

Tanulmány

Etelka Szabó

Job Kunstetter's Revolt

Metaphor, analogy, and allegory in a humorous short story

Abstract

Job Kunstetter is an honest, perfect and upright lorry-driver in the town of Tel-Aviv, his story is a modern parable which The partial conceptual integrations involved help the reader learn a lesson from the modernized biblical tale. These conceptual integrations are established by metaphors, metonymies, analogies and allegories even in the first interpretation, as every interpretation, even our first one is necessarily allegorical; since the reader maps one story onto another involuntarily, according to his or her episteme. Therefore interpretations always depend on the pretexts defining the reader's consciousness. Towards the mechanism of these figures named above the speaker realizes a mapping, projecting a well-known tale upon a concrete problem.

Every humorous text is about serious things in reality (Palmer 1987: 5). Humour is just a distorting mirror which shows our world in a very particular way: all the faults and abuses we experienced do not make us sad. On the contrary, we have many a laugh over them. Humorous texts are really worth of attention and able to become an object for a cognitive linguistic analysis. They may have many interpretations, and rhetorical figures can be also present on different levels of the humorous text. By the following study I would like to show the possible interpretations of a modern Hungarian short story and to reveal the cognitive framework which forms the entire text.

For a long time we have searched to define the mental processes which make us able to create a story, and how the brain is capable to connect many different things. This capacity can be noticed in numerous cases: while reading a text, for example Ephraim Kishon's short story, our imagination can reveal the series of metaphors, analogies and allegories very easily. All kinds of possible connections are realized immediately between the cognitive fields, and we can control our decoding continually making progress during the reading. Consequently, we create our own interpretation just at the moment when we meet the text at first. My study's purpose is to demonstrate the cognitive mechanism producing analogy, allegory and metaphor toward a humorous short story.

The metaphor is one of the most exact models of human thought; this rhetorical figure states something about a topic term using a vehicle term (Croft–Cruse 2004: 193). The two terms get in interaction with each other, and a connection is formed between them by the realized possible associations. By this interaction a new signification is created, which can be totally different from the significations of the two basic terms. Using a metaphor we activate two different things at the same time, but these things are only represented by one word whose signification issues from the connection established between the topic and the vehicle.

If this connection disappears, the metaphor will become semantically empty; therefore the interaction of the two connected semantic fields is more intensive, the figure gets stronger and more impressive.

The metaphor is not only a rhetorical instrument or a simple stylistic element, but a part of our linguistic creativity, and shows us the connected cognitive fields. In this way an abstract notion can be associated with a substance providing that the substance in question is able to represent the property included in the abstract entity.

Kishon's main purpose is to illustrate that an honest and upright man cannot expect any good to come if he wants to get on keeping every law. A man-in-the-street has no chance against Authority whatever he does, for he can only get lost in the maze of bureaucracy, and he can never hit the target. For proving the truth of his statement Kishon elects a very honest lorry-driver as hero: this lorry-driver Job Kunstetter enjoys a honourable wealth, he lives in Tel-Aviv with his large family and with his beloved lorry. His story becomes the criticism of the modern society at once, performed in humorous style using biblical language as well in Hebrew as in Hungarian. In the Hungarian version Kishon evokes the Károli Bible consciously, using its archaisms systematically and even its archaic orthography.

In the beginning of the tale an anthropomorphization takes place immediately: the Mayor's figure. We discover even at the first moment, that the Mayor of Tel-Aviv is not only one of the simple, ordinary mayors. He drives a bargain with Satan himself; they both bet whether the perfect and upright Kunstetter commits an offence against the law at the moment when Authority withdraws some support from him. This agreement reveals the Mayor's true identity. He is an anthropomorphized entity, necessarily the greatest Good, as Satan is the incarnated Evil. For emphasize the importance of the bet mentioned above Kishon presents the Mayor as Satan's worthy adversary. The two opposite forces of Good and Evil are fighting now for Kunstetter's soul – In this figure Kishon represents Good as a person. Personifying Good, as Kishon does, can be understood in terms of conceptual mappings across source domains and target domains. Personifying abstractions is a canonical trope. We prototypically perceive the world in terms of objects which are active agents. Normally, we personify when we metaphorically ascribe agency to usually inanimate objects, turning imaginary entities into realistic agents.

Anthropomorphization is a canonical trope in that it reveals a relational balance or compliance between actions in the world and canonical cultural patterns loaded with expectations in our minds (Hamilton 2002: 4), and these cultural patterns are metaphoric in an inherent way (Kövecses 1997: 173). In this case the Mayor belongs to the source domain; he is connected to 'the Greatest Good' of the target domain. Between the two domains there is a common, blended conceptual space (Grady–Oakley–Coulson 1997: 113). Where things get complicated is when more than two domains are clearly involved. The 'two domains-theory' elaborated by Lakoff and Johnson is useful for our mapping from a man into an entity, in order to yield a character embodying an abstraction. However, when we map from a category's prototype (the Mayor of Tel-Aviv) to another member of the class, two other domains are introduced. In some ways metaphors are conceptual integrations because many instances of metaphor or analogy can be analysed with an integration model. For simple metaphors where only a few counterpart elements and only two obvious domains are evoked the dual-domain conceptual metaphor model is satisfactory. In the more complicated case when we have more than two connected domains, the input spaces are related to each other as well as the two other mental spaces: a generic space and an integrated space; the integration is the product of

a mental network within which structure from input mental spaces is projected to a separate, blended mental space (Fauconnier–Turner 1998: 137).

The blending framework in Figure 1 is useful because of the many mental spaces (domains) involved. The Mayor and the prototype are the two source domains, the Greatest Good and a class member are the two target domains. The arrows represent the mapping activity from one domain to another, with a generic 'person' space linked to source and target spaces. The blend is realized as an emergent structure when we simultaneously conceptualise the Mayor as the Greatest Good, and the general members of the class (mayors) as the specific prototype:

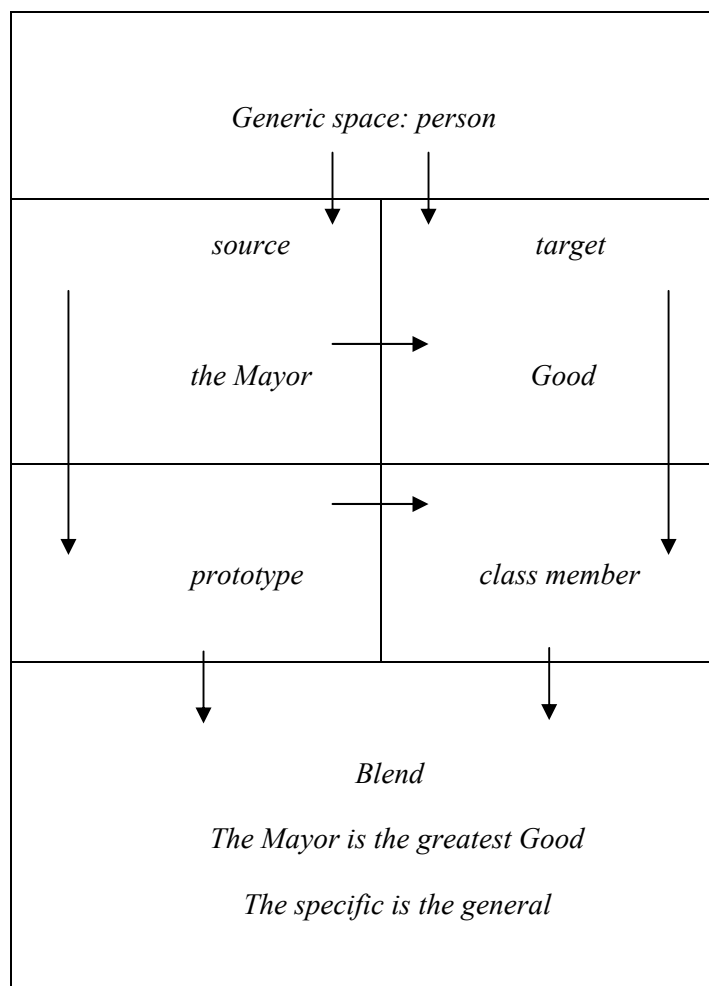


Figure 1.

Setting out from the traditional metaphor-theory, we can consider this figure as a function: we connect the elements of the source domain with the elements of the target domain. The created relation is inflexible; by this figure the Mayor equals the Greatest Good, the Almighty, usurping his properties according to the ancient metaphor-theories: one term usurps the other one's place in the text by right of similarity (Puttenham 1588: 148).

There is another way to explain the Mayor's figure, which is not only the embodied Good. The metaphor illustrated by Figure 1 is not present systematically throughout the entire story: subsequently, we may notice that the Mayor of Tel-Aviv is not Good at all, but he causes trouble and ruin to an innocent, righteous man. The ill-fated Kunstetter implores Authority in

vain, the Mayor refuses to help him turning a deaf ear to his demand. Therefore, the first metaphor, the anthropomorphization of the Greatest Good does not succeed in the entire text, and it is only suggested by the appearance of the two opposite entities of Good and Evil. Considering the Mayor as personified Authority, however, we can represent this metonymical conceptual integration by the following Figure 2:

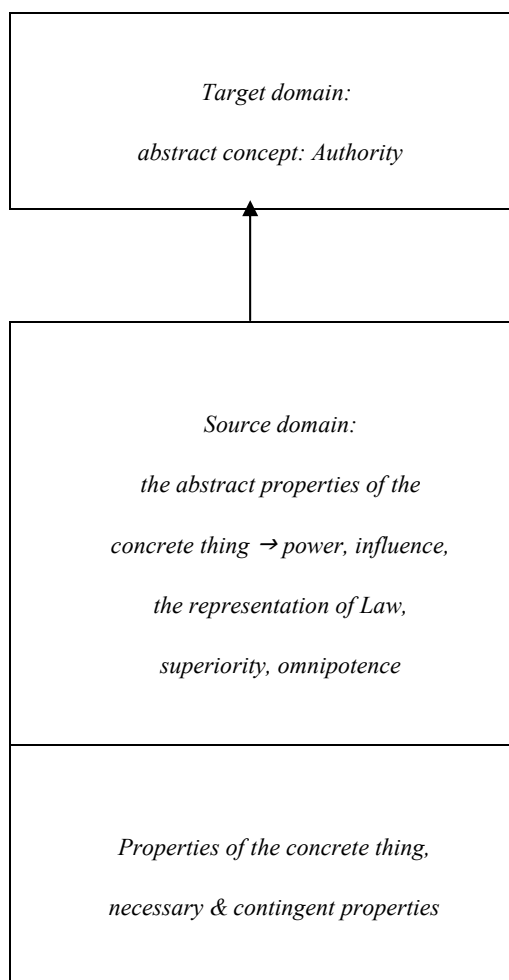


Figure 2.

The source domain of the metonymy is divided into two parts; there are all the necessary and contingent properties of the Mayor in the one part; the other part is the set of the abstract properties typical to the Mayor because of his high position. This set of properties is connected to the elements of the target domain in the cognitive model. The target domain contains Authority as an abstraction. The conceptual integration is based upon the mapping of the source and the target domain.

Authority represents Law, expects citizens to obey and to keep every law. In the short story Authority, the local authority of Tel-Aviv is represented by the figure of the Mayor, who rewards and punishes as the fancy takes him. At the moment, he punishes the poor Kunstetter with every imaginable punishment abusing his almightiness. As far as his omnipotence is concerned, this property belongs only to God in principle. But nowadays in the modern, secularised world Authority usurps this divine property. And a perfect and upright citizen is obliged to accept bad as humbly as he has accepted good from authority, as Kunstetter says at

the top of suffering: 'Shall we receive good at the hand of Authority, shall we not receive evil?'

The first important text-building force is analogy; the target text of Kunstetter's story is in a continual connection with the source-text of the biblical Job's story as far as the language and the action are concerned. Analogies are created when at least two things appear to us to be conceptually parallel to one another. In analogy we map partial structure of a source domain onto partial structure of a target domain (Fauconnier 1997: 102). Fauconnier's statement reveals the connection between the formation of analogies and the selective projection in blends. We can consider two elementary types of analogy: concise and extended (Hamilton 2002: 9).

Turner called the concise analogy blended 'XYZ metaphor' (Turner 1991: 197-200), since it involves three explicit terms (X, Y, Z) and one implicit term (W). This structure can be represented in the following way, as seen below in Figure 3:

X	Y	Z
The Mayor is	the servant of	Law
Kunstetter is	the servant of	the Mayor
Kunstetter is	the servant of	Law (W)

Figure 3.

The way the analogical terms function is: $X:Z = Y:W$, or

$$\begin{array}{ccc} X & & Y \\ & = & \\ Z & & W \end{array}$$

The terms represented by X are in a relationship Y (servitude) with the Z terms. Knowing the relation between X and Z we can complete to map fully onto the relation between Y and its missing term (W). Briefly, discovering the cognitive pattern called analogy we can build a sequence. The second, simpler figure represents the simplest form of analogical relation. When the fourth element (W) is missing, and only partial projections for three terms are available, we must reason out the missing element, complete the relation, and then refer back to the target (X) to fully grasp the significance of the target (Hamilton 2001: 10). The first purpose of the analogy is to confirm the generic space, because this space functions as a base for other mental spaces which serve as input-spaces for the generic field. In this way the analogy 'the Mayor is the servant of Law' confirms the generic field in each and every connection.

The extended analogy can be represented by Kunstetter himself. He is a perfect analogy to the biblical Job, and it is not only a conclusion based on a conceptual mapping, because the author helps the reader discover this figure: Kunstetter's first name is also Job; by this naming the analogy, the cognitive model in question is unambiguous:

Vala valahol Tel-Avivnak városában egy ember, akinek Kunstetter vala a neve, Kunstetter Jób. Ez az ember feddhetetlen és törvénytisztelő vala, és bűngyűlölő. Hét fiai valának nekije, és egy teher-taxija. És ezen férfiu tisztességesebb vala, mint bármelyik az ő sorstársai közül, mivelhogy különös óvatossággal vezetett ő az országnak útjain, és vándorlásai közepette egyszer sem írta fel őt a közlekedés rendjének öre,

egész életében, mindazonáltal. Jób, annak felette, előre megfizeté a városi adókat, ami nem tsekély érdem, hiszen özsves felebarátai közül tsupán ő tselekedett emigyen, kétségnnek kívüle.¹

The biblical hero was God's honest and good servant,

that man was perfect and upright, and one that feared God and eschewed evil.²

But Satan pressed God to try Job's fidelity asking whether Job would remain faithful and devoted to God if he suffered trials. Job fell into Satan's hands, but he never cursed his creator in spite of his sufferings. Job Kunstetter is an example of honest citizens, a law-abiding man, who pays every tax with pleasure as soon as possible. Strictly speaking, he is unique of his kind in the whole city of Tel-Aviv. But one fine day something curious happens at the Town Hall:

Lón pedig egy napon, hogy eljövének a városháza sok polgárai, hogy ajnároznák az ő Mesterüket; és eljőve a Sátán is közöttük. És mondá a Polgár-Mester a Sátánnak: – Észrevetted-é az én szolgálmat, Kunstettert? Bizony nincs hozzá hasonló a városban: feddhetetlen ő, törvénytisztelő és büngyülő. Felele pedig a Sátán, és mondá neki: – Te kímélted vala őt minden megpróbáltatásoktól; de bocsássad tsak reá a te kezedet, és verd meg a járművet, ami az övé, vajh' nem átkoz-é meg szemtől szemben téged? És a Sátán meg a Polgár-Mester ott helyben fogadást kötének. A Polgár-Mester pedig mondá a Sátánnak: – Ímé, mind azt, amiye vagyon, kezembe adom, tsak őt magát személesen ne bántsad. És kiméne a Sátán az ő színe elől, és így kezdődött az egész grimbusz, egyhelytében.³

In this case the generic space is the set of innocent sufferers, the biblical Job is in the source domain, Kunstetter is in the target domain, and between the two domains an analogical relation is established. Certainly, we must know the elementary motives of the biblical tale to remark this connection: honour, wealth, a bet of Good and Evil, suffering, loneliness, despair. The full blend includes other elements from the Job's story, for example Eliphaz's character, who arrived from Teman in the source-text just for comforting his friend, firmly convinced that God never punishes innocent people⁴. In the target-text the Parking Eliphaz is just Satan's instrument, as he is parking every blessed night before the gate of Kunstetter's courtyard, and that's why Kunstetter's lorry cannot leave the garage. At first sight the analogy could suggest

¹ 'There was somewhere in the town of Tel-Aviv a man, whose name was Kunstetter, Job Kunstetter, and that man was perfect and upright, and one that feared Law and eschewed Crime.

And there were born unto him seven sons, and he hath a lorry. And that man was more honest and honourable than anyone of his fellow-men, as he drove with an extreme carefulness all over the highways of the country, and amid his wonderings the policeman hath not once taken his name and address in his life, after all. Over that, Job paid every tax of the Town in advance. Thus did Job continually; and that is not a small merit, as he only did so among his fellow-men, no doubt.

² Job 1,1

³ 'Now there was a day when the citizens of the Town Hall came to present themselves before the Mayor for fondling him, and Satan came also among them.

And the Mayor said unto Satan, Hast thou considered my servant Kunstetter? That there is none like him in the Town: a perfect and an upright man, one that feareth Law and escheweth Crime.

And Satan answered the Mayor and said, Doth Kunstetter fear Law for nought? Hast not thou saved him every trial? But put forth thine hand now, and touch the vehicle that he hath and he will curse thee to thy face. And Mayor and Satan bet there, at the place.

And the Mayor said unto Satan, Behold all that he hath is in thy power: only upon himself put not forth thine hand.

So Satan went forth from His presence, and all that hullabaloo started so, at the place.'

⁴ Job 4,4-8

that Eliphaz will be one of Kunstetter's visitors, but this possible interpretation will be rejected immediately when Eliphaz appears:

És fölkele Kunstetter Jób ama reggelen, és leméne az ő házának udvarára, és a világ elsötétült szemei előtt. Ugyanis teher-taxiját az udvarba szokta vala beállítani éjszakánként, mivel a zsúfolt utcán képtelenség vala parkolóhelyet találnia.

Ám azon a reggelen egy behemót teherautó áll az udvar kijárata előtt, elzárván előle az utat. Jób kajabált, dudált, végigjárta a szomszédokat, hogy ki tudna valamit a fonák teherautó gazdájáról, de annak személyes azonossága tsupán akkor lön kiderítve, amikor Elifáz, a Parkoló, maga is megjelent személesen, úgy délelőtt fél tizenegy tájt, és lassú léptekkel odaballagott a dromedár gépkocsijához, komótosan.

– Ember – kiálta Jób –, hát nem látják a te szemeid, hogy egy udvarnak a bójárata vagyon itten? – Semmit se látok – így az orcátlan tulaj –, ott parkolok én, ahol az nekem megtetszik, mert ez az én akaratom mostan.⁵

The context and the realized analogical relation result in an incongruity, for according to the biblical tale Eliphaz is not responsible for his friend's sufferings, but the Parking Eliphaz' character encourages us to search for new analogies. Practically, the original biblical text is just a long discussion between Job and his three friends Bildad, Zophar, Eliphaz and his young neighbour Elihu. But in Kishon's short story the main characters Job and Eliphaz struggle with each other in a more ruthless way than a simple quarrel:

Jób nem tudott aludni éjszaka a szorongástól, hogy kora reggel esmég elzárva találja a kijáratot teher-taxija előtt, minthogy a megélhetése függött ettől a dologtól. Ezért éjnek évadján minduntalan leosont az utcára, hogy megnézzze, mi a helyzet, és ilyesfajta cédulákat ragasztott Elifáz behemótjára: "Utoljára figyelmeztetek, te disznó, aki vagy, hogy ne merészeld eltorlaszolni e kijáratot!", ám hasztalanul tevékenykedett eképpen, mivel Elifáz, a Parkoló, hatalmasabb volt nála, és testvérei között is nyomhatott egy mázsát, vagy még azon felül is, tulajdonképpen.⁶

Eliphaz is always parking over a prohibited place, but there is nothing curious about it: people do so, generally, for it is already a hopeless matter to find a free parking-place in the increasing town. Furthermore, the imposed penalties are not deterrent at all:

...időközben annyira megsokasodának a fránya járművek a zsúfolt városban, hogy a lakosok kéntelenek valának úton-útfélen leparkolni, ahol éppen helyet találtak maguknak, és inkább leszurkolának tíz shekel büntetőpénzt a jelzőtábla semmibebevéséért, semminthogy.

⁵ 'And woke up Job that morning and went down the courtyard of his house and the whole world turned dark before his eyes. He used to put his lorry into this courtyard every night, since it was an absurdity to find a parking-place in the packed street.

But this morning a lorry as huge as the behemoth was standing before the gate of the courtyard, road closed. And cried Job, honked and wandered all over the neighbourhood and asked, Who on earth could tell me something about the master of that awkward lorry?

But his personal identity was discovered only at the moment when the Parking Eliphaz appeared to present himself about 10.30 in the morning, and ambled to the dromedary-huge vehicle slowly.

And saw Job that and cried, O man! Do not see thine eyes that there is a gate of a courtyard here? And the impertinent owner answered Job and said, I do not see anything, I am parked over there where I wish: because that is what I wish now.'

⁶ 'Job did not sleep all night with anxiety thinking that he would find the gate closed again before his lorry, since his living depended on that.

Therefore he went down the street time and time again, nightly, to see what about the lorry and he stuck slips upon Eliphaz's Behemoth announcing, Last time I warn thee, the swine that thou art, not to dare to block off this gate.

But did Job so in vain, as the Parking Eliphaz was huger than him: and he must weigh about a quintal even among his brethren, a quintal or more, in fact.'

– Nekem speciel megéri – magyarázta Jóbnak Elifáz, a Parkoló ugyancsak – ámbár jónéhány shekelem bánja havonta, de legalább nem kényszerülök parkolóhelyet keresgélnem magamnak az éj setétjében. És ő is meg mások is folytatók az orvparkolást az udvarnak előtte a táblák között, és Jób megszagatta köntösét, megberetválá fejét, és a földre esék, más szóval leborula: Az igaznak rossz az osztályrésze – kiáltotta –, a gonosznak pedig jó?!⁷

In the biblical tale Job must suffer not only his friends' wisdom, but even his wife's advise. The brainy woman reminds Job of the fact that we must accept the good and the evil from God's hand with the same humility. Therefore Mrs. Kunstetter tries her best to advise her husband:

Ebben a pillanatban gomolygó felhő szállt alá az udvarra, és kilépett belőle Jób felesége: Mít heversz itten a porban, jajveszékelve? – kérdezte a vászontseléd – Majd megmondom én teneked kapásból, mit kell tenned: este állítsd oda a te taxidat a két jelzőtábla közé, s minden bizonnal nem fogják többé elfoglalni a helyet.⁸

Frames such as analogies like these surface from time to time in the text to help us make sense of it. The cognitive narratologist Manfred Jahn has identified frames to 'denote the cognitive model that is selected and used in the process of reading a narrative text' (Jahn 1997: 442). How readers process a narrative depends on the knowledge they have about the elements of the source domain. Without any information about the Bible and precisely about Job's story the reader cannot laugh at Kunstetter's ordeal, as the main source of the humour is the conscious, systematic and continual allusion to the language and the action of the pretext.

In the biblical tale Job is punished by the loss of his family and fortune, by sore boils. There is no wonder in it if he cries hopelessly

Let the day perish wherein I was born, and the night in which it was said, There is a man child conceived⁹.

Kunstetter is forced to fight for the free parking by his own honesty and by Eliphaz's villainy. When Kunstetter has to consider that he could not discourage Eliphaz from parking, he parks between the two information signs, for the first time in his life he committes an offence against Law. Unfortunately, the policeman notices him immediately, Kunstetter is in despair:

És másnap (the policeman) ismét ráragasztott egy idézést az üvegre, és Jób hamut hinte az ó fejére és imígyen kiáltott fel:

⁷ '... meanwhile these blasted vehicles grew to multiply in the packed Town that the citizens were obliged to park all over the place where they found enough room for parking, and they shelled out a penalty of ten shekels for ignoring the information signs, rather.

Then Eliphaz explained and said, I for one I think, it is worth the money, although I lose a good deal of money in every blessed month, but I am not obliged to seek a parking-place at least, in the darkness of the night.

And his fellow-men did not cease to park before the courtyard between the signs.

Then Job rent his clothes, shaved his head and fell on the ground or better to say he fell on his knees, crying, Wherefore is good the portion of the wicked, and the righteous and upright man hath nothing but evil?

⁸ 'And, behold, there came a great wind from the wilderness, and smote the courtyard, and Job's wife came out from the wind; then said his wife unto him,

Wherefore art thou lying in the dust, wailing about thy misfortune? I shall say unto thee immediately what to do: this night put thy lorry between the two signs, so none can take the place up any more, in all probability.'

⁹ Job 3,3

– Miért állnak itt ezen jelzőtáblák, ha nincs belőlük semmi hasznosság az én számomra? Az udvarban parkolok, és eltorlaszolnak engem, odakinn parkolok, és megbírságnak engem, ó miért is születtem meg az én anyámnak méhéből?¹⁰

The Mayor becomes more and more transcendental, inaccessible, as simple employees, officials deal with Kunstetter's requests, and the Mayor hides his face from the simple citizen's entreaty, contrasted with God who takes care of his creatures. In the Bible God cannot intervene in Job's destiny because of the famous bet, but he attends to him with sympathy. The Mayor is totally indifferent to inhabitants, he refrains from helping Kunstetter, and he puts Job's request in charge of the officials. They do not neglect their duty; they inform Kunstetter about the fact that he asks for an impossible favour. Nobody can receive a private parking-place undeservedly:

– Ohó – mondták az illetékesek –, privát utcai parkolóhely tsupántsak külföldi diplomatáknak és jeles közéleti személyiségeknek jár kifelé. A magadfajta közönséges halandó legfeljebb szabad eltávozást nyerhet a saját udvarából. Mellesleg, miért akarsz te mindenáron az utcán parkolni, amikor éppenséggel elég helyed volna az udvaron?¹¹

Extended analogies function by translating figures from the Bible to our modern world. Hence, using the known to conceptualise the unknown is a vital heuristic with analogies like these. To see such parallels as analogies is to see that analogy is one of our best strategies for coming to terms we hardly understand given our historical or cultural limitations, but because of our capacity for analogy. In analogy with the biblical Job's camels and asses Kishon introduces Kunstetter's lorry which ensures that Kunstetter's family has enough to live on. Those who know how little we are compared to the Creator, can easily imagine how little the simple citizen is compared to the Authority. As Cherubim and Seraphim stand above the Lord's throne, the officials pay homage to the Mayor – but, compared to God, Authority seems to help Kunstetter at the beginning, because he receives the long desired information-signs:

... egy napon végre kiszálltak udvarába jónéhány pedáns ellenőrök, és megállapították vala, hogy a hely tsakugyan alkalmas parkolás céljára, és adtak neki ez okból egy nagyfontosságú igazolást, sőt, továbbmenőleg, alig másfél év leforgása alatt felállítottak nekije két ösztövért jelzőtáblát a bejárat két oldala felől. Az egyik oldalon ezzel a szöveggel: "négy méter; tekintve, hogy bejárat legyen az udvarba", a túloldal pedig, mondván: "ehun a parkolási tilalom vége".¹²

¹⁰ 'And next day (the policeman) stuck a citation upon the windscreen again, and Job put on sackcloth, sat in ashes and cried mightily unto God: Wherefore are there these kinds of signs if I do not expect any good to come of them?

When I am parking in the courtyard, they block me off; when I am parking within the courtyard, I must pay a penalty: Wherefore then hast thou brought me forth out of the womb?'

¹¹ 'And said the competent Authority unto him, A private parking-place is reserved just for celebrities or foreigner diplomats. Thou, poor mortal, thou can obtain only a free leaving from thine own courtyard, at most. Besides, why dost thou want to park in the street whatever the cost may be, having enough room for parking over the courtyard?'

¹² 'One day some particular inspectors visited his courtyard at long last, and stated the place to be able to become a parking-place; therefore they wrote him a very important certificate, and what is more they put two skinny information-signs from the two sides of the gate, hardly in one year and a half.

And inspectors wrote two titles and put the first one upon the first sign, and the writing was: Four metres respecting the entrance of the courtyard.

And they put another title upon the other one, and the writing was: Lo! This is the end of the parking-prohibition.'

But the noble gesture of the Authority does nothing but prepare Kunstetter's ruin. While Kunstetter is in continual interaction with the Authority, the biblical hero suffers blow after blow just at the beginning; according to the bet God does not intervene in Job's life. In this extended analogy the connection between cognitive spaces remains only partial, since Kishon has an opportunity to make fun of Providence. No doubt, a full analogical mapping results in only a retold, modernized biblical tale deprived of the main lesson: God might be merciful, but Authority has no mercy upon poor mortals. Job Kunstetter goes necessarily under against Bureaucracy; he curses Authority many times, he is thrown into prison. Afterwards, when he is already released, and notices that everybody left him and his beloved lorry is stolen, he wanders about the Negev, deranged:

A legenda szerint még ma is ott bolyongna valahol a Dél ködében, és a vándorok mesélik, hogy néhanapján nagyon-nagyon messziről hallani bugyborékoló kacagását, amint végigszáguld a látóhatár peremén, száznegyvenegyszer túlköelve egy túlméretezett autódudával, és átkozva az egész nagy Mindenséget, akártsak lampel az ő rotskáját, néhanapján.¹³

But God compensates Job, Kunstetter's biblical protagonist for his sufferings :

So the Lord blessed the latter end of Job more than his beginning: for he had fourteen thousand sheep, and six thousand camels and a thousand yoke of oxen, and a thousand asses. He had also seven sons and three daughters. [...]

After this lived Job a hundred and forty years, and saw his sons, and his sons's sons, even four generations.

God is the absolute Good, meanwhile the Mayor of Tel-Aviv may correspond to Him as far as his power and almightiness are concerned at least: that is suggested by the partial mapping between cognitive spaces. The usual 'happy end' is cancelled; instead of getting back everything seized by Satan Kunstetter loses even his family and lorry. We can easily discover these partial analogical connections throughout the text not only through our inherent cognitive competence, but by means of our acquaintance with the biblical story.

Analogical sequences constitute a cognitive network in the whole text; and the main source of humour is the partial conceptual integration. We can grasp the true lesson of Kunstetter's story through analogies and biblical allusions. Maybe readers without any biblical knowledge can be amused at the sufferings of the poor lorry-driver, but certainly they cannot notice all mechanisms creating the target text, which evoke the elements of the original, the source text in the reader's mind (Fónagy s. a.: 94). Readers can laugh about the story when their mind changes the elements of the source domain suddenly into the elements of the target domain, in humour-theories this phenomenon is called downward incongruence (Séra 1980: 54); and the source of this incongruence is no doubt the contrast between the reader's expectation (in this case, the happy end suggested by the biblical source text) and the experienced fact, Kunstetter's ruin (Attardo 2002: 232).

The other elementary figure of the text is allegory besides analogy. Allegory is described very often as a sequence of metaphors, but modern linguists emphasize its nature of a figure of sentence. We can interpret allegory as one enormous metaphor: but in this quality allegory

¹³ 'In accordance with the legend, he is wandering now, somewhere in the fog of the South, and wanderers say that sometimes people can hear his bubbling laugh from a very-very considerable distance, when he teareth alongside the horizon, sounding an enormous horn hundred-and-forty-one times, calling down curses on the whole caboodle as the lampel curseth his pail, once in a while.'

cannot function as a trope, but as a figure, a figure of substitution (Szabó–Szörényi 1997: 162).

It was Augustine who revealed that allegory was present in each level of the text; in fact every interpretation, even our first one is necessarily allegorical; since the reader maps one story onto another involuntarily, according to his or her episteme.¹⁴ Therefore interpretations always depend on the pretexts defining the reader's consciousness.

On the first textual level, on the level of the literary interpretation we read the story of an innocent citizen who fails the combat against Bureaucracy. On the second one, the moral level we recognize a critique about modern society. The third, the typological level is Job's story from the Bible, but the allegory gets complicated. We know well that Job never cursed his Creator meanwhile the ill-fated Kunstetter calls down tremendous curses upon the Authority in his despair:

És akkor megnyitá Jób az ő száját, és megátkozá az öszves jelenlévőket hetedízigen. Ezek kirúgták vala őt, de előbb elvevék tőle az ő ujjenyomatait, mondván, hogy az ilyen garázda elem adatainak alkalmasint a Bűnyügi Nyilvántartóban a helyük, számadásszerűen.¹⁵

The biblical hero will be compensated for his constancy with wealth and happiness, but poor Kunstetter will be in store for despair and loneliness:

Öt teljes hónapig szenvedett Kunstetter a tömlőc homályában, és ajkai egyetlen pillanatra sem szűntek meg káromolni vesztének okozóit, sőt odáig fejlődött a jelenség, hogy a börtönőrök kizárólag vattával a fülükben mertek elhaladni cellája előtt. Mesélik, hogy szabadulásakor Jób felfedezte, hogy teher-taxiját időközben ellopták vala, ám még ez a megváltó hír sem gyógyította ki őt marcangoló rögeszméjéből, és szörnyű átkokat mormolva, elbujdosott a végtelen sivatag irányába, önmagábanvéve.¹⁶

The presented figure, the allegory reveals all of the incomplete connections between analogies of the mental spaces. A perfect and complete connection would yield that at the end of our story Job gets his lost family back, his enterprise becomes prosperous, yielding a considerable profit, and finally, the Parking Eliphaz will suffer for his villainy. Kunstetter is the 'modern Job', but the story does not turn for the better in the last minute, since Authority has no mercy upon the suffering lorry-driver.

Perhaps the most important item in allegory is typology. It involves parabolic mappings and invites readers to become consciously aware of the connections they make from one story to the next one. The 'parabolic' term involves the fact that the parable is only based on allegory, which is the main text-forming force in this genre. Towards the mechanism of this figure the speaker realizes a mapping, projecting a well-known tale upon a concrete problem. This projection is always followed by commentaries just for suggesting some general statements about the problem in question and for drawing a moral. So, the realized interpretation becomes allegorical necessarily, as the reader does not cease to make connections between

¹⁴ De Doctrina Christiana, II. 6, 7

¹⁵ 'After that opened Job his mouth and spoke and cursed all those present, to the seventh generation. They threw him out, but they had taken his fingerprints before; saying that the data of a kind of hoodlum must have their place in all probability in the Police Registers, accounted.'

¹⁶ 'Than suffered Kunstetter five entire months in the shadow of the dungeon, and his lips had not cease to curse the authors of his ruin for a moment, and what is more, the gaolers dared to pass before his cell only with cotton wool in ears.

People say that Job discovered at his release that his lorry was stolen, but he doth not recover from his torturing fixed idea even by this redeeming information, and went into the endless desert calling down horrible curses, in his entirety.'

the two stories, consequently every text involves a hundred sorts of possible interpretations. This operation called 'parable' by Turner connects the source story with the target.

Kishon has already revealed by the naming what this parabolic story could say to the reader. Quilligan pointed out two key aspects of this figure: 'All allegories demand commentaries' (Quilligan, *The allegory of female authority: Christine de Pisan and canon formation*. In: *Women, Tradition, Literatures in French*. 1991: 2, quoted by Hamilton 2002: 15), and 'sequence in allegory always insists the reader to make thematic connections' (Quilligan, *The allegory of female authority: Christine de Pisan's Cité des Dames*. 1991: 130, and Hamilton 2002: 15). The commentaries function to elaborate or specify the source domain and its elements make it possible for the reader to map one story onto another. Without any commentary the reader should leave out of consideration every possible mapping between the texts or the realized interfaces of the conceptual spaces. Naming his hero Kishon has already projected a biblical story upon his own short story about an Israeli lorry-driver; therefore the act of naming functions as a commentary. The biblical Job is in the source domain, Kunstetter is in the target domain, the generic space contains the motifs of innocence and suffering, and conceptual integration builds the generic structure. Of course, it is just one of the possible interpretations, but in this case we must consider how the 'prototypical interpretation' appears in the text. At first, we must reveal how thematic sequences make a cognitive network building the entire short story.

As for Quilligan's notion of sequence as it relates to interpreting allegory, the original Job's story offers some insight into the matter. This sequence can be listed as follows:

1. Job lives with his family in an honourable wealth, in happiness; as he is a perfect and upright man, who fears God.
2. God and Satan bet whether Job will remain faithful, if God takes back everything which is important and dear for Job.
3. Job suffers all kinds of calamities, but he does not curse his Creator.
4. For his constancy, God rewards Job, Satan loses the bet.

The possible commentaries should tell us of

1. People who live in wealth and happiness, respect Law and fear God.
2. Good and Evil betting on whether upright and perfect people will keep their righteousness and perfection losing everything.
3. People who suffer various kinds of tragedies, but they remain upright and faithful in spite of troubles and calamities, and they keep their faith in Providence.
4. People who will be compensated with wealth and happiness.

The four narrative strands listed above are not fully congruent although they offer enough data to see how the first story relates to the commentary. Despite the discovered partial incongruence we may notice many interfaces easily between the stories. That relation is forged by a conceptual integration as Figure 4 suggests:

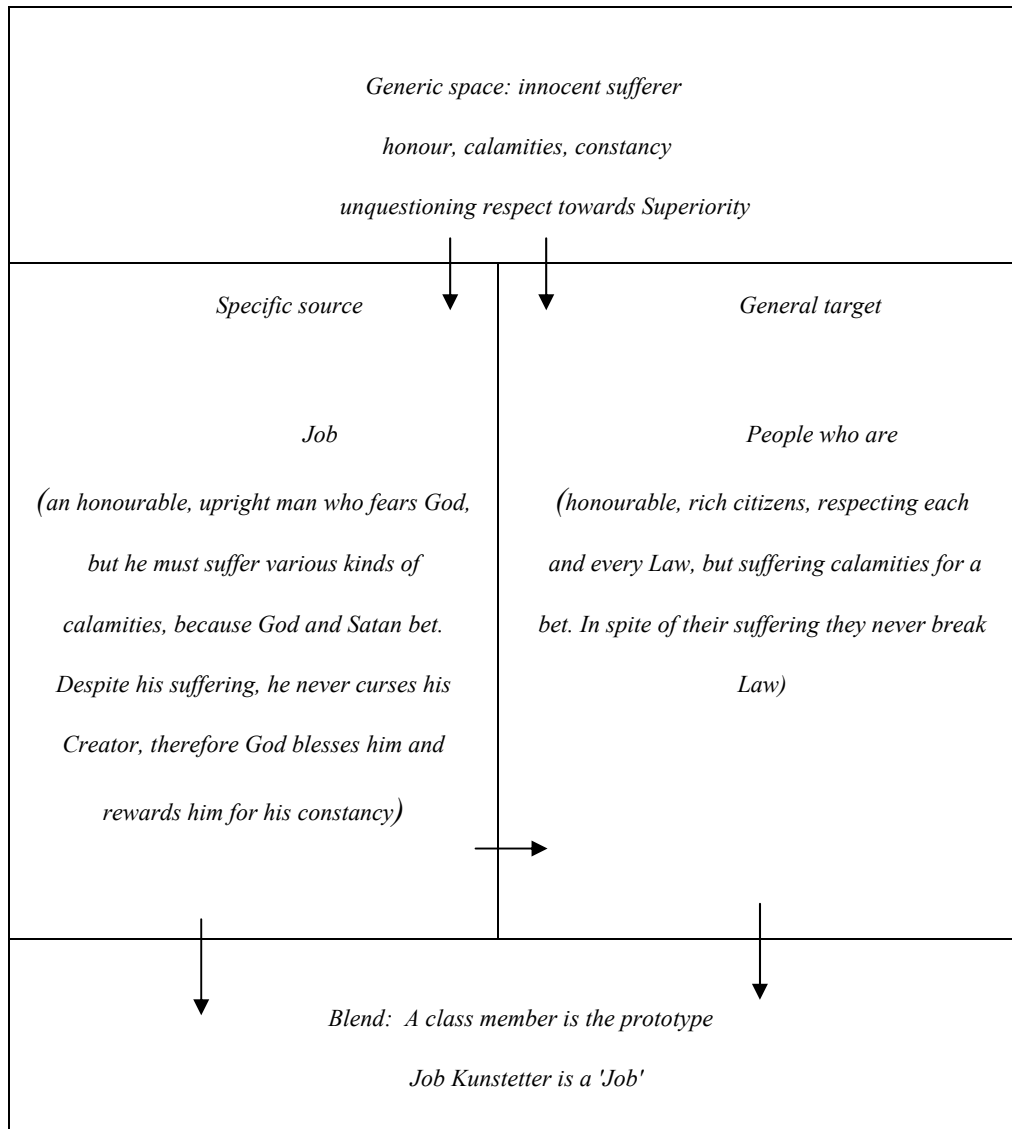


Figure 4.

By the act of naming Kishon tells us that the biblical Job's counterpart is the Israeli lorry-driver Job Kunstetter, therefore the general commentary applies to Kunstetter specifically. Information from the generic space of the innocent sufferer includes honour, constancy, and various sorts of calamities. This generic background informs us about the construction of both stories, and it is also essential for conceptualising the allegory here. Indeed, we can consider Job Kunstetter as a member of the innocent sufferer category within which the biblical Job would be a prototype. The allegory demands conceptually integrating Kunstetter into the general category of the innocent sufferer, and specifically situating him beside Job, the prototype of this category.

Besides the naming, the language of the story also serves the purpose of commentary. This language represents a brilliant style-parody of the Károli Bible. The biblical vocabulary, phrases and idioms, the archaising orthography, the particular use of adverbs together bring the biblical source-text to mind and suggest the allegorical interpretation to the reader. The partial conceptual integrations involved help the reader learn a lesson from the modernized tale: it is not worth observing laws and regales made by Authority, since it is only God who

can help the innocent vilified citizen. The perfect and upright man reaps his deserved punishment.

Key words

Allegory: rhetorical figure having a double meaning, and based on a sequence of metaphors, allegory reveals all of the incomplete connections between analogies of the mental spaces.

Analogy: Analogies are created when at least two things appear to us to be conceptually parallel to one another. In analogy we map partial structure of a source domain onto partial structure of a target domain.

Metaphor: The metaphor is one of the most exact models of human thought; this rhetorical figure states something about a topic term using a vehicle term. The two terms get in interaction with each other, and a connection is formed between them by the realized possible associations. By this interaction a new signification is created, which can be totally different from the significations of the two basic terms.

Parable: Towards the mechanism of the allegory the speaker realizes a mapping, projecting a well-known tale upon a concrete problem. This projection is always followed by commentaries just for suggesting some general statements about the problem in question and for drawing a moral. The operation called 'parable' connects the source story with the target.

References

- Attardo, S. (2002): Cognitive stylistics of humorous texts. In: Semino, E. & Culpeper, J. (eds.): *Cognitive stylistics: Language and Cognition in Text Analysis*. Lancaster University. Amsterdam & Philadelphia: John Benjamins Publishing Company.
- Croft, W. & Cruse, D.A. (2004): *Cognitive Linguistics*. Cambridge: Cambridge University Press.
- Fauconnier, G. (1997): *Mappings in Thought and Language*. Cambridge: Cambridge University Press.
- Fauconnier, G. & Turner, M.(1995): Conceptual integration and formal expression. *Metaphor and Symbol* 10/3.
- Fónagy I. (s. a.): *A költői nyelvről*. Budapest: Corvina.
- Grady, J. & Oakley, T. & Coulson, S. (1997): Blending and Metaphor. In: *Metaphor in Cognitive Linguistics*. Amsterdam & Philadelphia: John Benjamins Publishing Company.
- Hamilton, C. (2002): Conceptual Integration in Christine de Pisan's City of Ladies. In: Semino, E. & Culpeper, J. (eds.): *Cognitive stylistics: Language and Cognition in Text Analysis*. Lancaster University. Amsterdam & Philadelphia: John Benjamins Publishing Company.
- Jahn, M. (1997): Frames, preferences, and the reading of third-person narratives: towards a cognitive narratology. *Poetics Today* 20.
- Kövecses, Z. (1997): Metaphor: Does it constitute or reflect cultural models? In: *Metaphor in Cognitive Linguistics*. Amsterdam & Philadelphia: John Benjamins Publishing Company.

Lakoff, G. & Johnson, M. (1980): *Metaphors We Live By*. Chicago: Chicago University Press.

Palmer, J. (1987): *The Logic of the Absurd*. London: British Film Institute.

Puttenham, G. (1588): *The Arte of English Poesie*. London: The Third Booke of Ornament.

Séra, L. (1980): *A nevetés és humor pszichológiája*. Budapest: Akadémiai Kiadó.

Szabó Z. & Szörényi L. (1997): *Kis magyar retorika*. Budapest: Helikon Kiadó.

Taylor, A.E. (1997): *Platón*. Budapest: Osiris.

Turner, M. (1996): *The Literary Mind*. New York: Oxford University Press.