

The Curious Case of “Translator’s Style”: What can Corpus Stylistics and Cognitive Poetics Tell us about the Mind Style of the Translator?

Radwa M. Kotait

Associate Professor,
Department of English,
Faculty of Al-Asun, Ain
Shams University,
Egypt.

Abstract

If style in general is difficult to nail down, translator’s style is obstinately even more elusive. The phenomenon of “Mind Style” has been researched with a narrow focus on the author, or the characters/narrators of a fictional text and their idiosyncratic, or abnormal, perception of the world. This paper uses “mind style” as a key to investigating a translator’s style, benefiting from a balanced merge between quantitative (Corpus Stylistics) and qualitative (Cognitive Poetics) approaches. It contrasts two translations into English of Naguib Mahfouz’s, 1988 Nobel Laureate, *Awald Haratina (The Children of our Alley)*. The paper quantitatively traces the two translators’ different stylistic choices and consistent patterns, and qualitatively

analyzes dominant schemata and conceptual metaphors, in an attempt to identify the mind style of each translator. If a translator is a reader of the original, then he/she brings to the same text an idiosyncratic mind style based on an individual recreation of the style of the original, which defines the translator’s fingerprint. The paper concludes that each of the two translators displays persistent patterns on the micro-level which accumulatively affect the macro-level style of the text, reconstructing a cognitive state that is individual in its nature to the translator.

Keywords: Mind Style, Translator’s style, Corpus Stylistics, Cognitive Poetics, Schemata, Conceptual Metaphor, Naguib Mahfouz

The Curious Case of “Translator’s Style”: What can Corpus Stylistics and Cognitive Poetics Tell us about the Mind Style of the Translator?

Radwa M. Kotait

Introduction

Translator’s Style

“Authorial style”, or idiosyncrasies of individual writers, is mostly the distinctive way an author uses language, consciously or unconsciously, while maintaining some consistency in his/her writings. It is practised within Stylistics, yet it is not the most prominent area of research. What is even a less developed area of research is a translator’s style, subjectivity, “visibility” (Venuti, 1995), “voice” (Hermans, 1996), “thumbprint” or “fingerprint” (Baker, 2000), which can be described as the stylistic features that can be reasonably attributed to an individual translator, and which are not a reflection of the features of the original text.

The reason that this is an underdeveloped research area is that the traditional view holds that “a translator *cannot* have, indeed *should not* have a style of his or her own, the translator’s task being simply to reproduce as closely as possible the style of the original” (*my emphasis*, Baker, 2000, p.244). This grows out of the assumption that a translator should not do anything but imitate the author’s style, or he/she will be deemed disloyal, unfaithful or a betrayer, and the translation will be deemed an inequivalent, defective and flawed reproduction of the original.

As “thorny” as the issue of “translatorship” is, there have been serious efforts to call this assumption to question, especially in literary translating (Hermans 1996; Baker 2000; Olohan 2004; Munday 2007; Saldanha 2011). Hermans (1996) puts forward that there is always a translator’s “voice” in every translation (p.27). Baker (2000) develops this argument and puts forward that the question

of style in literary translation should be investigated “not in the traditional sense of whether the style of a given author is adequately conveyed in the relevant translation but in terms of whether *individual* literary translators can be shown to use *distinctive* styles of their own” (*my emphasis*, p.241). Baker (2000) logically argues that it is “impossible to produce a stretch of language in a totally impersonal way as it is to handle an object without leaving one’s fingerprints on it” (p.244).

But what *is* “style”, in the first place? Style, in general, is very difficult to nail down in established disciplines, such as literary criticism and stylistics, let alone in translation. Leech and Short (1981) focus on “uniqueness” when they define style (p. 10). Crystal (1999) sees style as “any situationally distinctive use of language, and of the choices made by individuals and social groups in their use of language” (p. 323). So, what really defines personal style is “consistent and distinctive patterns of choice” (Saldanha, 2011, p.27). Analogously, a translator’s style is choices made by the translator that are not dictated by either the source, or the target, text, and culture, but rather subconscious choices particular to his/her own writing creating patterns that can be traced. These recurring patterns create the translator’s “thumbprint”.

Style and “Mind Style”

If style, in most approaches to texts in general and literary texts in particular, is a question of conscious, and sometimes unconscious, choices made by the author, then style is a reflection of mind. It is the result of the author’s “cognitive state” (Boase-Beier, 2003, p. 254). This definition of style as a set of choices leads to Roger Fowler’s (1977, 1986) famous notion of

“mind style”. Fowler coined this term to refer to “the distinctive linguistic representation of an individual mental self” (Fowler, 1977, p.103). It is the way in which linguistic patterns in a text can project a particular world-view, a characteristic way of perceiving and making sense of the textual world (Semino, 2002, p.95). Fowler’s discussion of mind style applies concepts from Halliday’s (1971, 1973, 1978) model of Systemic Functional Grammar, especially the Ideational Metafunction, which addresses the ability of language to encode different world views. “It is through this function that the speaker or writer embodies in language his experience of the phenomena of the real world” (Halliday, 1971, p.332). Fowler (1977) explains that “cumulatively, consistent structural options, agreeing in cutting the presented world to one pattern or another, give rise to an impression of a world-view, what I shall call a ‘mind style’” (p.73). It has been attributed to authors, narrators, or characters in literary fictions (Fowler, 1986, p.150).

Boase-Beier (2003) defines it as “the linguistic style characterized by distinctive and striking textual patterns” (p.253). She argues that “[i]f style is the result of choice, and choice is the result of cognitive state, then it can be argued that all style is in a sense mind style” (Boase-Beier, 2003, p. 263). Since Fowler introduced the concept of “mind style”, it has become a central theme to many studies (Fowler 1977, 1986; Leech and Short, 1981; Black, 1993; Bockting, 1994). These studies have been exclusively linguistic in nature, focusing primarily on lexical and grammatical phenomena. They have shown how lexical choices, syntactic patterns and transitivity can be analyzed to decipher a narrator’s, or a character’s, idiosyncratic perception of the world (Dorst, 2018, p. 875).

Mind Style and Cognitive Poetics

Recently, cognitive stylistics, or cognitive poetics as some prefer to call it

(Tsur, 1992; Stockwell, 2002), has played an important role in the development of “mind style”. As its name suggests, it involves cognition and poetics, where cognition is to do with the mental processes involved in reading, and poetics concerns the craft of literature (Stockwell, 2002, p. 1). Stockwell (2002) explains that “cognitive poetics offers a means of discussing interpretation whether it is an authorly version of the world or a readerly account, and how those interpretations are made manifest in textuality” (p.5). It allows a researcher to set aside “impressionistic” readings and “conduct a precise and systematic analysis of what happens when a reader reads a literary text” (Stockwell, 2002, p. 5). It offers “a raised awareness of *certain patterns* that might have been subconscious or not even noticed at all” (*my emphasis*, p.6).

Linguistic patterns projecting a mind style have come to be viewed in light of cognitive theories, arriving at interesting conclusions about the minds of characters or narrators in fictional world. Semino (2002, 2005, 2006, 2007, 2014) has researched mind style drawing upon cognitive linguistic theories, such as conceptual metaphor and schema theory. Nuttall (2013, 2018, 2019) analyzes mind style using cognition as set out in Langacker’s Cognitive Grammar.

Schemata and Mind Style

One of the famous approaches from Cognitive Poetics to studying mind style is Schema Theory. It goes back to as early as Fowler (1986) in his analysis of Benjy’s narrative in Faulkner’s *The Sound and the Fury*. Schema is “the conceptual structure drawn from memory to assist in understanding utterances” (Stockwell, 2002, p. 77). Schemata, plural of schema, have been used to “explain bundles of information and features at every level of linguistic organisation, from the meanings perceived in individual words to the readings of entire texts” (p.78). A schema is

used in explaining the nature of a narrative by showing that an inference can be made to link events and to provide extra information and interpretation of what is stated (Emmott, Alexander, & Marsalek, 2014, p.270). Schema theory involves studying mind style which involves examining the thoughts of characters that perceive the world.

Tracing the dominating schemata in a literary text is key to demonstrate the possibility of a cline, as explained by Leech and Short (1981), “from mind styles which can easily strike a reader as natural and uncontrived ..., to those which clearly impose an unorthodox conception of the fictional world” (pp.188-9). Repetition of a certain schema, as well as the conspicuous absence of one, can lead to inferences about a dominant mind style, whether of the author, the character/narrator, or the reader/translator. This mind style, or cognitive state, is embodied by stylistic repetitions and cognitive effects of patterns that draw attention to particular schemata in the literary text. (For examples of applications of mind style in relation to schema, see McIntyre, 2005; Semino, 2006; McIntyre and Archer, 2010).

Conceptual Metaphor and Mind Style

Mind style has also been studied through the lens of the famous cognitive theory of Conceptual Metaphor (Lakoff, 1993; Lakoff & Johnson, 1980; Lakoff & Turner, 1989). These studies have displayed how systematic patterns of conceptual metaphor can be used to create mind styles. According to Kövecses (2003), speakers of the same language may use metaphors differently due to differences in personal interests and autobiographical experiences. Similarly in the world of fiction, “idiosyncratic patterns” of conceptual metaphors can be used “to convey a sense of the individual world view and cognitive habits” of a particular character/narrator (Semino, 2007, pp.7-8).

“At an individual level, the systematic use of a particular metaphor (or metaphors) reflects an idiosyncratic cognitive habit, a personal way of making sense of and talking about the world: in other words, a particular mind style” (Semino and Swindlehurst, 1996, p. 147). (For further instances, see Black, 1993; Semino and Swindlehurst, 1996; Semino, 2002).

In the realm of translation studies, only Boase-Beier (2003) and Dorst (2019) have ventured to study mind style in translation. Boase-Beier (2003) in her groundbreaking “Translated Mind Style” focuses on poetry and how two translators of the same poem, through their different stylistic choices and consistent stylistic patterns, especially through conceptual metaphor, have recreated different cognitive states resulting into two different dominating mind styles. Dorst (2019), on the other hand, has built on Semino and Swindlehurst’s (1996) study of metaphorical mind style in Kesey’s *One Flew over the Cuckoo’s Nest*. She studies to what extent the translator’s microstructure decisions in dealing with the dominating conceptual metaphors of MACHINERY and ICE, have led to macrolevel decisions that affect the stylistic coherence of the whole translation into Dutch.

Mind Style and Corpus Stylistics

Most studies of mind style, until recently, have been qualitative in nature, whether these studies are from a cognitive perspective or otherwise. However, the introduction of corpora of several million words that can be scrutinized by corpus linguistic tools in the search for linguistic patterns has come to constitute a paradigm shift for stylistics in general, and the study of cognitive poetics in particular. Corpus Stylistics, as it has come to be known, has remained on the periphery of stylistic studies until recently when it has fast become a recognizable field within stylistics. It is not merely the analysis of literary texts using corpus linguistic

techniques. It is “the application of theories, models and frameworks from Stylistics in corpus analysis” (McIntyre, 2015, p. 60). In the past two decades, there has been a growing body of literature in the field of Corpus Stylistics (see Semino and Short, 2004; Fischer-Starcke, 2010; McIntyre 2010, 2012; Mahlberg 2012; Mahlberg et al. 2016; McIntyre & Walker, 2019).

Cognitive poetics is another dominant area of Stylistics at the moment. Yet, for lots of reasons, cognitivists and corpus stylisticians have regarded each other with suspicion or derision (Sinclair, 1996; Louw, 2011; McIntyre, 2015). However, as McIntyre (2015) insists, “[t]here is, then, a danger in setting corpus stylistics in opposition to cognitive stylistics. The two endeavours are not mutually exclusive” (pp. 62). Stockwell and Mahlberg (2015) support the same argument, that is in bringing together cognitive poetics (primarily qualitative in nature) and corpus linguistics (primarily quantitative in nature), “there are multiple advantageous avenues. Theoretical hypotheses which seem to be justifiable in cognitive poetic terms can be tested, verified, refined or rejected by corpus linguistic evidence.” (p. 131). The same applies to the study of mind style, a phenomenon that is bound to benefit from the balanced merge between quantitative (corpus stylistics) and qualitative (cognitive poetics) approaches.

Quantitative studies of mind style are rather few and far between. McIntyre and Archer (2010) are the first to quantitatively investigate mind style. They justify their approach by highlighting an important element in the definition of mind style; namely, that it is “*cumulatively, consistent structural options*” (*my emphasis*, Fowler, 1977, p. 73). This element of consistency is something that qualitative analysis can easily miss (McIntyre & Archer, 2015, p. 169). They propose not looking at mere numbers of instances of a particular indicator of mind style, but rather at “statistical significance of its occurrence

within a text” (p. 169). (See also Semino, 2007; McIntyre, 2015).

Mind Style and the Translator

Most studies of mind style have focused on the minds of characters/narrators that are seen as odd or abnormal (see Leech and Short, 1981; Black, 1993; Bockting, 1994). Even with the advent of Cognitive Stylistics, leading to advances in the study of a range of fictional phenomena, cognitive studies of mind style still primarily define “mind style” in terms of idiosyncratic characters with odd logical reasoning, such as autism or OCD (See Semino and Swindlehurst, 1996; Semino, 2002, 2006, 2014; Demjén & Semino, 2021). However, mind style, as an outward manifestation of cognitive state, and an attribute of mind that shows the way in which a fictional world is perceived, can offer more than being a tool to study the disturbed and the odd if seen as a point of access to the ever-elusive translator’s style.

In most studies, the focus has been on the state of the mind of the speaker, whether be it the author, the narrator, or a fictional character. However, the state of mind of the *reader* is equally important, for a reader reconstructs that state of the mind from the style of the text. A reader brings his/her own peculiar influencing factor. An author creates, not an accurate picture of the real world, but rather his/her attitude to that picture, and a reader recreates the author’s attitude and state of mind, and reconstructs the cognitive state as perceived by him or her. This is why “different readers construct different mental pictures of the text ...because of their different backgrounds” (Boase-Beier, 2006, p.81-82). “[F]acts are interpreted differently to fit the interpreter’s world view” (Boase-Beier, 2003, p. 260).

Now, if this view of mind style is taken and projected to the translator as the *reader* of the original before he/she becomes the writer of the translation, it is only logical that different translator will bring to the same text different mind styles

based on different stylistics choices which are considered evidence of different reconstructed readings of the style of the original (Boase-Beier, 2003, p. 255). Boase-Beier (2003, 2006) argues that the translator, just like the reader, in fact “reconstructs an assumed intention” for which there is “a reasonable amount of evidence” in a text (Boase-Beier, 2003, p. 256). Although in “Translated Mind Style” she focuses on translating poetry, her comments actually apply to translating mind style in any literary text. She states that what is important for the translator is to “reconstruct the cognitive state embodied” in a literary text, and that “this reconstruction will to some extent be different for every translator, as it will for every reader” (Boase-Beier, 2003, p. 257). A translation is “always a coauthored text, rather than merely a reproduction of the original” (Boase-Beier, 2003, p. 263). A translator attempts to recreate the style of the original in the translation hoping to at least “involve the readers of the translation in an equivalent (in the sense of equally interesting and useful) set of cognitive processes” (Boase-Beier, 2003, p. 264). Therefore, each translation of the same literary work will be different in its own way; it is an “an approach in which the style of the text both conveys and creates a cognitive state” (Boase-Beier, 2006, p.77).

Holding on to this view of a translator’s “mind style”, it is safe to assume that a comparison of two translations of the same text can reveal an embodiment of two different mind styles, or two different reconstructions of the cognitive state that a translator takes over. Style is the result of choice, “and thus, ultimately, if not explicitly, of a cognitive state driving the choice” (Boase-Beier, 2006, p. 79). Studying different mind styles of two translators, revealed in their different stylistic choices, can be a means to tracing the ever-elusive, difficult-to-pin-down translator style. If mind style is “a consistent stylistic pattern in the text as

evidence of a peculiar cognitive state” (Boase-Beier, 2003, p. 262-63), using corpus stylistics to trace these patterns and cognitive poetics to make sense of these patterns is a valid means to trace translator’s style.

Methodology of the Study

This paper investigates the distinctive style of two translators, by adopting a comparable approach to their translations of the same literary text. It explores the dominant mind style in each translation by tracing consistent linguistic choices creating discursive patterns. Since Stylistics is essentially comparative in nature, as Halliday (1971) maintains, the paper compares and contrasts two translations into English of Naguib Mahfouz’s (1959) *‘Awlad Haraitna*, [literally, “The Children of our Alley”], with the aim of identifying consistent patterns of lexical choices, lexico-semantic features, and dominating conceptualizations (in the form of semantic domains and conceptual metaphors) for each translator, all of which contribute to the building-up of a certain, distinctive mind style. The study uses a combination of qualitative and quantitative methods where Corpus Stylistics meets Cognitive Poetics in an attempt to harness the powerful tools of corpus-based analysis to identify patterns that account for the distinctive world view of each translator.

From Keywords to Mind Style

If mind style is embodied by stylistic repetitions and cognitive effects of patterns that draw attention to particular schemata in the literary text, then searching for keywords, content keywords only and not function (grammatical) words, are indicators of mind style, as they usually reflect major themes in a text. As Mastropiero (2018) argues, they are a good starting point to relate lexis to theme. They stand out as unique to the corpus of analysis in comparison to a Reference Corpus.

In order to see patterns that create a particular schema, classifying keywords into categories is essential. Mahlberg and McIntyre (2011) introduce a model of keyword classification in their corpus stylistic analysis. The same model has been adopted with slight modifications in Mastropeirro's (2018) corpus study. The model divides keywords into two main categories: fictional world signals and thematic signals. The former includes characters and settings/props (concrete building-blocks of the fictional environment), and the latter includes the less concrete, more ambiguous, metaphoric or evaluative keywords that are open to interpretation, and thus are more reader-centered. This makes them key to inferring the mind style of the translator.

As Mahlberg and McIntyre (2011) explain, "we need to take into account the *local contexts* of the keyword in the text, as well as the *schematic knowledge* it might trigger on the part of the reader and, crucially, what the *cumulative effect* of this might be within the whole text as a unit of meaning" (*my emphasis*, p.210). Hence comes the importance of using a concordance that shows the local contexts of the keyword of choice. From these patterns, the researcher arrives at the dominant schemata and conceptual metaphors individually recreated by each translator, which by turn, lead to the dominant mind style.

Corpus of the Study

The corpus of the study is two translations into English of a novel, *'Awwlad Haratina* (1959), written by Naguib Mahfouz, the Egyptian novelist Nobel Laureate for Literature of 1988, and the author of over 50 novels, more than 350 short stories, and five plays over a career of 70 years. The novel has been, and still is, his most controversial work. On the surface, the novel is a saga of five successive heroes who struggle to restore the rights of the people to a trust fund set up

by their ancestor and usurped by tyrants. On a deeper level, the novel is an allegory whose heroes relive the lives of Adam and Eve (Adham and Umaima) and their children, Cain and Abel (Qadri and Humam) (section 1), Moses (Gebel) (section 2), Jesus (Rifaa) (section 3), and Muhammed (Qassim) (section 4) in a modern context in a Cairo alley. The hero of the fifth and last section, Arafa, is a new prophet and a scientist, who uses his magic/science to produce weapons to defeat tyranny and establish social justice.

'Awwlad Haratina has been translated twice; once in 1981 by Philip Stewart under the title of *Children of Gebelawi* (out of print), and another time by Peter Theroux in 1996 titled *Children of the Alley*. In his translator's note, Stewart (1981) explains how the novel is a history of mankind on a spiritual revolution; it is "an allegory of the interior life of a man, with the various characters representing different facets of his personality,... as well as his internal conflicts. It ends with the search for the truth and hope hidden in a garbage heap — symbolizing the spiritual quest for the eternal amid the vanities of worldly existence" (p. xvi). On the other hand, Theroux (2001) says that the "novel appears to me to be a work which first and foremost mirrors the stories of the Torah, Gospels, and Koran and retells them in modern literary form" (p. 671). These notes from the two translators, if anything, reflect a difference in their respective interpretations of the controversial novel.

The researcher creates a Reference Corpus (RC), crucial to the identification of key words that are specific to *The Children of the Alley* that set it apart from Mahfouz's other works. The RC comprises 10 of Mahfouz's novels translated into English by different translators (For details, see Table (1)). The RC aims to represent the translational English fictional written language that is particular to Mahfouz's writings.

Table (1) – *Texts comprising the Reference Corpus (RC)*

NO.	TEXT	TRANSLATOR	PUBLISHER	YEAR OF PUBLICATION OF TRANSLATION
1	<i>Miramar</i>	Fatma Moussa	Doubleday	1978
2	<i>The Thief and the Dog</i>	Trevor Le Gassick, & M.M. Badawi	American University in Cairo Press	1984
3	<i>Autumn Quail</i>	Roger Allen	American University in Cairo Press	1985
4	<i>Palace Walk (Cairo Trilogy: Volume 1)</i>	William Hutchins, & Olive Kenny	Doubleday	1990
5	<i>Palace of Desire (Cairo Trilogy: Volume 2)</i>	William Hutchins, & Lorne Kenny	Doubleday	1991
6	<i>Sugar Street (Cairo Trilogy: Volume 3)</i>	William Hutchins, Olive Kenny, & Angele Botros Samaan	Doubleday	1992
7	<i>Midaq Alley</i>	Trevor Le Gassick	Anchor	1992
8	<i>Adrift on the Nile</i>	Frances Liardet	Doubleday	1993
9	<i>The Harafish</i>	Catherine Cobham	Doubleday	1994
10	<i>The Seventh Heaven</i>	Raymond Stock	Knopf	2005

There is no internal balance between the RC texts, as each translated novel has its different length, and all the translations have been compiled in a single file containing all the works together. The resulting file counts 880,966 tokens. As for the main two corpora of analysis, Stewart's Corpus (SC) counts 26,657 tokens, whereas Theroux's corpus (TC) counts 26,569 tokens. For the sake of an in-depth analysis of the dominant conceptualizations of each main character, both SC and TC have been internally divided into 6 sub-corpora, using separate text files for each of the 6 main sections of the novel.

All three corpora, SC, TC and RC, have been manually cleaned to delete what does not constitute fictional language. All texts have been converted to .txt format. Some texts required the aid of an optical character recognition (OCR) software (ABBYY FineReader PDF). These texts had to be checked with the aid of MS spelling checker and then manually revised to eliminate typos and misspellings. The corpus toolkit of choice is *LancsBox 6.0*, a new-generation software package developed at Lancaster University. It automatically annotates, analyzes and visualizes data for part-of-speech, as well as allows search for keywords, collocations

and N-grams using a wide variety of statistical methods.

Objectives & Research Questions

The study has three main objectives. First is to identify distinctive and striking textual patterns and lexical choices for each translator, using Key Word analysis together with a concordance of these keywords, aiming to identify a connection between these keywords and the key schemata and systematic patterns of conceptual metaphor for each of the two translators. Second is to qualitatively analyze these systematic patterns for each translator individually to determine the effect of these choices on the transfer of the translator's distinctive mind style. Third is to compare and contrast the results for each translator to show how decisions and choices on the micro-level affect the macro-level of the text, reconstructing a cognitive state that a translator takes over and conveys to the reader as a different mental picture of the original text.

In order to achieve these objectives, the study attempts to answer the following research questions:

- 1- What are the main schemata and conceptual metaphors that can be

- extracted from the analysis of the top 100 content keywords used by Philip Stewart in his *Children of Gebelaawi*?
- 2- What are the main schemata and conceptual metaphors that can be extracted from the analysis of the same keyword(s) extracted from Stewart’s translation?

- 3- What is the dominant mind style of each translator as conveyed by their micro-level choices and decisions?

Analysis and Discussion

Keywords in Philip Stewart’s *Children of Gebelaawi*

Table (2) – Keywords (SC vs RC); content words only

N	Keyword	N	Keyword	N	Keyword	N	Keyword	N	Keyword
1	Qassim	21	Hassan	41	cudgel	61	Kareem	81	rock
2	Gebel	22	trust	42	Hudaa	62	gatekeeper	82	shepherd
3	Adham	23	Thudclub	43	Yahiaa	63	Radwaan	83	killed
4	Rifaa	24	Zakaria	44	ancestor	64	Muqattam	84	snakes
5	Arafa	25	Umayma	45	Qamar	65	spoke	85	Arafa’s
6	alley	26	Awatif	46	jellaba	66	Effendi	86	Melonhead
7	trustee	27	Hamdaan	47	Qassim’s	67	Pilgrim	87	magic
8	Gebelaawi	28	Jebel	48	Sakeena	68	stood	88	Grim
9	strongman	29	hut	49	shouted	69	rebec	89	garden
10	Idrees	30	people	50	Guzzler	70	barrow	90	Sheep
11	strongmen	31	said	51	Abda	71	rats	91	Idrees’s
12	sector	32	house	52	Balqeeti	72	Jawaad	92	Ihsaan
13	Hanash	33	Omnibus	53	Urchins	73	tenement-house	93	clauses
14	Shaafiy	34	Dungbeetle	54	Harpstrings	74	Men	94	hookah
15	Gebel’s	35	trustee’s	55	Uwayss	75	nobody	95	Hind’s
16	Qadri	36	anybody	56	Fisticuff	76	Jasmine	96	Saadallah
17	desert	37	went	57	cudgels	77	founder	97	Triptoe
18	Saadiq	38	Rifaa’s	58	Bruiser	78	Bullrush	98	sectors
19	Digger	39	Bayoomi	59	Great	79	Gebelaawi’s	99	came
20	Humaam	40	bard	60	Qidra	80	hashish	100	darkness

Table (2) shows content keywords generated from comparing SC to the RC using Log-Likelihood function, and Table (3) shows the subcategorization of these content keywords into fictional world signals and thematic signals. It is clear that the *Characters* and the *Settings & Props* categories are indeed the building-blocks of the fictional world, giving an idea of the main characters and places.

At a frequency of 111 occurrences, *darkness* stands out as a key thematic signal in SC. It is more reader-based than text-based as it works on multiple levels and requires more interpretation efforts. It can refer to the concrete as well as the metaphorical, and thus, plays a fundamental role as a trigger of the thematic concerns in the novel, which are re-interpreted and recreated by Stewart.

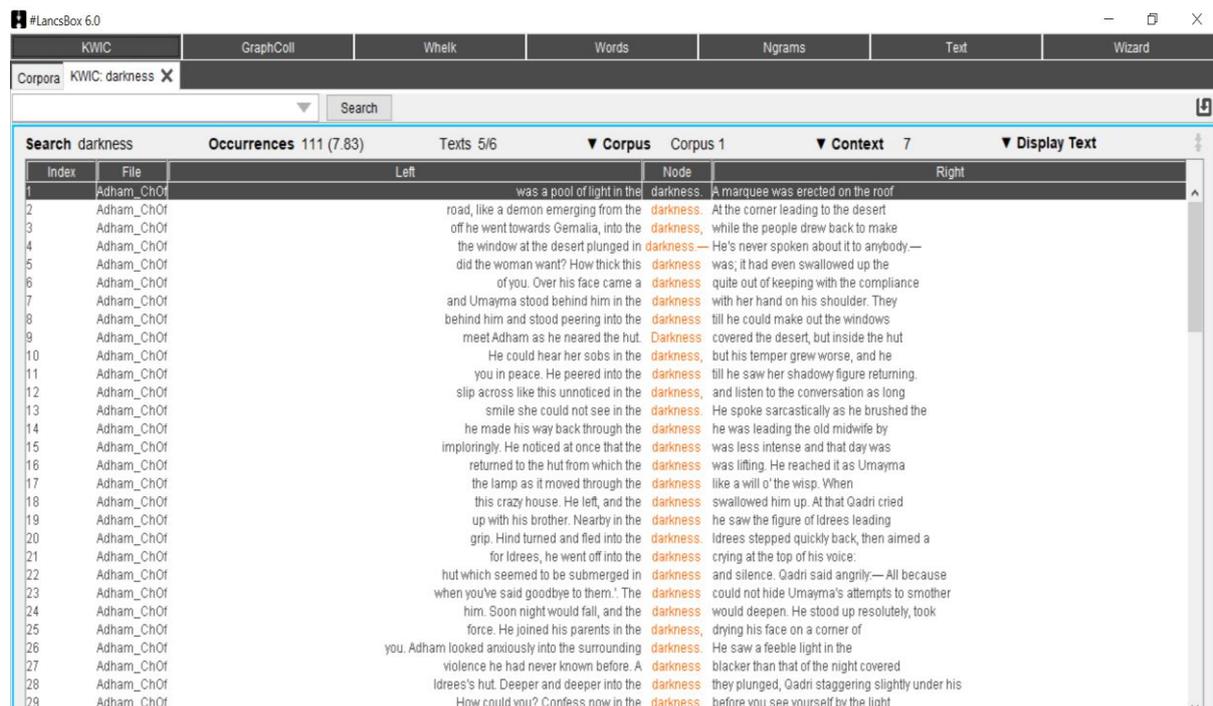
Table (3) - Keyword Categories for Stewart's Children of Gebelaawi

CATEGORY	KEYWORDS
FICTIONAL WORLD SIGNALS	
CHARACTERS	
<i>PROPER NAMES</i>	Qassim, Gebel, Adham, Rifaa, Arafa, Gebelaawi, Idrees, Hanash, Shaafiy, Qadri, Saadiq, Hummam, Hassan, Zakaria, Umayma, Awatif, Hamdan, Bayoomi, Hudaa, Yahiaa, Qamar, Sakeena, Abda, Balqeeti, Uways, Qidra, Kareem, Radwaan, Jawaad, Jasmine, Ihsaan, Hind
<i>NICKNAMES</i>	Digger, Thudclub, Omnibus, Dungbeetle, Guzzler, Harpstrings, Bruiser, Grim Pilgrim, Bullrush, Melonhead, Triptoe
<i>NON-PROPER NAMES</i>	trustee, strongman (strongmen), bard, urchins, ancestor, gatekeeper, founder, shepherd
SETTING & PROPS	
<i>SETTING</i>	alley, sector(s), desert, Jebel Muqattam, hut, house, tenement-house, rock, garden
<i>PROPS</i>	Trust, cudgel(s), rebec, barrow, hashish, jellaba, rats, snakes, magic, sheep
THEMATIC SIGNALS	darkness
UNCLASSIFIED	clauses, said, went, shouted, spoke, stood, men, nobody, killed, came

Darkness can have a concrete meaning of absence of light, in reference to nighttime. However, it can also be interpreted in several ways; it can be connected to the alley and the darkness residing within, or to the characters who are

fighting darkness in their own ways. *Darkness* can be moral darkness as in evil, or it can be death, or ignorance, or even the unknown. It is connected to a long list of themes that are overt as well as covert in the novel.

Figure (1) – Darkness in KWIC in LancsBox



Darkness in Stewart's Alley

Darkness appears in all of the sections of Stewart's translation, except for the prologue. It occurs 32 times in the Adham's section (11.67%). *Darkness* is associated with *Idrees*, who symbolizes Satan, in the first part of this section, whereas *light* accompanies *Adham* and his wife *Umayma*. For instance, their house was "a pool of light in the darkness" whereas "Suddenly, *Idrees* appeared ... like a demon emerging from the darkness". This association changes when *Umayma* starts to nag *Adham* about entering the Private Chamber despite *Gebelaawi's* strict orders not to come near it. "What did the woman want? How thick this darkness was" and "Darkness covered the desert, but inside the hut, a candle flickered like a dying breath". This marks the turning point, where *darkness* becomes associated with *Adham* and his family, upon *Adham's* entering the Private Chamber.

Adham complains to *Idrees* that he "was thrown out because of you, though I was the light of the house". In their hut in the desert, "he could hear [*Umayma's*] sobs in the darkness"; and "he peered into the darkness till he saw her shadowy figure returning". *Idrees* slips unnoticed in the darkness when he wants to overhear *Adham's* conversations; *Adham* complains to himself that "whenever I am by myself in the dark, that devil goes and lights his fire and gets rowdy and spoils my solitude"; "soon night would fall and darkness would deepen" when *Qadri* (or *Cain*) was digging his brother's grave after killing him; *Qadri* "joined his parents in the darkness" after killing his brother; "*Adham* looked anxiously into the surrounding darkness" versus seeing "a feeble light in the window of *Idrees's* hut"; realizing that *Qadri* killed his brother, a "darkness blacker than that of the night covered [*Adham's*] eyes"; "Deeper and deeper into the darkness they plunged" father and son; "The darkness around them was thick, while on the horizon glimmered the lights of the

unsleeping town". *Adham* sums it up when he cries "We are the children of darkness; day will never dawn for us. I used to think *evil* lived in *Idrees's* hut, but here it is in our own flesh and blood".

Darkness in this section is associated with the theme of good versus evil. While it is the general belief that *Satan*, or *Idrees*, is the evil one associated with *darkness*, this mental image shifts after *Adam's*, or *Adham's*, downfall. Stewart makes it clear that *darkness* has become an integral part of *Adham's* life and that of his family, versus *Idrees's* hut that appears in more than one instance associated with light. A *CONTAINER* conceptual metaphor also dominates most of Stewart's depictions of *darkness* in this section. For instance, "*emerging* from the darkness, *plunged* into darkness, *peering* into the darkness, *slipping* unnoticed in the darkness, *swallowed up* in darkness, *fled into* darkness, *submerged* in darkness, darkness would *deepen*, the *surrounding* darkness, *deeper* and *deeper* into the darkness" all depict *DARKNESS AS A DEEP HOLE*, or a bottomless abyss from which there is no escape, and this mental image helps draw a mental image of *Adham's* dilemma as perceived by Stewart.

In *Gebel's* story, *darkness* occurs 16 times. Here, Stewart associates *darkness* with oppression and despair. This section opens with the statement "Darkness *enfolded* the Alley. Even the stars were hidden behind autumn clouds". It accompanies the description of *Thudclub*, the belligerent strongman, as in "*Thudclub* appeared, ... as suddenly as if darkness has been *torn* open to reveal him"; in the ensuing fight, the lamp smashed "*plunging* the café into darkness"; and in *Thudclub's* hashish den, "darkness was all around". Stewart also depicts *Gebel's* despair in face of oppression in association with *darkness*. *Gebel* in a soliloquy in the desert, addressing an unresponsive *Gebelaawi*, weighed down by the responsibility of his people and their suffering, says "It is plain

that the longer you are silent, the *deeper* the darkness". Gebel, after killing Qidra in defense of Digger, "walked through the *pitch darkness* towards Derrasa". He "suffered the terrors that *bred* in the darkness of the unfamiliar house" of Balqeeti's where he takes refuge during his escape. Returning to the alley with his wife, later on, "Gebelaawi Alley was *plunged* in darkness". Taking his orders from Gebelaawi to help his oppressed people, his "*enthusiasm* seemed to light up the darkness". Upon freeing his people from oppression, "festive lights shown out [from his people's houses] while the rest of the alley *sunk* in its usual darkness". It is clear from the pattern Stewart builds up that *darkness* in Gebel's story is a clear depiction of despair in the face of oppression.

The *CONTAINER* conceptual metaphor of *DARKNESS AS A DEEP HOLE* is maintained here as well, as in "the *deeper* the darkness", "darkness was all around", "the *pitch darkness*", "*plunged* in darkness", and "*sunk* in its usual darkness". There is also another conceptual metaphor of *DARKNESS* where it is conceptualized as a *VEIL*, clear in "darkness *enfolded* the Alley, darkness has been *torn* open to reveal him, let a *curtain* of darkness hang over the past". So, darkness here is conceptualized as an endless stretch as well as a bottomless hole in the ground; both mental images help sustain Stewart's mind style.

In Rifaa's section, *darkness* again persists at a frequency of 19 occurrences. Like Gebel's section, it opens with *darkness* again; and this time, "Darkness had *settled* in every corner as if it would never leave". In Rifaa's story, symbolizing the sufferance of Jesus, *darkness* is tangible; it materializes as if evil has taken a physical form. It "*settled* in every corner"; it is "so *thick* they could almost *feel* it"; Rifaa "walked *through* the darkness"; and Jasmine, his wife and Bayoomi's, the thug, mistress, "seemed *part* of the darkness";

Rifaa escaping from Bayoomi's people felt that "darkness was *gathering*". When Rifaa was caught by Bayoomi's people, he was "*overwhelmed* by the darkness and the *hopelessness* and the evil.... It seemed to him that this darkness would always *cling* to the world... in no time, he was *reclaimed* by the darkness and *hopelessness* and the evil that threatened". When Rifaa's four loyal friends carried his corpse to bury him, "the darkness began to *thin* over the jebel, revealing clouds". Stewart personifies *darkness* when he uses words like "settles", "gathers", "overwhelms", "reclaims" and "clings", making it an enemy to be reckoned with. He, alternately, gives it the characteristics of a matter that is so "thick" that one can "feel" it, and which evil people are "part" of and can "melt" within.

Qassim's section has 22 occurrences of *darkness*. Some of these occurrences are directly connected to mention of the *alley* as in "he looked with affection at the Alley in the *gathering darkness*; she saw that complete darkness covered the sleeping alley; since Idrees laughed his cruel laugh, you've been inheriting wickedness and *plunging* the Alley into a sea of darkness; the world seemed reduced to a sparkling sky above an *earth* plunged in darkness". The other occurrences are related to dangerous or sad events in Qassim's life, such as "the silence and *darkness* deepened" when Qassim and his friends were discussing the drunk comment of one of them that almost gave them away; "darkness was *falling* slowly" when Qamar, his wife, was at death's door. The episode of his running away under the cover of night from the murderers sent by the strongman to kill him is also abundant with *darkness*; "their features were distinct in the *gathering darkness*", "there they were, creeping about in the darkness like vermin", and "only the companions of death remained in the darkness". Stewart maintains the same two conceptual metaphors; *DARKNESS AS A DEEP HOLE* and *DARKNESS AS VEIL* in this section as

well with collocations such as “*plunged in darkness*, the *darkness deepened*, in the *pitch darkness*” for the former and “*darkness covered* the sleeping Alley, *wrapped in darkness* and desolation” for the latter.

Arafa’s section also shows 22 occurrences of *darkness*. In this section, darkness co-occurs with mention of the *alley* as a symbol of the world at large; “all the eye sees is an *alley* sunk in *darkness* and bards singing of dreams”, “it is not impossible [that]... the dreams of the rebec will come true again and *darkness* will be lifted from our *world*”, “Nothing could be seen of *it*, but a dreadful *darkness*”, “he glanced at the *alley* wrapped in *darkness*”, and “There was nothing but *darkness* and beyond *darkness*, death”, after Arafa’s death.

Again, Stewart maintains the *DARKNESS AS A DEEP HOLE* metaphor in this section; “an *alley* sunk in *darkness*”, “*plunged in darkness* again”, and “in *pitch darkness*”. He also refers to *DARKNESS AS A VEIL* in “the *darkness* will be *lifted* from our world” and “the *alley* wrapped in

darkness”. Twice was *darkness* mentioned with *silence*; “all was *darkness* and *silence*” and “[they] stole away through the *darkness* and *silence*” in a clear reference to the message that silence in the face of oppression is the reason behind the “looming” darkness.

Keywords in Peter Theroux’s *Children of the Alley*

Theroux’s translation, more or less, shows similar keywords in terms of Characters, and Setting and props. What might be conspicuous is the absence of *darkness*, a key thematic signal in Stewart’s translation, from the first 100 most frequent keywords in Theroux’s. In fact, going through the list, *darkness* comes at 256 at an occurrence of 78 times (versus 11 at Stewart’s), with *blackness* in a slightly more advanced position at 252 at an occurrence of 11 times (see Figure 2). However, a search for *dark* as a noun in Theroux’s translation shows that it makes up for the difference in frequency; put together, *darkness* (78 occurrences) and *dark* (as a noun) (37 occurrences) make 115 occurrences.

Figure (2) – 251-290 Most Frequent Keywords in Theroux’s *Children of the Alley*

251/1055	Keywords +	281/1055	Keywords +
251	where	281	basement
252	blackness	282	voices
253	faces	283	triumphed
254	worriedly	284	dens
255	wearily	285	trilling
256	darkness	286	ours
257	property	287	exorcist
258	trash	288	stories
259	afraid	289	thing
260	coffeeshouses	290	dark

In Adham’ section, Theroux uses *darkness* and *dark* interchangeably, with no discernable pattern (see Figure 3).

Figure (3) – *Dark and darkness in Theroux’s Children of the Alley*

Index	File	Left	Node	Right
1	Adham_ChOf		dark	for a watchman and having a robber
2	Adham_ChOf	was like a man calling in the	dark	They followed the heavy, even sound of
3	Adham_ChOf	her hand on his shoulder in the	dark	it was Gabalawi's habit to take a
4	Adham_ChOf	not make out their direction in the	dark	and when you die not one eye
5	Adham_ChOf	from loneliness and old age in the	dark	but it only made him angrier. "God
6	Adham_ChOf	you." He heard her sobbing in the	dark	and brushed the dirt from his clothes."
7	Adham_ChOf	she could not make out in the	dark	As he got there Umaima was letting
8	Adham_ChOf	to the hut, now emerging from the	dark	like an earthbound planet. When it was
9	Adham_ChOf	followed it as it moved in the	dark	he saw the figure of Idris, walking
10	Adham_ChOf	when he came alongside him in the	dark	drying his face with the edge of
11	Adham_ChOf	powerful. He joined his parents in the	dark	before you see yourself in daylight." "I
12	Adham_ChOf	got into you? Confess now, in the	dark	his hopes enclosed by fears, then a
		started in surprise, and peered through the	dark	

Index	File	Left	Node	Right
1	Adham_ChOf		darkness	at the end of the street—at the
2	Adham_ChOf	lamps, Idris loomed like a demon radiating	darkness	His father went to where the brothers
3	Adham_ChOf	him, until he was swallowed by the	darkness	until he made out the row of
4	Adham_ChOf	behind him and stood staring into the	darkness	but he shouted at her again. "You're
5	Adham_ChOf	that she became almost invisible in the	darkness	until he saw her shape coming his
6	Adham_ChOf	back. Forget it." He squinted into the	darkness	was lifting—that dawn was ascending over the
7	Adham_ChOf	his head imploringly, seeing suddenly that the	darkness	"You hate me!" Qadri shouted at Adham.
8	Adham_ChOf	He left and was swallowed by the	darkness	Idris stepped lightly back, then threw a
9	Adham_ChOf	turned and ran, vanishing swiftly in the	darkness	shouting as loudly as he could, "Hindi
10	Adham_ChOf	I left her." Idris fled into the	darkness	and silence. "All because of the nasty,
11	Adham_ChOf	a gesture. The place was shrouded in	darkness	"What's keeping you?" Qadri asked maliciously. "Go,
12	Adham_ChOf	tried to hide her sobs in the	darkness	will reign. He got up decisively and
13	Adham_ChOf	away from him. Night will come and	darkness	and saw a dim light through a
14	Adham_ChOf	anger." Adham looked helplessly into the surrounding	darkness	blacker than the surrounding night shrouded his
15	Adham_ChOf	had not known himself capable, as a	darkness	we will never see daylight! I thought
16	Adham_ChOf	exclaimed Qadri. "We are a family of	darkness	was opaque, though the horizon twinkled with
17	Adham_ChOf	every part of his own body. The	darkness	Adham turned to Qadri, only to find
18	Adham_ChOf	a nice day!" Idris disappeared into the	darkness	"Qadri!" he shouted at the top of
		out to look for him in the	darkness	

The first occurrence of *darkness* in the story of Adham is used as an oxymoron describing *Idris* (or Satan) who “loomed like a demon radiating darkness”, where *radiating* is commonly associated with light and heat. It is an interesting combination that Theroux uses to paint the intensity of *Idris*’s hatred and evil. *Darkness* is associated with *Idris* in this section several times: “*vanished* swiftly in the darkness”, “*fled* into the darkness” and “*disappeared* into the darkness”, and his hut is “*shrouded* in darkness and silence”, as if *darkness* is his cover, his habitat. He makes a habit out of disturbing Adham’s peace of mind, adding darkness to Adham’s already dark existence. “[*Idris*] often *sneaked* over *unnoticed* in the dark and eavesdropped for as long as he pleased”. He is always taunting Adham that he will “suffer from loneliness and old age in the dark, and when you die not one eye will weep!”

Since their expulsion from the “Great House”, *Adham* and *Umaima* are trying to see through the darkness, whether

it is physical related to night, or a metaphorical darkness of desolation and lack of guidance. Adham stood “*staring* into the darkness”, or he “*squinted* into the darkness”, “*peered* through the dark, his hopes enclosed by fears”, “*looked* helplessly into the surrounding darkness”, and “*could not make out* their direction in the dark”. He is “like a man calling in the dark for a watchman and having a robber emerge instead”. When *Adham* and *Qadri* carried *Humam*’s corpse, “darkness was *opaque* though the horizon twinkled with the lights”, for as Adham dejectedly admits “we are a *family* of darkness; we will never see daylight!”. *Darkness* (whether expressed as *darkness* or the *dark*), when used to describe *Idris*, takes up the *CONTAINER* conceptual metaphor, or more specifically, a hideout for *Idris*, the prince of darkness. With *Adham* and *Umaima*, and *Qadri* later on, darkness is associated with not knowing the way, where *SEEING IS UNDERSTANDING*, and *NOT SEEING (IN DARKNESS) IS NOT UNDERSTANDING*. It is as if they are

always trying to see through the darkness, but there are too lost to see through it.

In Gabal's section, Theroux paints the *alley* twice, once as "*shrouded in darkness*, even the stars were invisible" and the other as "*sunk in its usual darkness*", using once a *DARKNESS AS A VEIL* metaphor and another time *DARKNESS AS A DEEP HOLE*. The *VEIL* metaphor is used again in describing Zaqlut's garden where "*darkness swathed the garden*". All the other instances of *darkness* and *dark* refer to nighttime as in "waited in the *darkness*, walking in the *darkness*, smile in the *darkness*", without any of Stewart's less standardized representations of *DARKNESS AS A DEEP HOLE* of despair in the face of oppression.

In Rifaa's section, *darkness* occurs 20 times (versus Stewart's 19 occurrences). While Stewart's *darkness* in Rifaa's world is a tangible entity that is "so *thick* that they could almost *feel* it", and a *PERSON* or an *ENEMY* as it "*gathers, settles, overwhelms, clings and reclaims*", Theroux's *darkness* "*lingers*", "*overcomes*", and "*prevails*" over the earth. Its impression as a powerful enemy is toned down in comparison. *Darkness* is characterized as being extreme as it is "so *intense* as to be *palpable*"; it seems "less *intense*" at times, and at other times, the people of the alley would wonder at "how *intense* the *darkness* was"; however, it loses Stewart's personification. Huts are "*shrouded in darkness*" and "*darkness was lifting over the mountain*" with Rifaa's friends giving him a proper burial in an ostentation of *DARKNESS AS A VEIL* or *A COVER*.

Qassem's *darkness* in TC (19 occurrences versus 22 occurrences in SC) is associated with "falling": for "following the gradual *descent* of *darkness*", "their depression mounted as *darkness fell*", "*darkness was falling slowly*", and "in the steadily *falling darkness*"; they are manifestations of a sub-metaphor of *DARKNESS AS A VEIL* which is clear in

"*darkness that enveloped the slumbering alley*" and "*shrouded in solitude and darkness*". It is clear that *darkness* in this section refers to the inherent darkness of the alley, as in "he passed ... into the *alley*, as the air was filled with *darkness*", "the total *darkness* that enveloped the slumbering *alley*", and "a legacy of crime sinking the *alley* in a sea of *darkness*". Upon Qassem's victory, "There was a *glow* mingled with the *darkness* that heralded the approach of dawn" and "'Our new *alley* has woken up', said Sadeq. They looked up and saw rays of *light* pursuing the remnants of *darkness*". So, Theroux's *alley* in Qassem's section is a dark place both literally and figuratively. It is wrapped in an endless stretch of *darkness*, that represents hopelessness and helplessness in the face of oppression. This changes with Qassem's victory at the end of the section.

Arafa's section displays 13 occurrences of *darkness* and 6 occurrences of *the dark*. Again, *darkness* is part of the inner spirit of the alley; "all the eye can see in an *alley* sunk in *darkness*"; people whisper among themselves that "it is not impossible... for *darkness* to recede from the *world*"; Arafa left "with a glance at the *alley*, immersed in *darkness*"; and with Arafa's death, "there was only *darkness* and nothing beyond the darkness but death". *Darkness* in this section is conceptualized as a *DEEP HOLE* by Theroux, with expressions such as "an *alley* sunk in *darkness*", "*immersed in darkness*", and "the room was sunk in *darkness*". Other references are mostly to nighttime without metaphorical hues. Again, *darkness* is coupled with *silence* in this section; "there was nothing but *darkness* and *silence*", and "moved out through the *silent darkness*", where in the latter example, *silence* became an attribution of *darkness* in an instance of personification.

Stewart's Mind Style versus Theroux's Mind Style

Comparing and contrasting Stewart's and Theroux's mind styles shows that each translator has created his own cognitive state. *Darkness* in Theroux loses its role as a subject. It appears as a subject in 9 instances, versus 15 instances in Stewart. In doing so, Theroux's *darkness* has become the agent of passive constructions, whereas it keeps its active agency in Stewart's translation. This results in a mind style where *darkness* is an animate entity in Stewart's world, but a more standardized and a toned-down inanimate one in Theroux's.

Stewart recreates *darkness* as a main player in his translation, that takes on different key roles in the lives of the five heroes. It is more than just the absence of light; it is evil in the absence of goodness with Adham; it is fear and despair in the absence of hope in the face of oppression with Gebel; it is the evil power of betrayal in the absence of loyalty in Rifaa's alley; it is desolation and inaction in the face of injustice in Qassim's world; and it is a dreamless, hopeless world, where silence in the face of oppression is killing in Arafa's world. *Darkness*, as painted by Stewart's brush, is a bottomless hole from which the people of the alley cannot escape; it is an endless stretch from which there is no breaking loose; it is a tangible evil being that is so thick and overwhelming that it settles in every corner of the alley. He maintains these two main conceptual metaphors, *DARKNESS AS A DEEP HOLE* and *DARKNESS AS A VEIL*, throughout the stories, and in doing so, he has created a cohesive device that re-creates the novel's stylistically coherent mind style. Stewart's cognitive state, or mind style, is embodied through his choices, conscious and unconscious, and stylistic repetitions that create a discernable pattern creating a certain cognitive effect on the reader's mind.

On the other hand, Theroux's *darkness* is used more frequently to depict nighttime in the concrete, regular sense of the word. In Adham's story, it is Idris's cover, and it is also a manifestation of the bewilderment and loss of direction that Adham suffers from as a result of his downfall. This is conveyed through the conceptual metaphor *NOT SEEING IS NOT UNDERSTANDING* maintained in this section. In Gabal's story, *darkness* and *dark* describe the night, except for a couple of instances where *darkness* is once perceived as a *DEEP HOLE* and another as *A VEIL*. In Rifaa's story, Theroux's *darkness* is tangible, intense and thick (versus Stewart's flesh and blood *ENEMY*). In Qassim's story, *darkness* is used to paint the *alley* as a dark place both literally and figuratively, that lightens up with its hero's victory over oppression. In Arafa's story, *darkness* is again a part of the inner spirit of the alley, where Theroux uses the *DEEP HOLE* metaphor.

The analysis of *darkness* in both translations has shown that each translator has his own mind style, embodied through his choices, conscious and unconscious, and stylistic repetitions that create a discernable pattern creating a certain cognitive effect on the reader's mind. Stewart has established a tightly knit fabric throughout the whole novel using *darkness* as a conceptual cohesive device, a lingering presence that looms in every corner of each story. Theroux, on the other hand, mostly keeps it a prisoner of its concrete realm. It is not the active agent it is in Stewart's translation; it does not play the coherent role it does in Stewart's. It is used to depict the inner spirit of the *alley*, but it is not the key role player it is in the lives of Stewart's heroes.

Conclusion

The paper is an attempt to decipher the ever-elusive translator's style using mind style as a key. The analysis proves that there is much to gain from the marriage

of Corpus Stylistics and Cognitive Poetics in research. The study has adopted a comparable approach to the study of translation style. It has used keyword analysis as a means to identifying key schemata and dominant conceptual metaphors in each of the two translations under study, fulfilling the first and second objectives. It has inferred systematic patterns that reflect how the translator has created a mind style from his interpretation

of the source text, and how he has created a certain cognitive effect on the reader's mind through conscious and unconscious persistent lexical and syntactic choices. The third objective has been to compare and contrast the results for each translator to show how micro-level choices accumulatively affect the macro-level of the text, reconstructing a cognitive state that is individual in its nature to both the translator and the reader.

References

- Baker, M. (2000). Towards a methodology for investigating the style of a literary translator. *Targets*, 12, 241-266.
- Black, E. (1993). Metaphor, simile and cognition in Golding's *The Inheritors*. *Language and Literature*, 2, 37 - 48.
- Boase-Beier, J. (2003). Mind Style Translated. *Style*, 37, 253-265.
- Boase-Beier, J. (2006). *Stylistic Approaches to Translation*. Manchester: St Jerome.
- Bockting, I. (1994). Mind style as an interdisciplinary approach to characterisation in Faulkner. *Language and Literature*, 3, 157 - 174.
- Bosseaux, C. (2004) Translating point of view: A corpus-based study. *Language Matters: Studies in the Languages of Africa*, 35(1), 259-274, <https://doi.org/10.1080/10228190408566216>
- Bosseaux, C. (2006). Who's afraid of Virginia's you: A Corpus-based study of the French translations of *The Waves*. *Meta*, 51(3), 599–610. <https://doi.org/10.7202/013565ar>
- Brezina, V., Weill-Tessier, P., & McEnery, A. (2020). #LancsBox v. 5.x. [software]. Available at: <http://corpora.lancs.ac.uk/lancsbox>
- Crystal, D. (1999). *The Penguin Dictionary of Language*. London: Penguin Books.
- Demjén, Z., & Semino, E. (2021). Stylistics: Mind Style in an Autobiographical Account of Schizophrenia. In Brookes, G., Hunt, D. (eds) *Analysing Health Communication*. Palgrave Macmillan, Cham. https://doi.org/10.1007/978-3-030-68184-5_13
- Dorst, A.G. (2018). Translating metaphorical mind style: MACHINERY and ICE metaphors in Ken Kesey's *One Flew over the Cuckoo's Nest*. *Perspectives*, 27, 875 - 889.
- Emmott, C., Alexander, M., and Marszalek, A. (2014). Schema theory in stylistics. In Michael B. (ed). *The Routledge Handbook of Stylistics* (pp. 268-283). New York: Routledge.
- Fauconnier, G. & Turner, M. (2002). The Way We Think: Conceptual Blending and the Mind's Hidden Complexities. *Metaphor and Symbol*. 19, 83-89.
- Fischer-Starcke, B. (2010). *Corpus Linguistics in Literary Analysis: Jane Austen and her Contemporaries*. London: Continuum.
- Fowler, R. (1977) *Linguistics and the Novel*. London: Methuen.
- Fowler, R. (1986) *Linguistic Criticism*. Oxford: Oxford University Press.
- Halliday, M. A. K. (1971). Linguistic function and literary style: an inquiry into the language of William Golding's *The Inheritors*. In Seymour Chatman (ed.) *Literary Style: A Symposium* (pp. 330–68). Oxford: Oxford University Press.
- Halliday, M. A. K. (1973). *Explorations in the Functions of Language*. London: Edward Arnold.
- Halliday, M. A. K. (1978). *Language as Social Semiotic: The social interpretation of language and meaning*. London: Edward Arnold.
- Hermans, T. (1996). The translator's voice in translated narrative. *Target* 8(1), 23–48.

- Jaafar, E. A. (2019). Melvin's Mind Style: A Corpus Stylistic Analysis of *As Good as It Gets*. *International Journal of Language, Literacy and Translation* 2(2), 29-41. <https://doi.org/10.36777/ijollt2019.2.2.025>
- Kövecses, Z. (2000). *Metaphor and Emotion: Language, Culture, and Body in Human Feeling*. Cambridge: Cambridge University Press.
- Lakoff, G. & Johnson, M. (1980). *Metaphors we Live by*. Chicago/London: The University of Chicago Press.
- Lakoff, G. & Johnson, M. (1989). *More than Cool Reason: A field guide to poetic metaphor*. Chicago: University of Chicago Press.
- Lakoff, G. (1993). The contemporary theory of metaphor. In Andrew Ortony (ed.), *Metaphor and Thought* (pp. 202-251). Cambridge: Cambridge University Press.
- Leech, G. N., & Short, M. H. (1981). *Style in Fiction*. London: Longman.
- Louw, W.E. (2011). Philosophical and literary concerns in Corpus Linguistics. In V. Viana, V., S. Zyngier, & G. Barnbrook, *Perspectives on Corpus Linguistics*. Amsterdam: John Benjamins. <https://doi.org/10.1075/scl.48.11lou>
- Mahfouz, N. (1959) 'Awlad Ḥaratina (*Children of our Alley*). <https://www.hindawi.org/books/94868139/>
- Mahlberg, M. (2012). *Corpus stylistics and Dickens's fiction*. New York: Routledge.
- Mahlberg, M. & McIntyre, M. (2011). A case for corpus stylistics: Ian Fleming's *Casino Royale*. *English Text Construction*. 4(2), 204–227. <https://doi.org/10.1075/etc.4.2.03mah>
- Mahlberg, M., Stockwell, P., Joode, J.D., Smith, C., & O'Donnell, M.B. (2016). CLiC Dickens: novel uses of concordances for the integration of corpus stylistics and cognitive poetics. *Corpora*, 11, 433-463.
- Mastropierro, L. (2018). *Corpus stylistics in Heart of Darkness and its Italian Translations*. London: Bloomsbury.
- McIntyre, D. (2005). Logic, Reality and Mind Style in Alan Bennett's *The Lady in the Van*. *Journal of Literary Semantics*, 34(1), 21-40. <https://doi.org/10.1515/jlse.2005.34.1.21>
- McIntyre, D. (2010). The year's work in stylistics 2009. *Language and Literature*. 19(4), 396–411. <https://doi.org/10.1177/0963947010376460>
- McIntyre, D. (2012). Linguistics and literature: stylistics as a tool for the literary critic. *SRC Working Papers*, 1, 1-11. <https://symbiosiscollege.edu.in/assets/pdf/e-learning/tyba/English/ee-cummings-4.pdf>
- McIntyre, D. (2015). Towards an integrated corpus stylistics. *Topics in Linguistics*, 16, 59-68.
- McIntyre, D., & Archer, D. (2010). A corpus-based approach to mind style. *Journal of Literary Semantics*, 39 (2), 167-182. <http://eprints.hud.ac.uk/id/eprint/14645>
- McIntyre, D. & Walker B. (2019). *Corpus Stylistics: Theory and Practice*. Edinburgh: Edinburgh University Press.

- Munday, J. (2007). *Style and Ideology in Translation: Latin American Writing in English* (1st ed.). Routledge. <https://doi.org/10.4324/9780203873953>
- Nuttall, L. (2013). Personal and social factors in construal: A cognitive grammatical approach to mind style. *Online Proceedings of the Annual Conference of the Poetics and Linguistics Association (PALA)*. <https://www.pala.ac.uk/uploads/2/5/1/0/25105678/nuttall2013.pdf>
- Nuttall, L. (2019). Transitivity, agency, mind style: What's the lowest common denominator? *Language and Literature*, 28, 159 - 179.
- Nuttall, L. *Mind Style and Cognitive Grammar: Language and Worldview in Speculative Fiction*. Bloomsbury: London.
- Olohan, M. (2004). *Introducing Corpora in Translation Studies* (1st ed.). Routledge. <https://doi.org/10.4324/9780203640005>
- Saldanha, G.C. (2011). Translator Style. *The Translator*, 17, 25-50.
- Semino, E. (2002). A cognitive stylistic approach to mind style in narrative fiction. In E. Semino and J. Culpeper (eds) *Cognitive Stylistics: Language and Cognition in Text Analysis*, (pp. 95-122). Amsterdam: John Benjamins.
- Semino, E. (2005). Mind style. In K. Brown (Ed.), *Elsevier Encyclopaedia of Language and Linguistics*, (pp. 142-148). Vancouver: Elsevier.
- Semino, E. (2006). Blending and characters' mental functioning in Virginia Woolf's 'Lappin and Lapinova'. *Language and Literature*, 15, 55-72.
- Semino, E. (2007). Mind Style Twenty-Five Years On. *Style*, 41, 153-172.
- Semino, E. (2014). Language, mind and autism in Mark Haddon's *The Curious Incident of the Dog in the Night-Time*. In M. Fludernik, & D. Jacob (Eds.), *Linguistics and literary studies: interfaces, encounters, transfers*, (pp. 279-303). De Gruyter.
- Semino, E. & Short, M. (2004) *Corpus Stylistics: Speech, Writing and Thought Presentation in a Corpus of English Writing*. London: Routledge.
- Semino, E., & Swindlehurst, K. (1996). Metaphor and mind style in Ken Kesey's One Flew Over the Cuckoo's Nest. *Style*, 30, 143.
- Sinclair, J. (1996). The Search for Units of Meaning. *Textus*, 9, 75-106.
- Stewart, P. (1981). *Children of Gebelaawi*. UK: Heinemann.
- Stockwell, P. (2002). *Cognitive Poetics: A New Introduction* (1st ed.). Routledge. <https://doi.org/10.4324/9780203995143>
- Stockwell, P., & Mahlberg, M. (2015). Mind-modelling with corpus stylistics in David Copperfield. *Language and Literature*, 24, 129-147.
- Theroux, P. (1996). *Children of the Alley*. USA: Doubleday.
- Theroux, P. (2001). *Children of the Alley: A Translator's Tale*. *The Massachusetts Review*, 42(4), 666-671. <http://www.jstor.org/stable/25091810>
- Tsur, R. (1992). *Toward a Theory of Cognitive Poetics*. California: North-Holland.

Venuti, L. (1995) *The Translator's Invisibility. A History of Translation*. Routledge, London.
<http://dx.doi.org/10.4324/9780203360064>