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

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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
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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 “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 Ḥaraitna, [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 Mastropierro (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 include 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, ‘Awlad 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.

‘Awlad 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.
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

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

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

<table>
<thead>
<tr>
<th>N</th>
<th>Keyword</th>
<th>N</th>
<th>Keyword</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Qassim</td>
<td>21</td>
<td>Hassan</td>
</tr>
<tr>
<td>2</td>
<td>Gebel</td>
<td>22</td>
<td>trust</td>
</tr>
<tr>
<td>3</td>
<td>Adham</td>
<td>23</td>
<td>Thudchub</td>
</tr>
<tr>
<td>4</td>
<td>Rifaa</td>
<td>24</td>
<td>Zakaria</td>
</tr>
<tr>
<td>5</td>
<td>Arafa</td>
<td>25</td>
<td>Umayma</td>
</tr>
<tr>
<td>6</td>
<td>alley</td>
<td>26</td>
<td>Awatif</td>
</tr>
<tr>
<td>7</td>
<td>trustee</td>
<td>27</td>
<td>Haamdan</td>
</tr>
<tr>
<td>8</td>
<td>Gebelaawi</td>
<td>28</td>
<td>Jebel</td>
</tr>
<tr>
<td>9</td>
<td>strongman</td>
<td>29</td>
<td>hut</td>
</tr>
<tr>
<td>10</td>
<td>Idrees</td>
<td>30</td>
<td>people</td>
</tr>
<tr>
<td>11</td>
<td>strongmen</td>
<td>31</td>
<td>said</td>
</tr>
<tr>
<td>12</td>
<td>sector</td>
<td>32</td>
<td>house</td>
</tr>
<tr>
<td>13</td>
<td>Hanash</td>
<td>33</td>
<td>Omnibus</td>
</tr>
<tr>
<td>14</td>
<td>Shaafiy</td>
<td>34</td>
<td>Dungbeetle</td>
</tr>
<tr>
<td>15</td>
<td>Gebel’s</td>
<td>35</td>
<td>trustee’s</td>
</tr>
<tr>
<td>16</td>
<td>Qaddi</td>
<td>36</td>
<td>anybody</td>
</tr>
<tr>
<td>17</td>
<td>desert</td>
<td>37</td>
<td>went</td>
</tr>
<tr>
<td>18</td>
<td>Sandiq</td>
<td>38</td>
<td>Rifaa’s</td>
</tr>
<tr>
<td>19</td>
<td>Digger</td>
<td>39</td>
<td>Bayoomi</td>
</tr>
<tr>
<td>20</td>
<td>Humam</td>
<td>40</td>
<td>bard</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>KEYWORDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>FICTIONAL WORLD SIGNALS</td>
<td></td>
</tr>
<tr>
<td>PROPER NAMES</td>
<td>Qassim, Gebel, Adham, Rifaa, Arafah, Gebelaawi, Idris, Hanash, Shaafiy, Qadri, Saadiq, Humnam, Hassan, Zakaria, Umayma, Awatif, Hamdan, Bayoomi, Huda, Yahiia, Qamar, Saezees, Abdah, Balqeti, Uways, Qidra, Kareem, Radwaan, Jawad, Jasmine, Ihsaan, Hind</td>
</tr>
<tr>
<td>NICKNAMES</td>
<td>Digger, Thudclib, Omnibus, Dungbeetle, Guzzler, Harpstrings, Bruiser, Grim Pilgrim, Bullrush, Melonhead, Triptoe</td>
</tr>
<tr>
<td>NON-PROPER NAMES</td>
<td>trustee, strongman (strongmen), bard, urchins, ancestor, gatekeeper, founder, shepherd</td>
</tr>
<tr>
<td>SETTING &amp; PROPS</td>
<td></td>
</tr>
<tr>
<td>SETTING</td>
<td>alley, sector(s), desert, Jebel Muqattam, hut, house, tenement-house, rock, garden</td>
</tr>
<tr>
<td>PROPS</td>
<td>Trust, cudgel(s), rebea, barrow, hashish, jellaba, rats, snakes, magic, sheep</td>
</tr>
<tr>
<td>THEMATIC SIGNALS</td>
<td>darkness</td>
</tr>
<tr>
<td>UNCLASSIFIED</td>
<td>clauses, said, went, shouted, spoke, stood, men, nobody, killed, came</td>
</tr>
</tbody>
</table>

*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**

![LancsBox Graph](image)
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’ 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’ 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’ 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 Derrasá”. He “suffered the terrors that bred in the darkness of the unfamiliar house” of Balqectí’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”, “claims” 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**

In Adham’s section, Theroux uses darkness and dark interchangeably, with no discernable pattern (see Figure 3).
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 encircled 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 is 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-create 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 understudy, 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.
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