantasy tale in which she is trying to escape from the unpleasant reality. Rewriting Chekhov, Mansfield "employs the dream in a different way that helps to demonstrate her efforts at making Chekhov's story her own" (McDonnell, 2010, p. 20).

Special attention is given to the striking episode that at first glance completely assimilates Varka and the Child, i.e. the murder of the baby. On the one hand, both girls display cognitive deviation from the common-sense view of things and perceive the baby as an evil-related entity. On the other, however, the explication of the characters' mind style has revealed peculiar patterns in shaping their subjective "reasons" for killing the baby. The interesting thing about these patterns is that they are based on different reasoning.

Varka's perception of the baby is based on acoustic connections. For her the baby and his scream merge into a single entity, and appear in forms of hallucinatory sensations that threaten her being. Metaphoric interpretation of the representation in the blended space is grounded on the metonymic identification of the baby through its scream, which shows that Varka's act, driven by trauma and exhaustion, was initially targeted at terminating the noise, but not killing the baby.

The Child' act is stimulated by two major logical errors that promoted the gradual formation of her negative attitude towards the baby. One is the false impression that the baby "knows" about how tired she was, which signals of her disrupted mind-modeling skills. The other is the news of the Frau's pregnancy, when the Child immediately starts catastrophizing the situation, repeatedly imagining a lot more work and less sleep with "two babies to care for…" The unrealistic images and derogatory lexicalization of the baby are expressed through the Child's thinking and speech. In her mind he becomes downgraded as "silly" and "ugly", and further dehumanized as "a duck with his head off, wriggling" when she strangles him.

As far as the protagonists' metaphoric thinking is concerned, another group of metaphors calls for comparison – "sleep as life" for Varka, and "death as sleep" for the Child. Both metaphors deserve attention since they signify the deciding points in the mental processes of the fictional minds. For Varka all her existence is concentrated in her desire to sleep, with manifests itself in her conceptualization of sleeping as "living". The Child refers to the baby's death as "sleeping", thus evading the harsh reality or more specific conceptualizations.

It is obvious that the baby murder presents a certain challenge to the initial sympathetic attitude to Varka or the Child. However, the readers do not alienate their sympathies from the characters and leave the previous frame even if the new one contradicts it in the reverse of roles from "victim" to "aggressor". Instead, they try to consider the new material as parallel, "including, or contrasting with old material, and by extending it in a certain direction (Bockting, 1995: 48-49). This accounts for the fact that the reader is not supposed to judge Varka or the Child, and they remain the sufferers in their tough story world. Moreover their evasive dreams in the end of the stories are but temporary, and their future in the families is dim and terrifying.

VII. Conclusion

The comparative analysis of "Sleepy" and "The Child-Who-Was-Tired" has shown that constructing a similar protagonist along the analogous plot of the story does not guarantee the same cognitive characteristics of this protagonist. Even if Mansfield "borrowed" the plot from Chekhov, she created a completely unique mental set with individually specific conceptualizations of similar events, subjective motives and reasoning. By looking at the representation of the characters' mind styles in both stories, it is possible to distinguish those aspects that are shared from those that rely on individual cognitive abilities and experiences. Both Varka and the Child are the individuals with traumatized minds, whose desire to get some sleep has a dramatic outcome. However, where Varka's murder of the baby is more spontaneous and semi-conscious, the Child acts on precautionary reasons stipulated by logical errors.

Cognitive stylistics methods provide a necessary supplement to a specifically literary analysis which might lack in a psychological exposition of the characters' mentality. Chekhov's "Sleepy" and Mansfield's "The Child-Who-Was-Tired" offer interesting psychological aspects that require the combination of linguistic approach and the theories of cognition. At the same time, since the stories are make-believe, the psychological features of the characters, acting on the crossroads of rational and irrational, real and semi-conscious, "border on poetry" in their representation of suffering, solitude and escape.

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