

## MENTAL SPACES AND IMAGE SCHEMAS IN BECKETT'S WATT: A COGNITIVE POETICS APPROACH

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**ABSTRACT:** *In the second half of the 20th century, the role of linguistics in analyzing literary texts went beyond the mere examination of linguistic elements and features of the text and embraced the effects of mental processes in the formation of the literary texts. One of the approaches that mainly deals with these new concerns is Cognitive Poetics. This approach, considered as a new way of thinking about literature and reading literary texts, involves the application of Cognitive Science, particularly Cognitive Linguistics and Cognitive Psychology to literary texts. This article, through taking advantage of two fundamental and interrelated mechanisms in Cognitive Poetics, namely Image Schemas and Mental Spaces, does its best to read Beckett's Watt (1953). According to Fauconnier & Turner (2004), the interaction of these two mechanisms provides the means for the movement of mind in its conventional way which historically has formed the logical and rational way of thinking. It can be deduced from this hypothesis that any sort of illogical and irrational thinking is the consequence of a situation in which the conventional interaction of image schemas and mental spaces are disrupted. Based on the assumption that Watt is a quest through human mind, this paper intends to find out what happens to the various forms of interaction between image schemas and mental spaces in the mind of the Protagonist Watt that his speech becomes more and more disordered until it finally does not make any sense at all.*

**KEYWORDS:** Cognitive Poetics, Image Schemas, Mental Spaces, Beckett, Watt.

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### INTRODUCTION

There have been a lot of researches concerning 'Cognitive Science' and its application to linguistics and literature. Concerning these studies on the network structure of brain cells and the information processes among these networks, 'Cognitive Semantics', along with 'Cognitive Linguistics' concentrate on the 'meaning' and 'understanding' processes of a human being. Since the publication of Gilles Fauconnier and Mark Turner's *The Way We Think* in 2003 (following Gilles Fauconnier's *Mental Spaces* in 1994,) the cognitive researches in semantics have uncovered many of the hidden secrets inside the human mind, regarding how the structural network of the mind would help in building up huge data processing system, resulting in human understanding and comprehension.

Reuven Tsur was the first cognitive researcher who introduced 'Cognitive Poetics' as a tool to analyze literary text through cognitive linguistics and semantics, and emphasized on processes taking place in the human mind while analyzing any information (Tsur, 2008). Through using the approaches in 'Cognitive Semantics' and 'Cognitive Linguistics', 'Cognitive Poetics' can bring forward a huge new ground of study for literary scholars. Despite the not too many analysis of literary texts via 'Cognitive Poetics' the researches have turned out to be more enlightening than expected, as the approach allows a huge investigation both in the text and style, and in any circumstances regarding the context (Stockwell, 2005). The theories of

‘Mental Spaces’, ‘Image Schemas’ and ‘Conceptual Metaphor’ are widely applied to literary texts, resulting in new readings and analysis of these works. This paper brings forward a new reading of Samuel Beckett’s *Watt* (1953) with the help of the ‘Mental Spaces’ and ‘Image Schemas’ theories. Although the theory of ‘Conceptual Metaphor’ is not the focus of this study, a thorough explanation of this theory is needed in order to come to a better understanding of the theories mentioned above.

### From Cognitive Linguistics to Cognitive Poetics

The focus of ‘Cognitive Linguistics’ is the human understanding and language, the way it is shaped and the way it works inside the brain. Considering the emphasis on the language, several other fields of study come to develop according to the results of these studies (Langacker, 1991). ‘Cognitive Linguistics’ “[...] places central importance on the role of meaning, conceptual processes and **embodied experience** in the study of language and the mind and the way in which they intersect” (Evans 2007. 22). In literature and semantics, ‘cognitive poetics’ separately serves to bring out the new aspects of literary works, focusing on the language and its process through a text. As Stockwell argues:

The key to understanding issues of literary value and status and meaning lies in being able to have a clear view of text and context, circumstances and uses, knowledge and beliefs. Cognitive poetics offers us a means of achieving this. It has a linguistic dimension which means we can engage in detailed and precise textual analysis of style and literary craft. It offers a means of describing and delineating different types of knowledge and belief in a systematic way, and a model of how to connect these matters of circumstance and use to the language of the literature. It also demonstrates the continuities between creative literary language and creative language in everyday use. (Stockwell 2005. 4)

It is important to note that the ‘embodied experience’ of a human being is perhaps the main issue in understanding the network structure of the brain. Mark Johnson points out the human body, along with its movements in the space of from the time he is born, as the basic feature that would eventually shape a huge processing system in the human brain. (Johnson 1987). The repetition of these experiences is the key reason for the human beings’ ‘understanding,’ since they are entrenched in the brain network structure, and happen to shape the ‘Image Schemas’.

‘Conceptual Metaphors’, ‘Image Schemas’ and ‘Mental Spaces’ are among the most important theories in shaping the human mind. ‘Conceptual Metaphor’ is at the heart of these explanations as the human experience is metaphorically mapped onto almost all the meaning constructions of the human brain. The gestalt properties of the human brain would allow anything to be understood in terms of something else, just like the words in poetry which have the ability to construct any meaning structure through metaphor. Any experience, time, space, causation etc. could be built up on the metaphorical platform. Lakoff and Johnson’s explanation about metaphor can illuminate enough on the subject, as they claim that “the heart of metaphor is inference. Conceptual metaphor allows inferences in sensory-motor domains (e.g., domains of space and objects) to be used to draw inferences about other domains (e.g., [abstract concepts])” (Lakoff and Johnson, 2003. 245). When mapped onto the human beings’ everyday life, the repeated experience would metaphorically shape the core of mental constructions, and so is formed the human language, as a representation of whatever concepts represented through these mappings. The abstract objects are represented through the same system as the ‘embodied experience’ could be mapped onto almost everything.

## Image Schemas

It is hard to explain what 'Image Schemas' are exactly, but recent studies regarding the schematic structure of the brain and the application of metaphor going beyond just a literary figure of speech only emphasizes on the role of a human body and its movement through space in forming the human comprehension and language, and "image schemas (operating within conceptual metaphors) make it possible for us to employ the logic of our sensory-motor experience to perform high-level cognitive operations for abstract entities and domains" (Hampe and Grady, 2005. 26). As Johnson argues, the first thing that a human being comes in contact with is his body. The body can serve as a 'container' as it is solid, and has an in-out aspect with it. From this then there would be shaped a 'schema' regarding the space within and the space without, and simply anything related to it (Johnson, 1987). It is important to note that this idea of 'container' comes into being through conceptual metaphor. Anything that could have the same application like the human body would be metaphorically regarded through the 'container' schema. Imagine the human body moving, then everything on its way could metaphorically count as an 'obstacle,' and so a human body would need to either get rid of it, or turn around it. As a result of that, there would be other schemas which metaphorically build up a huge network structure in the brain and can lead the 'embodied' experience towards 'understanding'. 'Force Schema', for example, could be easily built up in the human brain as a result of the 'obstacle' in the movement of the body, and as a result of this schema there would come to being many other schemas like 'counter-force' schema and 'balance' schema.

Metaphorically, these movements in space would give a sense of space, like the place the movement starts, the path, and the place the movement is ended. One of the most important image schemas, the 'source-path-goal' schema, comes to being as soon as the schemas regarding the 'space' are activated in the human brain (Johnson, 1987). It is amazing how interconnected these schemas are, and how later on they come to embrace almost all the feature is a human life.

## Mental Spaces

Gilles Fauconnier and Mark Turner describe mental spaces as:

[...] small conceptual packets constructed as we think and talk, for purposes of local understanding and action. They are very partial assemblies containing elements, structured by frames and cognitive models. [...] in terms of processing, elements in mental spaces correspond to some kind of neuronal assemblies and linking between elements corresponds to some kind of neurobiological binding, such as co-activation. On this view, mental spaces operate in working memory but are built up partly by structures available from long-term memory: Mental spaces are interconnected in working memory, can be modified dynamically as thought and discourse unfold, and can be used generally to model dynamic mappings in thought and language. (Fauconnier and Turner 2002. 40)

The network structure of the human brain will allow any kind of information to occupy what Fauconnier calls a 'space', which is interconnected with other spaces through 'vital relations'. The simplest example of these networks would include two mental spaces, the vital relations in between, the emergent structure and the blend. As the two spaces are connected via a vital relation, there would come to being an emergent structure which selects different data from the

spaces regarding their vital relations. The ‘blending process’ is the final stage during which a new space comes into being, which is separate from the first two spaces, but has the characteristics and data from both spaces (regarding the vital relation between spaces these characteristics would vary in different blends).

Whatever was built up inside the human brain through the image schemas would later on go through a complex set of blending spaces. Whether the image schemas come first or the mental spaces is unknown, but image schemas would definitely affect the space structure inside the brain, as this structural mapping of data could itself be a schema, and also make up a schema or entrench an already built one. To process the smallest data the human mind goes under a huge application of the mental space and image schemas, and so a simple error in any of these structures would lead to different data analysis. If, for any reason, the vital relations or blending spaces do not match then there would be a huge mistake in the human mind’s understanding of things, probably what happens to Watt, our main character, during the book written by Beckett.

What a reader should keep in mind is the interconnectedness of both mental spaces and image schemas. One could analyze a text separately once through mental spaces and once through the image schemas, but since the main character of the novel chosen in this study goes through a huge change of these mental spaces and image schemas, it is better if his mind’s process is studied according to these changes.

### **Watt**

Samuel Beckett’s *Watt* was published in 1953. Comparing to Beckett’s other works *Watt* seems to have a heavier text, with even more absurd characters. As Beckett confirmed, the novel seems more like a practice in writing, during which he tries to find his own voice (Koster 2009). A close reading of the book, however, shows that the book is something more than just a practice. The hard and sometimes tiring text of the book prevented many critics from writing about it, and those who have, all seem to agree on the similarities of Watt, the main character of the book, with Beckett’s other characters, all trapped inside their minds as language cannot afford to make things clear for them (Uhlmann, 2006; Ackerley, 2004; Boutler, 1997). What catches the eye while reading the novel is the start of a big journey for Beckett, as he enters the world of the mind, something new like the tip of an iceberg, ready to be discovered. Koster believes this book is “a pivotal book in Beckett’s oeuvre, in which he looks back on what he achieved (or ‘failed’ to achieve) over the previous decade or so, and which anticipates *Waiting for Godot*, the 1950s trilogy and even later works” (Koster 2009. 193-194). The readings on *Watt* are mostly focused on the absurd aspects of life which are presented through an old, disabled man which cannot get out of the vague life he is trapped in. Reading the book with new cognitive theories, however, can illuminate a little more on how this entrapment actually happen.

The novel starts with an old man, Mr. Hackett, coming to a train station and sitting on a bench. Two of his friends, a husband and wife, come and sit near him and start talking, and while they are talking they see a strange man get off the train. This strange man is called Watt.

After the part in the station, the novel circles around Watt’s life in Mr. Knott’s house. Apparently Watt is telling his story to the speaker, which later on is recognized as Sam who is Watt’s friend in a mental hospital. The story of Watt’s life during the time of his stay at Mr. Knott’s house includes many weird and strange events which remain a mystery to Watt, and

perhaps are the reason for him losing the ability to talk, and so for leading him into a mental break down. When it is time for Watt to leave, he leaves the house in pure madness towards the station, where he gets on the train towards the 'last station.'

During his stay at Mr. Knott's house, Watt goes through a difficult time understanding what is happening around him as the weird things keep happening more and more. At first it is the incident with Galls, the father and son who have come to tune the piano, and the dog, and then almost everything and everybody who is in or around the house, and they all turn out to be a question mark for Watt as he fails to comprehend what exactly happens to him. It is important to notice Watt's behavior and reaction towards each of these incidents since his power of understanding and comprehension is reduced little by little throughout the novel, to the point that he loses his ability to speak correctly.

These events are chronologically ordered if one pays attention to the Watt's mental state during the novel, although there is no evidence in the novel to indicate when and how exactly these events take place. This chronological order, however, can be of great help when it comes to analyzing the novel through 'Mental Spaces' and 'Image Schemas.' What should be considered here, however, is that the two concepts are not separate from each other, or from what has happened before them or after them, since what this study focuses on here is a mental process, and not just one particular event. The mental processes are separated into three chapters, during which Watt's mind goes through some serious changes regarding the information process.

### **The First Stage: The Weird Things in Mr. Knott's House**

The first stage of Watt's mind's processing malfunction about what is happening around him in Mr. Knott's house starts with the Galls, the father and son who come to tune the piano. It is very important to notice that Watt's mental state seems rather fine in the beginning, compared to his last days in Mr. Knott's house. Whether Watt is mentally healthy before he comes to Mr. Knott's house is unknown, but his mind seems to work properly in the first days, since the justifications and reasons he comes up with for whatever that happens around him seem correct and practical.

The Gall's incident, and what Watt makes out of it, seems totally normal. Seeing the old father accompanied by his son, he assumes that the father is the person who is in charge of tuning the piano, but since he is physically very weak, his son accompanies him in order to take care of him. Watt's mental process could be easily tracked down to a simple network of mental spaces, including the weak father who has to tune the piano in one space, and a helping son in the other, related with a cause-effect relation, and a blend which carries both the son and the father coming to tune the piano. What comes as a shock to Watt is when he sees the son, and not the father, tuning the piano. The cause-effect relation in the blend stops working, and the mental spaces already build up in his mind are broken down, since he cannot find any reason for the father to be there if he is too weak to move, considering the fact that his presence is not needed for tuning the piano.

As Watt's mental process comes to a halt, the Galls start talking about things that Watt cannot understand. The words exchanged between the father and the son could simply be about the piano, or something related to the piano, but Watt's confusion about these words makes everything even worse. There is a source-path-goal schema at work here, with the father being the source, going to Mr. Knott's house and tuning the piano the path, and a tuned piano the goal. However, this schema comes to a halt as the father is not the person who tunes the piano.

Watt's confusion gets more and more as the second series of blended spaces and source-path-goal schemas regarding the father and son talking come to a halt too, since Watt cannot understand what they say.

An incident like what happened with the Galls only confuses Watt, but the events coming after it are the start of the destruction of the whole network structure in Watt's mind. The dog incident could be one of the most important events of this time. A series of mental spaces are formed in his mind as Watt gets the clear order to 'feed the dog with the remains of Mr. Knott's food'. A simple representation of his mind process could be a dog in one space, the remains of Mr. Knott's food and Watt (who has received the order and is therefore in charge of the food) in another. A cause-effect relation could easily connect the two spaces and make up a blend in which the dog is eating the remains of Mr. Knott's food. This blend seems completely normal, until Watt finds out that there is no dog in the house.

As Watt starts observing the very weird process of feeding the dog, there would be other elements inside the mental spaces which before only contained the dog. The dwarfs, the exhausting process of bringing the dog and taking her back and keeping her starved, the series of reserved dogs in case the first dog dies etc. would all be present in this space, and then are selected in the blend. A simple blend which could be as easy as feeding a dog would now turn into a very vague system with such details that it takes a long time for Watt to comprehend how it works, and the more he finds out about the system the more confused he gets, and more even scared since he does not know what will happen if something goes wrong in the system. As the mental spaces get messed up, there comes to being a series of new schemas, which happen to be different from the old ones already entrenched in Watt's mind. Let us say, if the simple source-path-goal schema of feeding the dog contained the dog as the source, Watt bringing her the food the path, and the dog eating the food the goal, it is now a couple of dwarfs who have to bring the dog at a certain time and keep the dog starving all the time as the source, bringing her, and of course the existence of the food (sometimes there is no food remained for the dog to eat), the path and finally having a full dog the goal. This second type of goal, however, is hard to achieve, and many times not achieved at all. The interesting point here, however, is that after some time Watt finds out that the 'goal' is not to even make the hungry dog full, but it is a way of Mr. Knott's imposing his power onto the people around him.

One should notice the 'repetition' of all these events. There happens a lot that the 'source-path-goal' schema in Watt's mind is broken during his first days at Mr. Knott's house, and Watt's mind becomes full with a lot of new and strange things. When talking about the automatic forming of image schemas, anything different from those before can build up a new one, and even change the older one (Coulson, 2006). The incident with the dog definitely drives him over the edge as his thinking system changes completely after that. One can easily track Watt's state of mind through Beckett's words when he writes about Erskine and the bell in his room, which brings us to the second stage of Watt's mind during his stay at Mr. Knott's house, the stage through which the new schemas in Watt's mind take control of almost everything.

### **The Second Stage: What is Strange?**

About why Erskine runs up and down the stairs so much, what Watt thinks to be the reason seems totally normal at first, that Mr. Knott probably asks Erskine to run different errands. This reason, just like the previous ones, is a normal source-path-goal image schema, and there is nothing in the novel that says otherwise, but it is Watt's mind that is somehow changed at the moment he starts thinking about Erskine's running up and down the stairs. As the previous

source-path-goal schemas are activated, the new ones, the weird ones which had been created before when Watt was dealing with the previous incidents, come to life too. So instead of Erskine doing things for Mr. Knott, Watt comes to form different reasons, some of them very weird to be true, until the point he comes to doubt himself of being mentally healthy, and Mr. Knott and Erskine too.

A simple pause in the cause-effect relation between the mental spaces could give a thorough explanation about why Watt starts thinking about other reasons regarding Erskine's movements. The dog incident, for example, has broken up this vital relation, and this specific relation, although working properly at first when Watt starts thinking about Erskine, happens to go the other way, just like how it went with the dog incident. It is like somebody has manipulated this space relation so that instead of making a cause-effect relation between the present spaces, it makes up some new spaces on its own and relates those to each other. The reason why Watt would choose to go through such measure to enter Erskine's room, only to see if there is a bell in there could very well represent the new spaces already formed inside his mind.

What happens to Watt in this stage is very important in analyzing his state of mind throughout the rest of the novel. From now on it is not clear whether the things that happen around Watt are strange, or does Watt make them strange with his weird way of looking at them. The more Watt thinks about the weird things happening around him, the more the new broken image schemas come to life, and Watt starts making up different reasons regarding Erskine's activities is the appearance of these new schemas. As the new schemas are activated inside Watt's mind, the process of blending starts again, but the new blends happen to deal with more than what is necessary inside the spaces, which eventually affect the emergent structure of the blend. The final reason Watt comes to regarding Erskine's going up and down the stairs (the one with Erskine trying to build up a balance through the wave of depression Mr. Knott spreads around the house) is a good example of these strange emergent structures. None of these blends would probably come into being for the readers, but there are more elements inside Watt's mind than a reader's, and these elements (like the depression wave) come into being via the broken schemas that are activated along with the previous ones.

From now on starts the process of Watt's going towards madness. Right after the strange reason he comes to regarding Erskine's movement, Watt finds himself dealing with the 'bell.' Just like Erskine's running up and down the stairs, the reasons Watt brings forward to explain why he hears a ting sound coming from Erskine's room at night seem to fit the situation normally at first. Mr. Knott probably needs something and this is the way he calls Erskine to go to him. Watt is fine until the new broken schemas are activated along with the old ones, again, and before he could totally analyze the bell incident, considering all the weird things that had happened to him already, and the fact that he doubted himself and others to be mad, he starts thinking whether the ting sound has another reason behind it. The weird, strange schemas and blends come into life, working their way until Watt comes to doubt whether Erskine presses the bell himself, and if there is a bell inside Erskine's room at all.

It is important to note that the more Watt tries to find the reality behind the ting sound, the more the old schemas tend to dissipate from his mind. The new schemas apparently work their way through his mind in such a powerful way that he starts checking Erskine's room to find out whether there is an actual bell in the room or not. The pressure Watt is under regarding the bell incident (specially when he thinks that Mr. Knott and Erskine are deceiving him into thinking that there is a bell in Erskine's room) is perhaps one of the main causes of him going

through such pain to get inside Erskine's room. The room is locked, and there is no way Watt could find his way in, but he does, and there is nothing in the book revealing the 'how' of it.

What the readers have to keep in mind when reading this part of the story is the fact that not only Beckett has not written anything about how Watt gets into the room, he is probably emphasizing on the fact that Watt does not know how he got in. Whatever he had gone through before getting inside (finding out about the lock, about the key etc.) have probably been his imagination, as a result of the new weird schemas activated in his mind. It is not certain whether the lock is a simple one, or a complex one (as Watt believes it is), but only one of the explanations about this, regarding the new broken schemas inside his mind, could be that the door probably has a simple lock while Watt has been thinking otherwise all the time. Considering that none of the things he had been dealing with until now have had 'simple' explanations, his mind starts making up reasons for him to believe that the door has a complex lock, and needs a complex key.

Two important things happen as soon as Watt enters the room. First, he enters the room that previously he thought it is impossible to enter, and second, he finds a bell, but the bell is broken. The two incidents both break all the schemas Watt had had before. It is not only the old schemas that get out of the way by the arrival of the new broken ones, but new schemas come into being which happen to break even those new schemas before them as the process goes on. The whole mental process comes to a halt as Watt does not understand how he has entered, and from what we read in the rest of the novel he would probably stop thinking about the bell, or if he does, his thoughts are so messed up that he does not make anything out of them. Here is the place where we see the first glint of Watt's forming disability in speaking. It is not clear what Watt means exactly when he says "Ruse a by" (Beckett 1953. 109) and rubs his hands together, but whatever it means, the sentence is actually 'by a ruse' spoken backwards.

Roland Langacker, introduces the notion of 'cognitive grammar' which he believes is the basis for any natural or universal language. Instead of a set of rules and patterns applied to a large number of concepts, Langacker believes that the grammar, like any other aspect of the language, is 'schematic.' Langacker's choice of word is not a coincidence. Like other interpretations regarding 'schemas' and 'image schemas,' he too defines these schemas as entrenched, dynamic concepts which more than being obedient to specific rules, emerge naturally as a result of everyday use. In defining 'schemas,' Langacker starts with: "The rules and restrictions of a language reside in large numbers of **schemas** arranged in **networks**. Schemas are abstracted from occurring expressions and can then be used in constructing and understanding new expressions" (Langacker 2008. 215). If the construction of the language and the grammar is schematic, and as a result of occurring expressions, as Langacker believes it is, then any deviation from such constructions would count as a grammatically false expression.

The 'word order in a sentence' is one of the basic topics of discussions in cognitive grammar. Like other concepts, the word order in a sentence is therefore schematic, and a result of the cognitive ability of constructing the schemas in one's mind. Now let us go back to Watt, and when he utters a sentence backwards. How does Watt open the door is not known, even to himself, and maybe that is the reason he thinks he has entered 'by a ruse'. This whole thing could be different if, for example, Watt could have found out that the door actually does open with a simple key, or maybe he could have kicked the door open and not cared about the consequences. Maybe the door is not locked at all when Watt goes to check it, and thus he enters. Whatever the reason, the door could not have opened without Watt opening it somehow,

but he does not know how he has done it, or maybe knows and forgets it on the spot, and this happens because he has been thinking that the door is locked and that he can never enter the room all this time. The image schema in Watt's mind is the 'blocking' and the 'container' schema which are shaped regarding the locked room. These schema, however, are broken, for no apparent reason, and since Watt cannot find any explanation for the door being open, the previous broken schemas in his mind are activated, as if he counts this like other things in Mr. Knott's house which he cannot find any reason for, except a ruse, which is vague enough in its nature.

The mental spaces play a significant role here. As the cause-effect relation between the spaces containing Watt and the door is broken (as the door is opened somehow) a new mental spaces is built up, which contains another element which has been absent until now. The cause-effect relation seeks its way through the new space which contains 'the ruse' or some kind of magic that has opened the door. The broken bell in Erskine's room, however, messes up everything all over again. Not only this little element is present, and therefore clears out the vital relations and emergent structures that did not have this element in them at all, it does wipe away the ones which happen to actually have the 'bell space' in their process. The bell is broken, it is present, but broken, and again the cause-effect relation fails terribly to find a reason behind the ting sound Watt hears every night. The whole blend comes to stop, so much that there is not a single word written about it in the rest of the novel, as if the blend destroys itself on the spot, erasing whatever evidence of its being present all this time as the cause-effect relation fails to connect the spaces together.

The fact that the bell is not mentioned anymore in the book could be of great confusion for the readers, however, it could also count for a fact that maybe Watt does not think about it anymore, since everything that has been in his mind is dissipated by the new broken schemas. This point is emphasized when Watt sees a picture on the wall and all his attentions is suddenly drawn to the picture. Has he forgot about the bell already is unknown, but the broken bell has definitely erased the previous schemas activated in Watt's mind. Things take a different turn now, leading the reader to the third stage of Watt's mind's process of everything around him, madness.

### **The Third Stage: Total Confusion**

The third chapter of the novel introduces to the reader, finally, the speaker. Sam, who apparently Watt has told him his story, reveals that they are in an asylum, and meet each other whenever the weather is appealing for both. From the beginning the reader could easily feel the strange atmosphere around Sam, since the weather he is talking about is somehow impossible because the weather that Watt likes is different from what Sam appreciates. Sam's mind's process comes into consideration too as the novel goes on, and as the reader finds out more and more about him and the way he talks. He too is in an asylum, and has probably many problems understanding things, and the same destruction of mental spaces and image schemas could have happened to him just like how it had happened to Watt. Considering Watt's talking backwards (which gets worse and more disordered little by little) and Sam's hearing problem, the reader reaches the question of whether whatever Sam has said until now is true, but Sam claims, despite losing a huge part of what Watt has told, that he understands Watt's story. Whatever the case, the part during which Sam talks about how Watt has told him the story of his stay at Mr. Knott's house is of huge importance, since one can easily trace his mind process through his speech.

Sam claims Watt has told him the story during eight specific periods. The first period is when Watt talks backwards, and the only thing changing in his speech is the order of words in a sentence, which is not that hard to trace. The order of words, however, becomes more and more messed up in the second and the third stage, until it becomes impossible to understand what he says. The eighth period is total nonsense, although Sam claims he understands what Watt is talking about.

What is of great importance is the chronological order of the events Watt is talking about. The first period, during which Watt talks about his first days at Mr. Knott's house is easily traceable, at he talks like the time he left the house (backwards,) but as the time goes on, his speech gets more and more messed up, just like his state of mind at the moment which those events have happened. The last stage is when Watt is talking about his last days of stay at Mr. Knott's house, and this is perhaps what he remembers of that time, and the way he tells the story is the way he thinks it has happened, and the nonsense he is telling Sam is the combination of all the broken image schemas and blends, coming and going after the other, which are activated again in his mind as he remembers them. This is how Sam explains about Watt's speech about his final days in Mr. Knott's house:

Then he took it into his head to invert, no longer the order of the words in the sentence, nor that of the letters in the word, nor that of the sentences in the period, nor simultaneously that of the words in the sentence and that of the letters in the word, nor simultaneously that of the words in the sentence and that of the sentences in the period, nor simultaneously that of the letters in the word and that of the sentences in the period, nor simultaneously that of the letters in the word and that of the words in the sentence and that of the sentences in the period, ho no, but, in the brief course of the same period, now that of the words in the sentence, now that of the letters in the word, now that of the sentences in the period, now simultaneously that of the words in the sentence and that of the letters in the word, now simultaneously that of the words in the sentence and that of the sentences in the period, now simultaneously that of the letters in the word and that of the sentences in the period, and now simultaneously that of the letters in the word and that of the words in the sentence and that of the sentences in the period.

I recall no example of this manner. (Beckett 1953. 144)

The last days of Watt's stay at Mr. Knott's house includes for the most part the time he stays on the first floor when he serves Mr. Knott directly. His explanations about Mr. Knott and his habits could very well demonstrate the emergent new schemas which come to life and get out of order before being entrenched, by other new schemas which come to life just then. The repetitive sentences regarding Mr. Knott's cloths and appearance could be a good example of these new schemas.

The novel is finished after Watt leaves the house towards the station. There is nothing mentioned in the book about how, and how long after leaving Mr. Knott's house, Watt gets to be in the asylum, but it seems like all the old schemas entrenched in Watt's mind are destroyed by then. His emotionless face scares the new servant who is supposed to replace him, and the figure he sees at the station, the one he cannot even recognize whether is a man or a woman, can very well show the mental spaces and blends in his mind which, in this case, destroys itself to the point that the figure vanishes into the air for no specific reason. All Watt's speech

happens to be backwards by then, and as time goes on, specially regarding the time he spends with Sam in the asylum, his speech gets more and more disordered until it does not make any sense.

## CONCLUSION

*Watt* (1953) is Beckett's quest through the human mind. Using the theories brought forward regarding the cognitive processes of mind, like mental spaces and image schemas, one could trace the path Watt takes towards madness. The time Watt spends in Mr. Knott's house includes a series of weird events he had not seen before, or is not able to analyze, and when he finds out that the weird events happens because of weird reasons, he starts doubting his own ability of reasoning, and little by little, instead of the old image schemas already entrenched in his mind, there comes to life a series of new image schemas, which are incomplete, and broken. As the broken schemas happen to repeat themselves, the old schemas start to dissipate, resulting into weird emergent structures and blends.

The break in the cause-effect relation between the spaces in Watt's mind only leads to the emergence of several other spaces and blends which mess up his mind at the end. The repetition of these halts in the cause-effect relations make these relations not being able to connect to any more spaces to each other. The whole blending processes then come to a halt as the spaces cannot get connected through the needed vital relation, and so the blend is either absent or destroys itself.

Watt ends up with a messed up brain as the new image schemas are generated one after the other, to the point that Watt cannot think or decide properly. The schemas are erased, as soon as they come to life, by the new ones and the blends start destroying the inputs. The cognitive theories lay bare the mind of a character who is trapped inside a world he cannot make sense of. No matter how vague this world is, Watt's mind appears unable to process this world, as it represent everything as 'weird,' even if they are not weird after all.

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