

Moral Representation of Animals in Arabic and English Children's Short Stories: A Cognitive Stylistic Approach

Duha Muhammad Mustafa

Lecturer in Linguistics, Dept. of English Language & Literature, Faculty of Arts, Benha University, Egypt

dr.doha83@gmail.com

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Abstract

This paper investigates the moral representation of animals in two English and Arabic short stories from a cognitive stylistic (CS) perspective. Animal stories appear in a variety of forms, but all include one or more type of animals as the focus of the story. Authors of children literature use animal characters to convey moral ideas through analogy, ideas that would have greater impact than if child characters were presented. CS is the interface between linguistics, literary studies and cognitive science. It deals with the cognitive processes which influence text interpretation during the act of reading. It takes into account both the formal features of language and the nonlinguistic context of the readers in constructing meaning out of a text. The analysis in this paper is conducted through schema theory. The filling-in of textual gaps with one's own cognitive knowledge is the basic premise behind schema theory. The hallmark of schema theory is that interpreting any kind of fiction relies on the reader's background knowledge. When reading a text, readers interpret what is presented by supplying their own knowledge of the world. The analysis tackles the examination of both the thematic and technical tools that are employed by the writers of animal short stories to instill morals in the minds and cognitions of the child readers. The two short stories analyzed are; "Finding Nemo" by Andrew Stanton, and an Arabic one entitled "كتاكيتو يخطيء مرتين" "katākītū ihī' mrrīn "(Katakito errs twice) by Nabil Farouk. The analysis yields the conclusion that the schema of any person, whether the writer or the child reader, is culturally and naturally affected.

1. Introduction:

Authors of children literature tend to employ animal characters to convey moral ideas through analogy, ideas that would have greater impact than if child characters were presented. This paper examines the moral representation of animals in two English and Arabic short stories from a cognitive stylistic (CS) perspective. CS deals with the cognitive processes which influence text interpretation during the act of reading. It takes into account both the formal features of language and the nonlinguistic context of the readers in constructing meaning out of a text. The analysis in this paper is conducted through schema theory. The filling-in of textual gaps with one's own cognitive knowledge is the basic premise behind schema theory. The analysis tackles the examination of both the thematic and technical tools that are employed by the writers of animal short stories to instill morals in the minds and cognitions of the child readers.

2. Rationales and questions of research

The paper discusses the moral images of animal characters in two Arabic and English short stories. It also examines the role of both the formal or textual features and the nonlinguistic facets, the social and cultural contexts of the reader, in constructing the meaning of a text. Such as the reader's interpretation of the symbolism of a specific animal, like a dog which exemplifies loyalty in different cultures and over different ages. This research is a bid to use the cognitive schematic model by Catherine Emmott, Marc Alexander and Agnes Marszalek (2014) in conducting a qualitative analysis of the role and efficiency of the moral representation of animals in refining the children's values and principles.

This paper addresses the following questions:

- To what extent is the schema of any person, whether the writer or the child reader, culturally and naturally affected?
- What is the effect of amalgamating verbal (textual components) and non-verbal (visual components) in formulating the thematic components of the children picture books?
- How can children fictions develop the child's literary interpretation of the presented topic by identifying the aspects of characterization of fiction characters through their language, thoughts and behavior?
- To what extent does the author's cultural schema affect his choice of frames (visual schemata)?

3. Research Hypothesis

- The author's cultural schema affects his choice of frames (visual schemata).
- The nature/culture of the author's country is hypothesized to have a clear impact on his writings, choice of symbols and the schemata of the depicted characters.

4. Methods of Analysis: Cognitive Stylistics (CS) and Event Analysis:

The research adopts a cognitive schematic model that has developed over years under the heading of cognitive stylistic theory. It is assumed that the analysis will demonstrate how cognitive stylistic approach to children fictions can develop the child's understanding of the presented topic by identifying the aspects of characterization of fictional characters through their language, thoughts and behavior. Culpeper (2002) argues that there is an increasing construction that takes place in the reader's mind as a result of the development of the mental representation of the fictional characters. He also asserts that the purely textual account of a character is inadequate to affect and change the reader's mentality concerning a specific idea, so the cognitive stylisticians argue that the mentality of the reader can be changed or reinforced as long as they exert more effort in combining the textual components, the thematic information and their personal characteristics to formulate and interpret the message of a fictional work of art.

4.1. Cognitive Stylistics (CS)

CS is a sub-field of applied linguistics which marks an interchangeable relationship between linguistics, literary studies and cognitive discipline (Krishnamurthy, 2012). The employment of cognitive stylistic methods in the analysis of narratives leads to the understanding of the presented characters' minds, comparing the fictional worlds in relation to the real world and contrasting the personalities, habits and events. Thus, using the CS tools in literary studies provides people and researchers with the tools of relating linguistics to psychology (Glotova, 2014). CS analysis helps the reader to interpret the message of a literary work by identifying the

psychological and cognitive development of the fictional characters that are reflected in their language, thoughts and behavior. Scholars, working in cognitive stylistics in particular and cognitive science in general, extend the limits of literary analysis and interpretation to incorporate different models such as schema theory, cognitive metaphor theory and text world theory etc, but only the image schema theory is adopted for the process of analysis.

4.2.Schema Theory:

The major tenet of schema theory lies in the human ability to store all of his/her memories, desires, past events, wants, psychological experiments and trials in his mental mould. This cognitive storage is called schema. When a person sees or reads something, he/she recalls his/her memories and activates his/her schema to fill in the gap between the new idea that he/she faces and his/her past knowledge concerning the same idea. This process of schematic recalling is clear in reading a narrative because the reader tries to decipher the message of the narrative by recalling his/her experience regarding the presented message, characters, events and even the narrative's form and technique. This is a completely cognitive process that can be examined under many headings. Emmott et al. (2014) define Schema theory as follows:

Schema theory is a key idea within cognitive stylistics which derives primarily from psychology and artificial intelligence. A Schema (plural Schemata) is a cognitive structure which provides information about our understanding of generic entities, events and situations, and in so doing helps to scaffold our mental understanding of the world. (p. 268)

The analysis involves the examination of some major schematic tools by Emmott and Alexander (2011). These tools are frame, scenario, prop, gap-filling, slot, script, coherence and results.

4.2.1. Schematic Structures Terminology

Each Schematic structure has a significant role in the process of interpreting texts. Schematic structures are defined as follows:

4.2.1.1. Frame

It refers to the cognitive mould of a specific occurrence or event. Emmott and Alexander argue that "frame is the mental representations of objects, settings or situations" (2011, p.2). The successful author is the one who manages to depict the frame of a specific place subjectively. It is assumed that the narrative writers especially comic and children writers do not always adhere to the stereotypical components of the realistic frames.

4.2.1.2. Script

Each person's schemata contain knowledge of everyday situations, cognitively defined as scripts. The terms script, frame, and schema are all employed to connote the organized sequence of experience. They affect not only the way in which one interprets, remembers and revises what he knows, but also what he says, what he means by it, how others hear it, and how people do things together, whether linguistically or otherwise (Frawley, 2003). Thus, script, frame and schema are synonyms of the person's mental representation of a normal or every day event.

4.2.1.3. Slot

Slot refers to the variable or changeable components of the human frame. Stockwell (2006) suggests that there are various components of slots that may appear in any script. These slots work together when the schema is running to formulate a

comprehensive understanding of a specific event. The following lines examine the major slot components:

4.2.1.4. Props

It encompasses the everyday components of the human being. The kitchen Schema for example is suggested to contain a basin, tap, dishes, cups, stove, fridge etc. These items are the stereotypical or default components of a kitchen schema that can be existed in any kitchen. On the other hand, there are many other kitchen components that other persons may imagine within the kitchen schema regarding their social rank, educational level, and their standard of living in general. Stockwell highlights the other slot types concerning the restaurant schema as follows:

The Schema will often have a narrativized sequence that is normal and expected. The restaurant schema typically has "entry conditions" involving walking into the restaurant, sitting down, and ordering food. The restaurant Schema has "results" that are usually satisfaction, food poisoning, or going home. And there is an expected "sequence of events" within the narrative of the schema. There are often opening, sequential, and resulting features.

(2006: p. 11)

4.2.1.5. Scenario

Scenario is employed to describe a specific type of knowledge (regarding the role of scenario items) that readers or receivers use to interpret texts. This knowledge is often referred to as "situation-specific" knowledge (Emmott et al., 2014, p.268). The hallmark of the term scenario is the roles within any type of event or occurrence. Fillmore argues that:

The frame for such an event as the commercial event has the form of a scenario containing roles that we can identify as the buyer, the seller, the goods, and the money, containing sub-events within which the buyer surrenders the money and takes the goods, or the seller surrenders the money and gives him the goods.

(1976: p. 25)

4.2.1.6. Gap-filling

This Schematic item appears in literary texts as a result of the reader's exposition to interpret a specific situation without mentioning everything regarding this situation. The reader combines his knowledge of the world and his inner feelings and impressions to formulate a meaning of the presented events. Emmott and Alexander assume that "Many or even most of the details are omitted, and readers' schemata compensate for any gaps in the text" (2011: p. 1).

The gaps within the picture books, written for children, stem from the differences between the real world in which the child lives and the imaginative world that is depicted within these book. Nodelman points out that:

Many books designed for very young children are "quite unlike the world as young children experience it. Floors are not cluttered with toys, the highchairs not covered with food, objects are "clean and undamaged; the shoes...are unstuffed, the apples and flowers and toys undamaged and perfect" (1988: p. 34).

The child readers and the mediator, the elder person who reads the story for the child if he is still unable to read, are suggested to accept this imaginative world by relating each symbol to the factual one in their real life. Both the mediator and the

child readers accept or reject these imaginative symbols by relating them to their storage of knowledge, schemata, and this is gap-filling.

4.2.1.7. Coherence

Emmott and Alexander (2011) assert that Schemata are situational and socio-culturally dependent. The reader employs the social and cultural factors within his schema to translate the meaning of a presented text. This interchangeable relation between the components of the text and the readers' knowledge storage leads to a sense of coherence.

4.2.2. Schemata and Narrative Analysis

Emmott et al. (2014) argue that schema theory has been long employed in explaining the nature of narratives. Narratives are often seen as consisting of a chain of events, and schema theory examines how the reader's inferences can be made to combine these separate events by making connections between each event and the other. Emmott and Alexander (2011) assume that in narrative studies, schema theory is effective in what is previously mentioned as "gap-filling". The reader's schemata is triggered by the literary work, so it enables the reader to complete the meaning of what is not apparently stated within the literary work by combining the new information to his/her previous knowledge or experience regarding the same point or idea.

Emmott and Alexander (2011) stress the importance of Cook's (1994) idea of "literariness", which involves that: "a narrative acquires literary status when it brings about a change in the schemata of a reader" (p. 182). The literary work may confirm the reader's schema (beliefs, values and morals), and this process is known as "schema reinforcement". On the other hand, the literary work may also cancel the existing schema of the reader or challenge it to form a new schema (experience). This case is called "schema refreshment" (Semino, 1996).

This choice of Schema theory for the analysis task in this paper springs from Emmott's (1997) assertion of the role of schemata and scripts in explaining how children develop their storytelling and comprehension skills. Emmott's idea depends on the role of schema theory in examining how a reader needs to supplement general knowledge with the knowledge taken from the text itself.

Emmott (1997) suggests that there are two types of knowledge that the reader can attain from a narrative work. The two types are; text-specific knowledge and contextual frames. The former refers to the large store of information that readers attain about characters and context while reading a text. The latter involves the reader's utilization of this accumulation of information at later stages in a text to facilitate the process of the text's interpretation.

4.3. Children's Short Stories and Animal Representation

A children short story is a brief or short narrative written basically for children to present and communicate human experience in a simplified style as argued by Gordimer (1994). Animal Characters are a basic component of children's short stories. Animals are often associated with and employed as representatives of human characteristics such as bravery or laziness. Animal stories are basically written to convey a tutorial message to children. Ali and Mahd state that:

The animals stories in their terrific states and the highest grade are: narrative and saying of anecdotes, including acts and saying attributed to the animals, and meant from them to shape the moral and correct the conduct, disseminating the superior

disciplines, and spreading the good wisdoms in an attractive way, excellent and affecting method. (2015: P. 93)

The two animal short stories chosen for analysis are picture books. Browne (2011) argues that picture books are for children from nursery school (early childhood) into primary. This type of book presents both illustrations (words) and visuals (photographs). In their general sense, animal stories refer to sayings and acts of animals to convey a specific moral message to children and spread the good wisdom attractively and enjoyably. Ali and Mahd (2015) depart from this point of amusement and wisdom of animal stories, suggesting that the animal stories have two facets: material and moral. The former refers to the apparent form and content of the animal story. The latter facet refers to the internal purpose or the connotation that the narrator wants to convey to his children readers. Thus, instruction is a basic target of animal stories.

Each person has special memories regarding a past story that he read in his childhood. This story stays fresh in the person's mind, and when he hears it, it revives old experiences and feelings that one may have forgotten. When he faces a similar situation regarding this past experience, he remembers this story. Burke and Copenhaver (2004: p. 205) state that books that use animals as people can affect the reader emotionally if the story message is powerful or painful. They also argue that most children are fond of animals whether they live in a city or in the country, so it is assumed that the authors who use animals as their protagonists are intelligent because they are more successful in teaching morals than others by attributing the human characteristics to the animal characters.

This attribution of human characteristics to animals is literary known as "anthropomorphism". Reality is harsh, so the literary writers choose to ease it by combining harshness to entertainment through the choice of attractive animal characters that perform the same human behavior. Although anthropomorphism is considered a type of personification, it differs from it in some ways. Anthropomorphism is expressed through drawings or photographs. An obvious example of anthropomorphism is "Animal farm" by George Orwell. Orwell depicts the promise and betrayal of the Russian Revolution as a type of living animal within a barnyard. On the other hand, personification is mainly recognized through words. Tipton (2014) mentions a clear example of personification in the coming quotation: "the walls have ears" (p. 1).

4.4. Face wants and Animal Imagery

Burke and Copenhaver (2004) argue that morals and social rules can be easily taught to children by observing someone who violates them. The depiction of animal characters violating values and morals is hypothesized to affect the child reader better. Dyson and Genishi (1994) argue that depicting animals committing mistakes keeps the face wants of children and helps them to be self-confident and effective in society. Animals are powerful symbols of certain human qualities that readers may admire or despise. These animal characters are depicted by creating vivid images using rhetorical tropes like metaphor and symbolism, other than personification and anthropomorphism ("Mental Menageric: Animal imagery", 2011).

4. Schematic analysis of Nabil Farouk's "كثاكيكو يخطأ مرتين" "Katakito errs twice":

Katakito's Adventures is a series of children short stories written by Nabil Farouk. Only episode one is selected for analysis. It is entitled "Katakito Errs Twice". It begins with a big mother hen **Kak** who advises her young chicks and teaches them how to eat correctly and nicely. All of them obeyed her except **Katakito**. Katakito goes away from his mother and brothers till he reaches the woods. The crow "Ghorabo" kidnapped and tried to eat him, but Uncle **Sakor** rescued him.ⁱ

- Frames & slots:

The author depicts a wood frame in which he employs all the factual wood slots. There are trees, grass, animals, strong and big birds like **Ghorabo** who want to capture and eat the young animals and birds like Katakito. These are the default or the stereotypical wood components. The author did not add strange items to the known frame of woods, maybe because his work is written for children with limited experience, and he does not want to distract their attention. From the beginning of the story, Farouk employs anthropomorphism by attaching human characteristics to the big hen Kak, who appears in a cooking dress and prepares breakfast for her young chicks.



There is a mother/son frame in which both form and meaning depict the moral role of mothers. This frame is expressed in the image of the big hen as an active mother who gives everlasting advice and takes care of her children. It is also depicted structurally by employing words highlighting the mother's frame, like, "Do not speak while your beaks are full of food ... Eat only the plate placed in front of you and never touch your brother's" (2000, p.2).

Slot items (props-participants-entry conditions-sequence of events)

- **Entry conditions:** this story begins with an attractive entry event expressed in the young hero **Katakito** escaping from his mother, refusing to take his breakfast with his children to play with birds in the wood. Katakito then calls for the birds to play with him, saying:

t'āl ltl' b m' ī tā ṣdīqī al- 'šfūr...t'āl

- تعال لتلعب معي يا صديقي العصفور...تعال.

(¹) Nabil Farouk is one of the most prominent Egyptian authors of children and teenage books and stories. His master piece is "رجل المستحيل" "rağol al-msthīl" "The Man of the Impossible". He always says about himself:

My aim was to write for the most neglected age bracket. The priority being to attract teenagers to books. They are more likely to benefit from the information woven into an adventure story than an article or an academic tone – because the former appeals to their imagination more directly and sustains their attention. Khallaf (2004)

- وابتعد (كتاكيتو) كثيرا عن امه واخوته, حتي وصل الي الغابة. wābt‘d (ktākītū) ktīrā ‘n amh wāḥūth, ḥtī uṣl al-ī al-ġābī

"Come play with me, my little bird ... Come!" Katakito went away from his mother and brothers till he reached the woods.

- This entry condition or event is assumed to evoke the minds of the child readers by giving them a chance to expect what will happen for Katakito after escaping from his mother.
- The **sequence of events:** after entering the wood, the author narrates the rest of the story's events using very simple language with present tense verbs that connote Katakito's insistence to complete his adventure.

- **Props:** Many props are depicted naturally, not figuratively, even in their colors. The author employs the same colors from real life to be the colour of the stories props. Such as the brown and green colours of trees and the brown colour of the sparrow and the crow.



- **Role of participants:** Farouk chooses participant roles that may affect the child's life. Such as; mother/ son (Kak and Katakito), loyal friend (Uncle Sakor), the deceitful person (Ghorabo), and petty persons who have no role in a person's life (Bombom). Each participant carries a message to the child reader either to change or reinforce his schema concerning each relationship. An ostensible example is the mother's and friend's schema expressed in the following situation between the mother Kak and the old Sakor when Katakito refused his mother's advice and left her to go alone into the wood to play with the young birds. However, unfortunately, he disappeared, and Kak the mother, began shouting in each place within the wood, searching for him. The only one who responded is an old friend called Sakor:



- "Uncle Sakor, Katikato is missing!"
- Uncle Sakoor put on his own glasses, gazed at her, and said:
- "Uh! You are Kak the Hen? Why are you crying? How is Katakito missing? Did he get a concealment hat?"
- "He was playing alone and then went wrong ... I am afraid that he went to the woods and got astray", Kak answered while crying.
- Uncle Sakor spluttered and said:
- "Do not panic ... I am going to look for him." (2000, p. 12)

This situation carries two basic moral lessons for children. The first lesson is clear in the role of a mother in supporting her children, especially when they are in an ordeal like that of Katakito. The second lesson incorporates the importance of having an elder and strong friend like Sakor. The author depicts the two role models, mother and friend (Kak and Sakor), using effectual expressions and even enticing

appearances. They appear in big sizes, delineated in deep colours (brown and black) and speak in a very emotional manner using words like; “go wrong” " dl al-ṭrīq " "ضل الطريق".

- Gap-filling:

The analysis of gap-filling depends on the responses of two young children to “Katakito errs twice”; the first is seven years old (child A), and the second is two years old (child B). Firstly, they listened to the story as a text without showing them the images. The elder one asked many questions like, “how can animals speak?” and “what does the author mean by the word “wood” "غابه" " gābah "? After showing her the images of the story, she started asking other questions like; “how can chicks sit on chairs and eat on a dining table?”, “where did Katakito go after escaping from his mother?”, and kept searching in the papers for Katakito to see what will happen for the child after disobeying his mother and entering a strange place. Finally, she sympathized with Katakito, accepted the fantasy world without query and kept speaking to herself, saying: “my mother will punish me aggressively if I disobey her and escape from the home.

The questions that child (A) asked about the story increased after showing her the visual components of the story. She was looking very sad in the beginning when the young chick got astray, but when the chick found his mother her sights completely differed by looking at his mother hugging and kissing him.

On the other hand, the young child (B) did not respond while reading the text without showing her the images. After showing her the images, she was astonished, saying; “Mom” and “baby”. She was interested to look at the all papers of the story, although she appeared as if she couldn't understand the story itself.

The first gap here lies in the children's interpretation of the fantasy frame that is depicted in the story. Child (A) interprets the frame unconsciously as a real home where there is a mother, children, dining table, food, plates. This interpretation stems from the child's connection between his real world and the imaginative world that is depicted in the story. Filling the gap here lies in the child usage of his knowledge of the real world to conduct the events of the imaginative story.

The second gap is clear in the child's question; “what do the author mean by the word “wood” "غابه"? This question clarifies the author's employment of some slot items from other cultures. Child (A) is an Arab child living in Egypt without woods. This gap between the child's environment and the imaginative world of this story cannot be filled and the child accepted it as it is without discussion.

Regarding the responses of child (B), her responses are considered a type of “schema establishment” because she has an empty schema that needs to be filled with new experiences and values. Her only response of pronouncing words like “Mom” and “baby” is also considered a type of schematic reinforcement because she relates her knowledge of her relation with her mother with the depicted big hen and the young chick.

The third gap is clear in the role of the mediator who reads the story for child (A) and child (B). This gap occurs when the story triggers the schemata of the elder person (the mediator) like remembering similar situations concerning the role of mother and friends in their lives and start conveying their experience to their children during the process of reading. The mediator may convey a positive or a negative experience to the child regarding his/her past personal experience with the same situations. At this moment, the child is obliged to accept the mediator's experience as a future impression concerning the human relations that are depicted in the story.

- **Scenarios:**

This short story unfolds in the traditional order of introduction, heart and conclusion without flashbacks or any chattering or minor knowledge. The major events can be summarized as follows:

- Katakito's going to play within the wood.
- Ghorabo's trial to kidnap and eat him.
- The attempt of Kak the mother hen to search for her child.
- Sakor's offer to search for the young chick Katakito.
- Sakor's success to find him and rescuing him from the hands of Ghorabo.
- Joining his mother again after returning back.

There are some characters and events that may appear minor or valueless to the child reader of this story. This is reflected in the owl character "Bombom" who is depicted sleepy and lazy all over the story. It may be depicted by the author to convey a moral lesson concerning the existence of some opportunists in each one's life. In each one's life there is the yes-man who does not advise you when you are wrong or encourage you when you are right. This point is very apparent in Bombom's flunky reactions to all of Ghorabo's decisions and orders all over the story. The following situation illustrates this:



اننا نجلس هنا منذ أكثر من ساعتين, وندعو كل عصفور يمر بنا لزيارتنا, ولكن الجميع يخشون الاقتراب من..هل تعرفين لماذا؟

انتظر جوابها, ولكن تأخرت كثيرا في الرد, فالتفت اليها, وصاح في وجهها:

- هل تعرفن لماذا؟

- انتفضت (بومبوم), وارتبكت, ووقعت فوق الغصن ثم اعتدلت وهي تقول بسرعة:

- بالطبع...بالتأكيد...هذا عظيم

"We have been here for more than two hours inviting every passing bird, but all of them are afraid of approaching us ... Do you know why?"

Ghorabo expected Bombom's answer, but nothing happened, and then he turned to her and shouted:

"Do you know why?"

Bombom trembled and fell over the branch, and then sat saying:

"Sure ... Of course ... That is very great" (2000, p. 6)

- Schemata Representations and Story's Coherence:

The author moves logically from one schema to another. There is a context coherence incorporated in the author's movement from the mother/son schema to the son/disobedience schema and finally to friend schema. There is also a structural coherence conducted by employing some connective words like "ثم" "then", "و" "and", "بعدها" "afterwards" and "ولكن" "but". There is also an overall sense of coherence which stems from the author's amalgamation between verbal and non-verbal elements. Farouk chose very realistic, symbolic and attractive colors. The animals which present old persons like mother or old friend (Kak and Sakor) are colored in black to connote respect and virtuousness. On the other hand, the young participants are drawn in shining colors to express their young age and innocence.

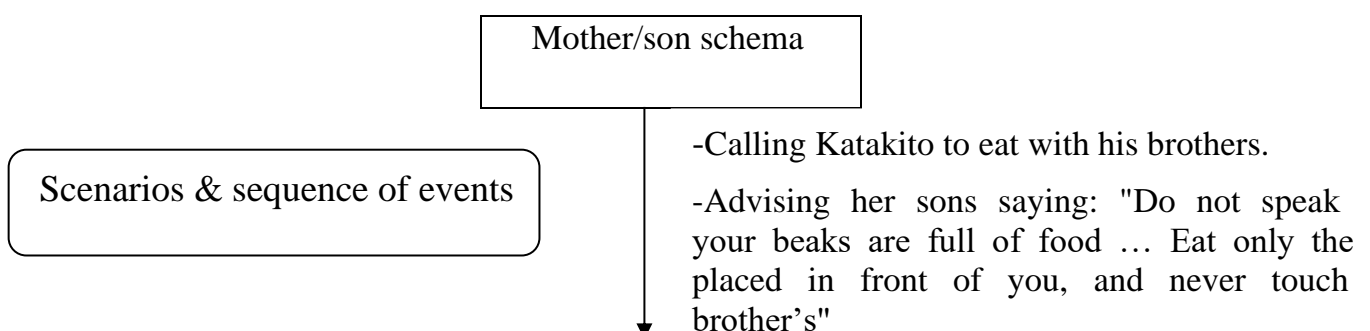


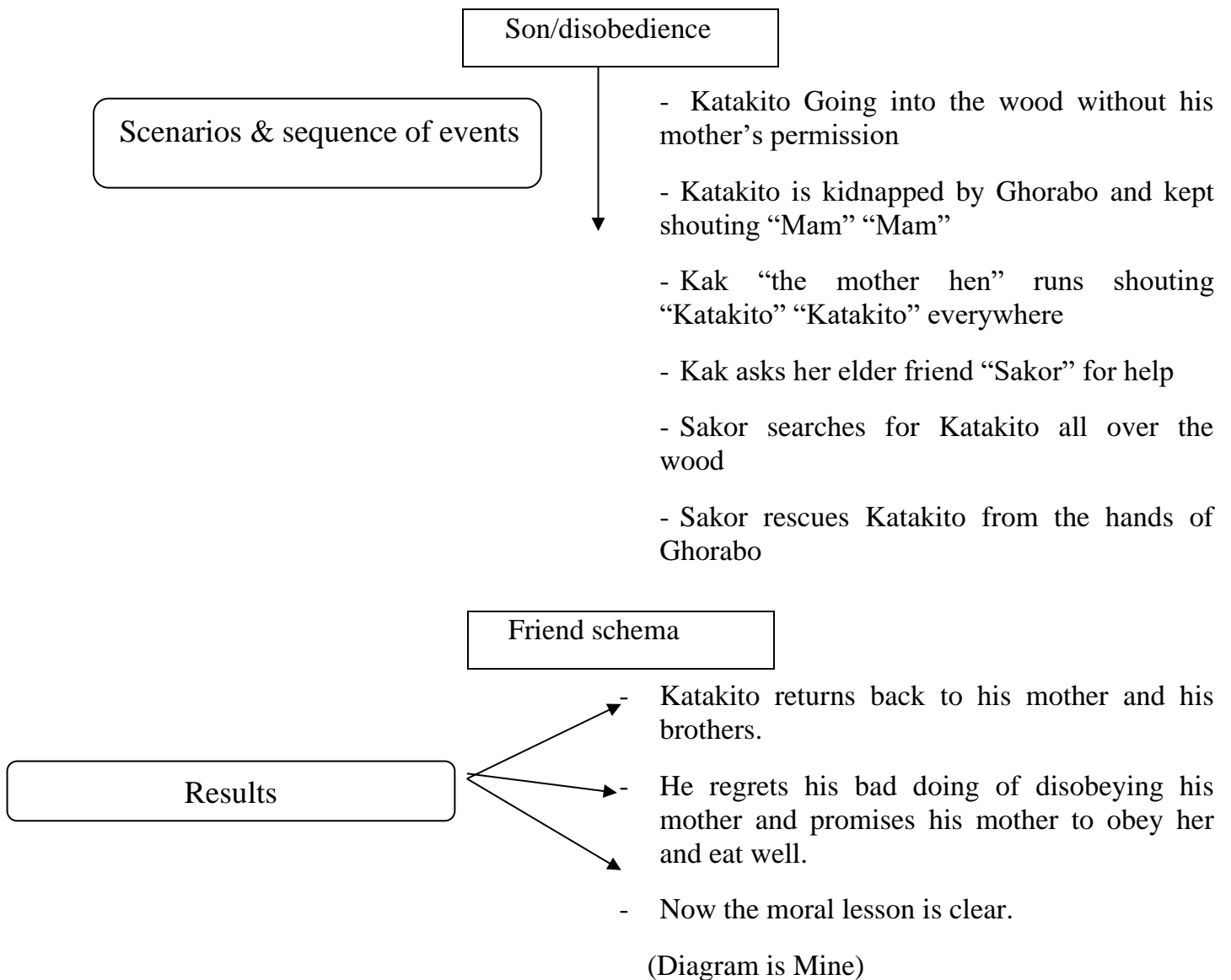
Results: The results or the feedback of the thematic and cognitive presentation of this story or any other narrative work differs from one recipient to another because it depends on the previous schemata and the personal characteristics of each recipient. There are some other results concerning the style or the structural features of the story. There is a clear usage of complex sentences, imperative verbs and question-answer speech. The following table examines the prominent features of the style and the structure of "Katakito errs twice":

Major types of sentences	frequency of occurrence	Samples
- Complex sentences	- 22	<p>- "وقفت الدجاجة كاك في الصباح تراقب أبنائها الصغار, وهم يتناولون طعام الافطار, وابتسمت في سعادته, وهم ياكلون في ادب ونظام, ولا يتشاجرون, وأخذت ترشدهم لأساليب الطعام الصحيحة".</p> <p>- كان "كناكيتو" قد ابتعد عن اخوته, ولم يتناول الطعام معهم, وراح يلعب ويلهو في المكان, أو يراقب بعض العصافير والطيور وهي تطير في السماء, وتهبط لتلتقط الحبوب من</p>

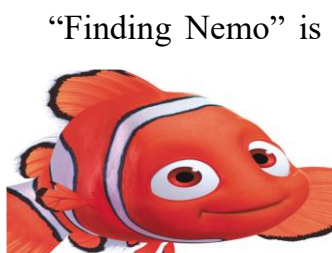
		ground. Katakito was calling and tickling them, while his family was eating without him. Katakito turned to his mother upon hearing her shouting.	الأرض, ويناديها ويداعبها, وقد انشغل بها تماما عن الطعام.
- Imperative verbs	- 8	- "Do not speak while your beaks are full of food ... Eat only the plate placed in front of you, and never touch your brother's" - Never repeat the same mistake. - Go playing. - Get ready. - Wake up.	- لا تتحدثوا ومناقيركم مملوءه بالطعام.- فليأكل كل واحد مما أمامه فقط.- لا يأخذ أحدكم طعام شقيقه. - لا تكرر الخطأ مرتين. - اذهبوا والعبوا. - استعدي. - استيقظي
-Question-answer speech	- 22	- "What do you want, mom?" - "Why are not you having breakfast with your bros?" -"What happened to the woods? Why nobody trusts us?" - "All birds are afraid of approaching us ... Do you know why?"	ماذا تريد يا أمي؟- - لماذا لا تأكل الطعام مع اخوتك؟ - ماذا حدث بالغابه؟ لماذا لم يعد هناك من يثق بنا؟ - الجميع يخشون الاقتراب منا..هل تعرفين لماذا؟
- Tender expressions & names	- 14	- "Kak" met her son with yearning and happiness. - Joy and happiness. - Smiled saying. - He bowed his head regrettably. - He asked feeling cheap. - Sakor. - Katakito. - Bombom.	استقبلت الفرخه "كاك" ابنها في لهفة - وسعادة. - فرحة وسعادة. - ابتسم وقال. - خفض راسه في أسف. - سأله في خجل. - صقور - كتاكيتو - بومبوم

The following diagram concludes the schematic development in this short story:





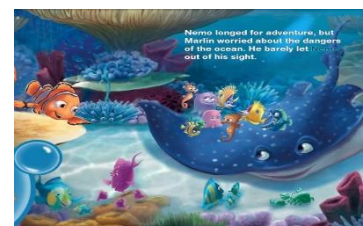
5- Application of Schematic Tenets on Andrew Stanton’s “Finding Nemo”:



“Finding Nemo” is a story of two clown fishes written by the American writer Andrew Stanton. It tackles the father/son relationship between the cautious father fish “Marlin” and his curious son “Nemo”. Nemo is captured by a strange diver and is taken from his ocean home to be put in an aquarium. Despite his fears of the open sea, Marlin passes through a dangerous trek to find his son Nemo by the companionship of a forgetful fish named Dory. Marlin finally finds his son after a dangerous trip that will be mentioned in detail during analysis.

- Regarding frames & slots:

The author here draws an accurate presentation of more than one frame. The first frame is the ocean frame that is depicted with the default slots of an ocean. Stanton presents the underwater world as true-to-life as possible. The reef, the



caves, the fish, ships, divers and cliffs are completely realistic. The second frame is the dentist clinique. It is also depicted truly as having patients, doctor and medical tools. Unlike Farouk who does not represent any human character in “Katakito errs twice” Stanton presents his story as an amalgamation of animals (fish) and the human characters (the diver, the doctor, the patient). The most important human characteristics that are attached to fish here is the emotional abilities represented in the fish’s ability to love, hate and weep in addition to their physical abilities to speak or to go to school.

- **Slot Items (props – participants -- entry conditions -- sequence of events):**
- **Entry conditions, sequence of events & role of participants:** Stanton is deft in beginning his story with an eminent event which marks the first moral lesson for the child reader, and has a very significant effect on the major two characters of the story, Marlin and his son Nemo. It is the death of Nemo’s mother, Coral. Coral is killed while defending her eggs from the hungry barracuda. Stanton narrates this entry event in a very simple, attractive, and expressive sentence using very simple words merging between present and past tenses.

He narrates: “Coral broke for the grotto. The barracuda attacked against the cliff, and everything went black. There was only silence. ‘Coral! Coral?’ The grotto was empty, and Coral was gone” Stanton (2006, p. 10). The author managed to convey the idea of death without using any word which denotes death. It is a compassionate style which suits the cognitive and emotional abilities of the story’s child readers. It is a harsh situation to talk about death, so the author mentioned it ambiguously.

“Finding Nemo” is considered a father-son love story in which Stanton depicts one of the most significant handicaps which may confront parents in their relationships with their sons. It is the over-interest of parents which leads to the child’s rebellion, especially if the child is adventurous and risk taker like Nemo (the child fish). The author clarifies this idea by depicting “Marlin” (the over interested and conservative father who refuses to let his son out of his sight) and its opposite, the old turtle “Crush” (the relaxed father who let his sons go and come freely). This clarification by opposition is clear in Stanton’s words when he describes Marlin saying:

On Nemo’s first day of school, Marlin panic when he learned the class was going on a field trip to the Drop-off. Swimming after them, he heard Nemo and his new friends daring each other to swim out over the edge. Marlin called out to his son. “Nemo, you know you can’t swim well.”



“I can swim fine, Dad. Okay?”

“No, it’s not okay! You know what? We’ll start school in a year or two.”

Nemo glared at him. “I hate you.” (2006, P. 13)

Marlin's sense of distrust and over-interest let him prevent his son from school for one or two years and never let him go alone. This sense is a result of Marlin's disturbance and disorder after his wife's death. On the other hand, Stanton describes Marlin's opposite "Crush" (the old turtle who met Marlin during his journey to find his son) saying:

When Marlin came to, he was lying on the sea turtle's shell. Around them, hundreds of sea turtles rode a ribbon of blue. One of them, Crush's son Squirt, was playing with Dory. (2006, P. 25)

Crush, the turtle, respects his son's desire to grow up and discover the world without handicaps. Another major character who helps Marlin to find his son is Dory (the short-term memory loss fish). Dory behaves without restrictions. Stanton mentions:

Marlin found himself face to face with a shark!

The shark bared his razor-like teeth and invited the two fish to a get-together with his friends. Marlin tried to decline, but Dory wouldn't hear of it.

"You mean like a party?" (2006, p. 16)

Each one of these participants left a significant experience in Marlin's mind. The turtle taught him that the child should have a chance to discover everything around him. Dory taught him to be strong in confronting and diving into any handicap without fear or hesitation.

- **Props:** The author successfully depicted a very detailed image of the under-water world using very shining and attractive colors. The coral herbs, the clown fish, the cliffs, the caves, the turtles, the water, the ship, the diver, the diving glasses, the Clinique, the dentist and the medical tools are all depicted accurately both in form and content. The props appear as an amalgamation of the real and the imaginative. The hard shape of all the props appears real, but their connotation is imaginative. The ocean denotes a place where fish live, but connotes a prison where Nemo is withheld. The aquarium is used ironically to symbolize Nemo's disappointment. He left his father after preventing him to go in a field trip to the Drop-off and longed for adventure, but unfortunately the winds do not blow as the vessels wish and Nemo is imprisoned in another ocean, the aquarium.

- **Scenarios & scripts:**

"Finding Nemo" begins with a detailed description of Marlin's home. Stanton writes: *"Deep in the ocean off the coast of Australia, a clownfish named Marlin showed his wife, Coral, their new home- a cosy anemone perched on a steep cliff called the Drop"*. (2006, p. 7)



This detailed description of Marlin's home may appear of minor importance for some readers, but in fact these details have a crucial in evoking the child reader to feel

homey at the protagonist's home. These details also symbolize the great effect of his wife's death on changing his passions and attitude. In the beginning, he is depicted playing with his wife freely with no fear of anything. After she and all of his sons (except Nemo) were killed, Marlin turned to be a cautious and anxious character that fears everything and shows over interest for himself and his only son, Nemo.

Flash backs are eminent in "Finding Nemo". This strategy leads the reader to exert more mental effort to relate between the present and the past event. Flash back is significantly depicted in describing the character of the short-memory Dory. She is depicted as a simple character with a short memory who remembers the past events when she sees something related to the past. Flash back technique is expressed neatly by Stanton also at the end of the story when Nemo escaped from the aquarium passed through a pipe within the ocean, and Dory was searching for him with his father who left her after he saw Nemo dead in the dentist clinic. Stanton writes:

As Marlin left, Nemo emerged from a nearby pipe.

He spotted Dory swimming in circles. "Are you all right?"

"I think I lost somebody, but II can't remember."

"I'm Nemo." He told her he was looking for someone too. They could look together. It wasn't until Dory saw the word "Sidney" on a pipe that she remembered who he was. Her eyes opened wide. "Ahh! You'r Nemo!" (2006, p. 38)

- Stylistic and structural features:

Stanton states the rest of the events using simple words, very evoking images, colors, and a motivating and incentive theme which marks as the first factor of triggering the readers' minds and hearts at the same time. The author uses little conjunctive words like "then", but there is a significant use of the question-answer and exclamation sentences strategy nearly all over the story. He also employs some slang contracted words like; gonna, gotta, ridin, outta and dad (interchangeably with dady) other than the question-answer technique, and sometimes questions without answers.

5. Results

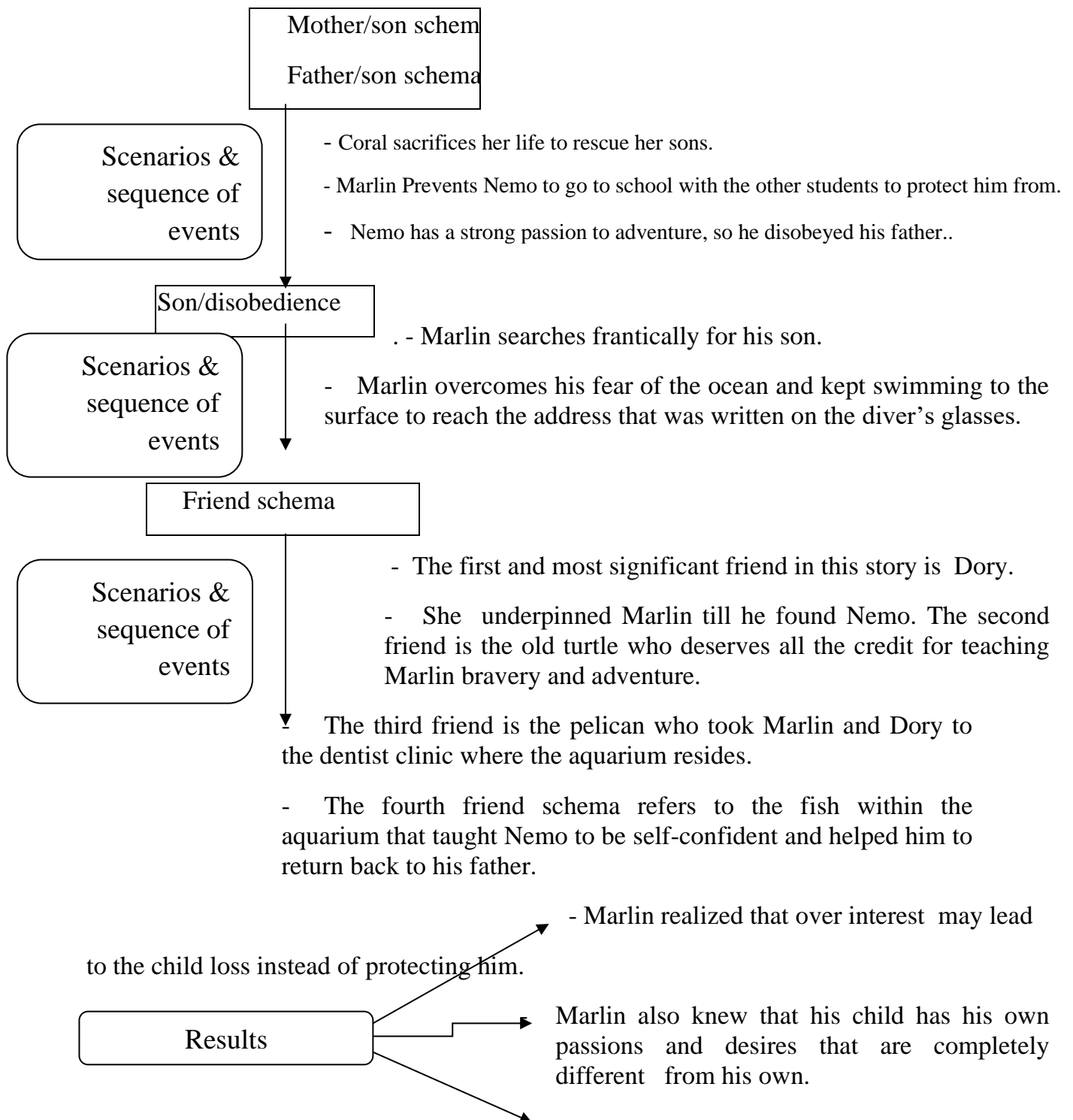
There is more than one type of gap-filling in "Finding Nemo". These gaps are examined through the feedbacks and responses of the two children (A &B). After reading the text for them without showing the images, child A (the seven years old girl) began weeping and hugged her mother saying:"please Mom never let me alone". She also asked some question such as; What can I do if you died? what is the difference between the ocean and the aquarium? If both of them have water, why is Nemo sad when he was taken for the aquarium? And why do the characters say something and remember something else in the past, especially Dory? On the other side, child B again never produces any type of reactions while reading the text for her.

After showing the images for them, child A admired the colors, the under-ocean world, the everlasting love of Marlin to his son Nemo and his struggle to find him. Child B started kissing the image of the young fish Nemo, the father fish Marlin and the other creatures depicted in small sizes saying "baby baby", and kept laughing and turning the pages one after one repeating this process for about three times. The

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response of child A is a type of schema reinforcement. The child's weeping asserts the obvious effect of the story in evoking her feelings concerning the existence of her mother in her life. The response of child B assumes that the children at that age are influenced by the characters depicted in small size, whether they are kids or any other creatures like fish.

The following diagram concludes the results of the presented cognitive stages of the events' development.



- Nemo returned back to his father and regrets his rebellion of his father's order, and realized that adventure does not mean rebellion, but it means firstly to respect the elder's experience and orders.

(Diagram is mine)

To sum up, the two authors, Farouk and Stanton, depicted two similar themes of a parent/son relationship although they come from different cultures, nationalities and environments. Both of them tried to attract the attention of the child reader and construct his own mentality to attain the message of the story. They employed simple animal characters like a hen and a fish but with an impressive mentality. The chick Kak and the fish Nemo managed to attract the sights and the cognition of the child reader by their tender language and behaviors as children. The employment of some complex events, aggressive animals like the shark and the sparrow and components from different cultures like the wood in the Egyptian short story lead the child reader to exert more effort to conduct the message behind all of these symbols. This is a process of cognitive modification in which the child receiver the meaning-maker.

6. RESULTS AND CONCLUSION

This study has employed the application of the schematic tools of Catherine Emmott, Marc Alexander and Agnes Marszalek (2014) with reference to the cognitive stylistic theory as a method of analysis. The application of the methodology yields the conclusion that the schema of any person, whether the writer or the child reader, is culturally and naturally affected. The following lines conclude the most prominent results of the paper:

- The most eminent frames in animal short stories dedicated to children are the frames which depict the family and social relations, which dominate the child's life like; mother/son, father/son, adventure, friend and enemy frames.
- The most eminent narrative feature in the two stories is characterization. Both of them tend to depict more characters as he can.
- The morals, characterized in animals, do not need to be expressed in a figurative language.
- It is not enough to write a coherent text but to convey a coherent message.
- Morals are better attained by depicting others who violate these morals.
- Understanding the moral lesson, as a type of presented knowledge, differs from one child to another, with regard to the recipient's mentality and personal circumstances.
- The meaning or interpretation of narratives does not only depend on the textual features, but also on the reader's memories, emotions, experiences and

even culture. The process of narrative interpretation depends on the relation between the reader's schemata and the schemata presented within the narrative.

- The animal characters depicted in the two stories are text specific items rather than culture-specific items. This means that whatever the culture of the child reader is, he will grasp the shape and role of a hen or a fish character. On the other hand, the child reader needs more textual details about the hen and the fish to understand their connotations. Farouk and Stanton have given the details needed about their animal characters to be conveyed successfully to the child recipients.
- The writers of children animal narratives depend mainly on creating new schemas in the child's mind, not on retrieving an old schema from a long-term memory. That is because a child recipient at the age from 0-6 does not already have the needed schemata to interpret such animal symbolism.
- Using animal characters in children short stories protects the face wants of children.
- The mixture of text (verbal components) and images (non-verbal components) is more attractive and efficient than texts or words only, because the colored visual items attract the eyes of the children and help them grasp the story without reading the text or even if they are unable to read.
- The two authors make use of stereotypical scripts (wood, sea, aquarium, dentist clinic) with default variable slots (trees, birds, animals, fish, ships, divers, dentistry equipments).
- Children animal short story is a fertile genre of archetypes, because the authors often use simple concepts and rely on common objects, especially personified animals that fascinate and attract children.
- The natural background of the author affects his choice of frames. The American grandeur is very apparent in Stanton's choice of frames in "Finding Nemo". The ocean, the ships, the divers, the aquarium, and even the underwater world. This point is also prominent in Farouk's depiction of a hen with her young chicks to connote the mother/son relationship.

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ⁱ The researcher uses a translated version of "كتاكتو بخطيء مرتين" by Muhammed Amer.