Extended Abstract

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Investigating the Narrative Mental Space Blending in Children's Novels: A Case Study of Farhad Hassanzadeh's *Biz… Biz… Business*

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Introduction

In this article, for the first time, the Narrative Mental Spaces Blending model (NMSB model) has been investigated in a long story. As a case study, *Biz Biz Business,* a novel written by Farhad Hasanzadeh has been analyzed using Dansygier's NMSB model. The innovative aspect of this research is the representation of the novel's multi-layered narrative spaces in the form of visual diagrams. This method shows how the linguistic aspects of a narrative text can lead to the production of meaning in the reader's mind and the understanding of a new emerging story. To do this research, different spaces have been determined in the form of narrator space, character, future, and past. These spaces are created through how the story is told and how the author chooses words and verbs. Then we identify the narrative anchors in the text. These are the builders of mental and narrative spaces in the text. Finally, with the NMSB model, we show the continuous enrichment of narrative spaces with emerging spaces to reach the emerging story. The general results of the research show how this method can help the reader to solve

the mystery of the story by conveying the little information in the text, and also every narrative text is more dynamic and intertwined than what it seems at first.

Methodology, Literature Review and Purpose

In this research, to show the multi-layered spaces of Farhad Hassanzadeh's children's novel and how to produce the meaning of the narrative text in the mind of the audience, visual diagrams of the Narrative Mental Spaces Blending have been used. For this purpose, we first defined the basic space, the inner spaces of the narrator, character, future, and past, and then the narrative anchors in the text. Later, by using graphical components, we could show how a reader attempts to solve the unanswered question of the story in his/her mind by receiving the little information in the text. Then we followed the cognitive operation that the reader's mind performs to reach the meaning of the emerging story through the mind of the narrator, the performance, and the mind of the characters, and we reached the main meaning of the story. In the end, by drawing on the idea of narrative mental spaces, we observed the management of the point of view in the story and concluded that Hasanzadeh's novel is more dynamic and intertwined than it seems at first glance. The review of the background of the studies shows that Van Vogt (2013) investigated and analyzed twenty verses from the Hebrew Bible using the visual model of Dansygier. Azadeh Najafi (2015) in her doctoral thesis entitled *Poetology Cognitive Narratology of elementary school narrative texts based on mental spaces, narrative and conceptual fusion* has used cognitive narratology and Dansygier's methodology to analyze short stories. However, in the current research, Farhad Hassanzadeh's children's novel is analyzed from a cognitive point of view, and to show the meaning-making process in the macro-narrative of the work, for the first time, NMSB's cognitive model and Dansygier's methodology are used.

Discussion

The novel *Biz... Biz... Business* by Farhad Hassanzadeh is about several children (4-12 years old), nicknamed the group (5+1), who are neighbors in the Almas building. The narrator lives on one of the floors of this building and the story begins when he hears the voice of the chicken seller from the alley. The narrator begins the story by telling us that the children, hearing the voice of the chicken seller, think of buying chickens, raising them, and eventually selling chickens. However, after buying the chickens, they face a lack of facilities. They keep the chickens in the basement away from the eyes of adults. Of course, in the end, their business fails and the elders find out about it.

To show the mental and narrative spaces of the work, we first drew visual diagrams of the Narrative Mental Spaces Blending based on the text of the story. According to these diagrams, the first mental space is the language of Parsa's character, who talks to the audience outside the space of the story. Parsa, who is one of the characters in the story, introduces himself and his friends. Despite what it seems, the narrative space opens from the beginning of the book, because Parsa's character is a part of the narrator's narrative, and it is impossible to split the character from the story and the world to which

he belongs. The second mental space is the continuation of the narrative and atmosphere of "summer is coming...". This mental space begins simultaneously with the narration of the main narrator. The time cut of the future makes the time frame of the story dynamic. In the third mental space, the narrator embeds a memory in the inner space of the narrator, which takes the space of the narration to the past. In this reminiscence, the dialogues and atmosphere of the characters are presented in the present time. In this story, the narrator has managed the perspective and dynamics of the story by moving the basic spaces, perspective, and emphasis, and finally, in the general space or foreground, schemata (pre-existing templates) such as business, union, friendship, etc., have been activated to produce emergent meaning through the connection of these schemas with the mental and narrative spaces of the story.

Conclusion

In this article, for the first time, the application of the Narrative Mental Spaces Blending model on a long story has been investigated. The representation of the NMSB model in the novel *Biz... Biz... Business* showed that this children's novel has a dynamic temporal structure. In this narrative, the author is not satisfied only with the narration and sequence of events, and, like the story of adults, he has followed a relatively complicated time process by creating time breaks in the story. In the narrative anchors section, we saw that the only purposeful time anchor in this story is the summer season, which pulls the story into the desired frame. In terms of location, the author does not have a dynamic trajectory, and the whole story is narrated around a self-made place. In terms of meaning, however, we see the mention of events such as business, stock market, etc. Understanding these terms and events for children's audiences is full of excitement and a good sense of growing up. Since the independence and ability to solve problems without the need of adults is strongly felt in seven to twelve-year-old children, based on the network diagram of the fusion of the mental and narrative spaces of the story, parts of the story to achieve these goals and from the child's point of view has been followed. Of course, in the end, the author returned to the power of the words of the elders and the affairs of the building have reached peace with the intelligent presence of the elders.

Keywords: Barbara Densiger, children's novel, cognitive narratology, Narrative Mental Spaces Blending.

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