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COGNITIVE STYLISTICS AND THE TRANSLATOR

(English<>Arabic)

Hasan Ghazala

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*To everyone who taught me
or did a favour to me*

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PART I

COGNITIVE STYLISTICS

CHAPTER ONE

STYLISTICS ... A SURVEY

1.1 Defining Stylistics

The simple dictionary definition of 'stylistics' as "the study of style" is hardly enlightening. In her *Dictionary of Stylistics*, Katie Wales gives more details in the definition of stylistics: "...just as style can be viewed in several ways, so there are several different stylistic approaches. This variety in stylistics is due to the main influences of linguistics and literary criticism" (1989/2001). *Collins English Dictionary* provides a more intricate definition of stylistics as "a branch of linguistics concerned with the study of characteristic choices in use of language, especially literary language, as regards sound, form or vocabulary, made by different individuals or social groups in different situations of use" (2000). Still a more elaborate definition of stylistics is suggested by *The Fontana Dictionary of Modern Thought* as "A branch of linguistics which studies the characteristics of situationally-distinctive uses of language, with particular reference to literary language, and tries to establish principles capable of accounting for the particular choices made by individuals and social groups in their use of language" (1977/1988).

Stylistics is a discipline of linguistics which has language as its material to work on from beginning to end. Language is its basis and corpus. Stylistic analysis has a well-defined framework, terminology and phases. It starts with recording the analyst's intuitive response to the text analysed, having read it several times. It is a response to the style of the language of the text (e.g. its stylistic features) in terms of abstract concept(s) that would highlight what the text wants to say. The text perhaps aims at sending a message of optimism, pessimism, passivity, activity, determination, frustration, despair, hope, happiness, dejectedness, banishment, etc. These intuitions should be confirmed by the stylistic features and their functions in the context of the text. Otherwise, such intuitions are dismissed as fake. Hard evidence is the stylistic feature(s) which support the line of argument claimed by the analyst. Stylistic analysis is a one-way process only, going from stylistic features to functions and intuitions. There are *guiding criteria* for distinguishing

stylistic features and functions and drawing evidence for stylistic interpretation. A full account of these criteria is provided in the next chapter.

Thus, stylistics is a well-established discipline beyond any doubt. It has proved to be systematic, solid and hugely useful, which explains its established position in the academic institutions and circles worldwide, as the rest of this chapter illustrates in considerable detail. Having become an established field of study and analysis, stylistics is usually linked to the study of the style of literary language, as also stated by Toolan (1998: x): “Stylistics is the study of the language *in* literature”. To Widdowson, it is “...the study of literary discourse from a linguistics orientation...” (1975: 3). Bradford also stresses that “stylistics enables us to identify and name the distinguishing features of literary texts, and to specify the generic and structural subdivisions of literature” (1997: xi). Boase-Beier defines it in the same way as “...the study of language and style in texts, usually literary texts”; it has “become a recognized and established discipline” (2006: 7). Simpson echoes a similar view with a little detail, defining it as “The preferred object of study in stylistics is literature” (2004: 2). It is a common practice that stylistics is usually applied to the teaching, analysis, reading, study and interpretation of literary texts with language being the core of any stylistic analysis. (For an anthology of practical examples of stylistic analyses, see also Leech and Short (1981), Carter, (1982), Brumfit and Carter (1986), Fabb *et al.* (1987), Short (1988), Toolan (1992&1998), (1998), Wright and Hope (1996, 3rd edn 2003), Verdonk and Weber (eds.) (1995), to name but a few.)

These definitions unravel the following facts about stylistics:

1. Stylistics is a branch of linguistics.
2. It is a language-based approach. Its concern is solely with language.
3. Its major concern is with the analysis of literary texts of all genres and classes, whether canonical or noncanonical.
4. It is a combination of linguistic/structural patterns (e.g. stylistic features) and the implied meanings (or functions) produced by them.
5. It involves all types of stylistic choices at the different levels of language: lexical, grammatical and phonological in particular.
6. It is an activity that can be applied to the analysis of other types of text, e.g. varieties of English language, with the aim of specifying the characteristic stylistic features and functions of each variety (see below).

1.2 Classical Stylistics: Major Approaches

1.2.1 Linguistic Stylistics

This is the first major well-established approach to stylistics in history. It is a combination of the American New Criticism (e.g. Wimsatt and Beardsley, 1954), Russian Formalism (e.g. Shklovsky, 1914) and Jakobson, 1960) (hence **formalist stylistics**) as well as Generative Grammar (e.g. Ohmann, 1964) and Thorne, 1965) (hence **generative stylistics**). It has also been called **syntactic stylistics** (Austin, 1984), **structural/structuralist stylistics** (Taylor, 1980) and **textualist stylistics** (Bradford, 1997). **Computational stylistics**, which are based

on statistics for the linguistic patterns of a text, can also be labeled under linguistic stylistics (e.g. Gibson, 1966 and Milic, 1967). This approach to stylistics is defined by Carter as “the purest form of stylistics in that its practitioners attempt to derive from the study of style and language variation some refinement of models for the analysis of language and thus contribute to the development of linguistic theory” (1988) (in Short (ed.), 1988/1989: 10). It is a descriptive linguistic approach to stylistics based on providing models and methods of stylistic analyses of texts, especially literary texts with no special concern with their effects and functions. (There are one or two exceptions, like Taylor (1980), Burton’s study of drama dialogue (1980), Banfield’s investigation of narrative discourse (1982), Jakobson (1960) and Pearce (1977).)

The ultimate objective of linguistic stylistics, then, is to describe rather than interpret or appreciate literary texts by way of serving linguistic theory. At best, linguistic description, though significant, is proportional and, therefore, incomplete. Halliday declares that “linguistics alone is insufficient in literary analysis, and only the literary analyst - not the linguist - can determine the place of linguistics in literary study” (1966: 67).

Having primarily been uniplanar, linguistic stylistics failed to meet the requirements of a multi-planar satisfying stylistic analysis of literary texts. Therefore, it could not survive the criticism and objections against it as linguistics-biased, ignoring the semantic and interpretive aspects of texts. An alternative and more reliable stylistic approach to the analysis of literary texts was, then, demanded. Hence Literary Stylistics.

1.2.2 Literary Stylistics

Literary Stylistics (or **Practical Stylistics** (Carter, 1982)) is simply the study of literary style from a linguistic perspective. Its focus is on the appreciation and interpretation of literary texts through the investigation of language organization. The stylistic functions emanated intuitively are found to contribute to our perception and interpretation of texts. It is also termed **Functional/Functionalistic Stylistics** for its concern with language functions, originally deriving from Halliday’s functional linguistics (1964).

This stylistic approach to the analysis of literary texts has not been so much a reaction to linguistic stylistics as a complementation to it. It is bi-planar in principle, concerned with both stylistic features and their functions, but multi-planar at the functional level. It unearths the stylistic functions and effects of language features at different levels: grammar, lexis and sounds, and at the level of interpretation. Now the term ‘stylistics’ is in effect a reference to ‘literary stylistics’. To Wales, the goal of most [literary] stylistic studies is not simply to describe “the FORMAL features of texts for their own sake, but in order to show their FUNCTIONAL significance for the INTERPRETATION of the text ... Intuitions and interpretative skills are just as important in stylistics and literary criticisms” (1989: 438). Thus, the big issues of literary stylistics, as Leech and Short state, “are not so much ‘what’ as ‘why’ and ‘how’” (1981: 13).

Literary stylistics has interpretation of literary texts as its ultimate objective. This is the major difference between it and linguistic stylistics. The evidence for any literary stylistic

interpretation is text-centred. It is derived from and confirmed by the stylistic features and functions of the language of the text. They are analysed and interpreted in their micro and macro context alongside the analyst's intuitions about the text. Simpson (2004: 2) defines stylistics as "...a method of textual interpretation in which primacy of place is assigned to *language*". He declares that "The text's functional significance as discourse acts in turn as a gateway to its interpretation". The whole process of interpretation is inseparable in practice. The contextualised textual evidence is a precondition for any legitimate stylistic interpretation, otherwise it would be rendered impressionistic and, hence, of less value.

Rather than counting on the fallacy of the authorial intention in their stylistic interpretation, stylisticians perhaps have relied heavily on their individual refined intuitions, experiences, knowledge of the world and conventions of reading literary texts, social, cultural and ideological thoughts and beliefs (see Culler, 1975, 1982; Ghazala, 1987: 56). However, modern stylistics of the past twenty years has more to say about other types of context. Simpson says that "Utterances (literary or otherwise) are produced in time [society], place [history] and in a cultural and cognitive context. These 'extra-linguistic' parameters are inextricably tied up with the way a text 'means'" (the square brackets are mine) (2004: 3). Hence, Bradford's term of **Contextualist Stylistics** (1997: 73).

It is a variation of literary stylistics which is a broad term. Its various factions are united in their emphasis on the ways in which literary style is formed and influenced by its contexts. These involve (1) the competence and disposition of the reader; (2) the prevailing sociocultural forces that dominate all linguistic discourses, including literature; and (3) the systems of signification through which we process and interpret all phenomena, linguistic and non-linguistic, literary and non-literary (ibid.). In other words, the stylistic context is now rather panoramic. It has been socialised, culturalised, historicised, conceptualised, mentalised and womanised, as it were. Yet, up to this phase of literary stylistics, context has been left undetermined (see figures 2 and 3 at the end of the chapter for more illustration of the major phases of the evolution of stylistics in history up to the present time).

Another development in classical stylistics is the reader-centred Stanley Fish's 'Affective Stylistics':

1.2.3 Affective Stylistics

An impressive move in the modern history of stylistics is 'Affective Stylistics' introduced by Stanley Fish (1970, 1980). It is a reader-centred and reader-response stylistics. It originated in Barthes' *The Death of the Author* (1968), Barthes' *S/Z* (1970) and the American New Criticism's *The Verbal Icon* (Wimsatt and Beardsley, 1954). They described the authorial intention as a fallacy and, instead, centred on the text as a verbal icon and the reader who perceives and reconstructs it. It stands in juxtaposition to the old-fashioned, speaker or writer-centred **Expressive Stylistics**, particularly associated with the works of Croce (1922), Vossler (1932) and the propounder of Stylistics in France, Leo Spitzer (1948) (in Wales, 1989: 166). Fish has elaborated this relationship between the reader and the text in a more sophisticated way. He focuses not on the text but on the reader's activities of reading: how

he constructs his responses; how these responses develop in the course of reading; what mental operations he experiences in the process of reading; and how he reacts to the words, clause structure and language of the text - or, in Fish's words, to "the formal features" and "demarcations *in* the text (1980: 13) (his emphasis). The text to him is an event affecting the reader who in turn gives it its shape. Hence 'Affective Stylistics'.

The basis for this type of stylistics is the consideration of what Fish terms the 'temporal' flow of reading experience. The reader is assumed to respond in terms of that flow (i.e. to words in the clause) and not to the whole sentence. He responds at some point to the first word, then to the second, and so on (p. 25). Each of these responses is described by Fish as 'an act of interpretation'.

Obviously, the reader's activities and acts of reading, and not interpretation, have become the central point here. This ambitious approach to stylistics shifts emphasis onto the reader's mind, psychology, activities and experience of reading. However, Fish fails to articulate the data on which the reader counts to respond to what he reads. Such data include *inter alia* the norms and conventions of reading literary texts, culture, personal bias and ideology (see more discussion and critical reviews by Culler (1981: Ch. 6), Eagleton (1983), Taylor and Toolan (1984) and Bradford (1997: 78-80).

Even Fish himself concedes unabashedly that he does not know what the reader really interprets when he reads. This is perhaps owing to the fluctuant, unstable, paradoxical and ever changing nature of the series of the reader's responses and predictions in the process of reading consecutive words in clauses. Fish realises the difficulty here but refuses to deal with it on moral grounds. He claims that substantiation of the processes by which meanings are created violates the 'infinitely flexible ability' of the human reader (1980).

Yet, the fact remains that the biggest problem of this type of stylistics is the elaboration of criteria for stylistic interpretation that concretise and justify it as much as delimit its boundaries. Hence, Fish introduces the concept of 'the authority of interpretive communities'. These are "...made up of those who share interpretive strategies not for reading ... but for writing texts, for constituting their properties and assigning their intentions". These strategies exist prior to the act of reading and therefore determine the shape of what is read rather than the other way round (ibid.: 171). For example, our interpretive community equips us with a grammar and vocabulary of interpretation to deal with the local stylistic effects of poetry. The production of these effects is based not necessarily upon 'empirical evidence' from the text, but rather upon acquired habits of interpretation which is, in Fish's view, the reason why different readers belonging to the same community have similar interpretation of the same text (p. 167).

This enterprise of interpretive communities is far more refined than Fish's previous view of interpretation as open-ended, loose and perhaps endless. It implies useful hints like: (1) 'authority' which implies a discipline of some kind; (2) there is a source to be consulted for validity of interpretation; (3) interpretation is reinstated as the ultimate objective of stylistics; (4) a consensus on interpretive criteria is probable; (5) valid interpretation has a prerequisite of being agreed upon by a reliable authority; (6) a community has criteria to

be acquired by readers: certain ways of interpreting literary texts, community's conventions and norms of critical discourse; (7) knowledge of grammar and vocabulary of language; (8) any interpretive community is assumed to be informative; (9) only informed readers are aimed at; (10) knowledge of interpretive strategies and norms and the way to interpret accordingly is learned or acquired, but the ability to interpret is not; (11) interpretation lies outside the text; (12) the reader's progression is from outside the text into it and then outside it; and finally (13) the sociological and cognitive background of stylistic interpretation is made explicit. This final implication is the most important of all now, for it closes in on contemporary stylistics which is mainly sociological and cognitive, as demonstrated later.

1.3 Classical and Contemporary Stylistics

1.3.1 Evaluative Stylistics:

Evaluation is taken here in the sense of approval or disapproval of a text in stylistic terms. Stylisticians are urged by some critics to draw value judgments about the texts they analyse in terms of good and bad. Since the early days of stylistics, evaluation of texts in such a straightforward way has been dismissed as undesirable and irrelevant to stylistic analysis of both types of text, literary and non-literary.

Nevertheless, more recently, evaluation has been implied in stylistics. Leech declares that "stylistic analysis does not result in a value judgment, but rather assumes it..." (1985). Further evidence of the implicit way of evaluation in modern stylistics is the stylisticians' admission of the subjective nature of their analyses, however with variation. This is achieved through the choice of the text analysed, the model of textual analysis, and the sociocultural, ideological, etc. background of stylistic functions, effects, appreciation and interpretation of text. The present author believes that this implicit way of evaluation in stylistics is more sophisticated than in clear terms of good and bad, as Bradford (1997) and others wish to.

Bradford assigns a whole chapter of his book to 'Evaluative Stylistics' (see Chapter 13) in the sense of 'good, better and best'. He compares between three literary texts textually and extratextually on the basis of what he calls 'the double pattern': (a) textual stylistic features shared by other texts of the same genre; and (b) syntactic formal and referential elements that are not exclusive to literature. Bradford's target of evaluation is eventually the writer, for literary evaluation relates to his/her 'stylistic competence' or 'stylistic skills' (p. 191). He also suggests a comparison between the works of the same writer to find out about the best one.

Three questions can be raised here for which Bradford has not provided answers: 'To what end is this evaluation put, having completed a text's stylistic analysis that implies evaluative hints?' 'Why is the writer targeted?' and 'To what use is the evaluative comparison of literary works is put?' This is, I dare say, a setback in stylistic practice recalling the writer-centred expressive stylistics (see above) and traditional literary criticism's practice of evaluating the writer, however more impressionistically than

Bradford (e.g. Williams, 1950). Apparently, the target here is the writer and his writing, not the text's style or meaning.

It is quite surprising to have such an inappropriate aim reinstated in a contemporary literary stylistic analysis. Usually, such evaluation is either implied or marginalised in today's literary stylistic analyses, whose concentration is mainly on the rigorousness, credibility and dependability of these analyses and the interpretations concluded. In other words, any kind of stylistic evaluation is done on the text through the process of stylistic analysis by the reader and/or analyst.

In an experiment of stylistic analysis and evaluation administered by Short *et al.* at Lancaster University, UK, they suggest 'evaluative strategies' on which stylistic evaluation of texts is based: 'expectancy, relevance and cohesion' (1988). The second and third strategies are branched from the first. They say that evaluation crucially hinges on *expectancies* created by linguistic and other means in the text. Two aspects, subordinate to expectancy, may further be distinguished, i.e. *relevance* and *cohesion*, each contributing to the general expectancy in its own way. They point out that cohesion is a *structural* notion, referring to the actual text-structure, whereas relevance is a *parallel functional* notion, referring to the (reconstruction of) communicative meaning (67-8. See the whole article).

Perhaps Fish's affective stylistics is ostensibly evaluative, however indirectly through the reader's own responses and authority of interpretive communities. Evaluation is then in the heart of this type of stylistics. After all, and as stressed earlier, contemporary stylistics practices evaluation in an indirect way. It focuses on the text and the process of reading, away from evaluating the writer in person in a more effective and natural way than Bradford's. However, the difference is in reorientation (see also Simpson, 2004: 134-35).

1.3.2. General Stylistics

It is "... a cover term to cover the analyses of non-literary VARIETIES of language, or registers" (Wales (1989: 438). Examples of this type of stylistics include Crystal & Davy (1969), Freeborn *et al.* (1985), Carter & Nash (1991), and Ghazala (1994, 1999). The purpose of general stylistics is to mark the stylistic features which characterise different language types or registers, like spoken English, speaking vs. writing, legal English, literary vs. non-literary English, scientific English, newspaper English, religious English, political English, the English of advertising, the English of TV and Radio commentary, etc.

Alongside the distinguishing features of these varieties are their functions and effects in each variety. This practice is in a sense linguistic stylistic in terms of linguistic description of stylistic features and the effects they are put to. Linguistic stylistics is hugely useful here, helping English Language users discern the stylistic characteristics distinguishing each variety of English. This would be of good benefit to them in their use of language, written or spoken, in different texts and contexts. In this sense, general stylistics does not involve any kind of interpretation or evaluation.

It is high time to introduce Contemporary Stylistics. Four major updated approaches are featured due to their growing influence in the field of stylistic studies.

1.4 Contemporary Stylistics: New Developments in Stylistics

1.4.1 Pedagogical Stylistics

The term (cf. Rodger's *Classroom Stylistics*, 1982) is a stylistic activity which has "...increasingly come to be used as a teaching tool in language and literature studies for both native and foreign speakers of English..." (Wales (1989: 438)). It is the application of stylistics, linguistic and literary, to the teaching of language and literature. Thus stylistics has become a "much valued method in language teaching and in language learning..." (Simpson (2004: 2)). In "this 'pedagogical' guise, with its close attention to the broad resources of the system of language, stylistics, enjoys particular pride of place in the linguistic armoury of learners of second languages" (ibid.). Several textbooks have been written with an orientation towards the needs of students and learners of English language and literature. Among these books are Traugott and Pratt (1980), Leech and Short (1980), Carter (ed.) (1982), Carter and Burton (eds.) (1982), Cummings and Simmons (1983), Brumfit and Carter (eds.) (1986), Short (ed.) (1988) and Wright and Hope (1996, 3rd edn. 2003).

Stylistics here is understandably a means to an end, aiming at helping students make sense of the language of literature. It sensitises them to language and enables them to read and write with sharper acumen. In the process, they would discern marked linguistic/stylistic features and their implied functions on their way to a fuller understanding, appreciation and perhaps interpretation of literary texts through their language.

Widdowson insists on employing interpretative procedures which are *procedures of making sense* in the classroom that are not required in the normal reading process (1988). According to him, "...'meanings' in literature are contained in the language but are not to be located by appeal to conventional formulae; rather they are to be inferred by procedural activity" (ibid.). Classroom stylistic procedures are suggested by him and other writers like Carter who calls them 'teaching strategies' (ibid.: 161-77), Short and Candlin who call them techniques (ibid.: 178-203) and Ghazala who terms them rewriting procedures (1987: Ch. 6). These procedures are designed especially to help students understand the mechanisms of how to discern stylistic features and extract effects and functions from them. Many of these procedures are REWRITING tools that, once they have achieved their goal, they are disposed of, for they are not a part of any model of stylistic analysis.

1.4.2 Discourse Stylistics

A pioneering field of linguistics flourished throughout 1980s, known as DISCOURSE ANALYSIS. The term 'discourse' is originally taken from the French word 'discours' which is also in use in the English language alongside 'discourse' (see Wales, 1989: 128-29). Usually

it is synonymous to 'text' but not precisely. "Discourse is a broader term involving interaction and communication and context of situation" (ibid.: 130).

Usually discourse was meant to refer specifically to spoken language, as defined by Crystal as "...a continuous stretch of (especially spoken) language larger than a sentence" and as "...a set of utterances which constitute any recognizable speech event" (1980: 114). Carter and Nash provide a straightforward, simple definition for discourse as follows: "This word is loosely used as a convenient general description for language in action" (1990: 249). Discourse as interpersonal communication has been stressed in Leech and Short's definition: "Discourse is linguistic communication seen as a transaction between speaker and hearer, as an interpersonal activity whose form is determined by its social purpose" (1981: 209). Thus, the social context of discourse is its point of departure from the notion of 'text', the latter being linguistic communication (spoken or written) seen simply as a message coded in its auditory or visual medium (ibid.). Thus, a literary text, say a novel, can be not only a single discourse, "but a complex of many discourses", what Leech and Short call "'the phenomenon of embedded discourse': the occurrence of discourse within discourse, as when the author reports dialogue between fictional characters" (p. 146). Succinctly put, 'text' is "the shape of the message", whereas 'discourse' is "the speech participation and attitudinal colouring imparted by the author" (Fowler, 1977: 72).

This invites a definition of the full term, 'discourse analysis'. Brown and Yule declare that it has a wide range of meanings which cover a wide range of activities like sociolinguistics, psycholinguistics, philosophical linguistics and computational linguistics. It is the analysis of "how humans use language to communicate and ... how addressers construct linguistic messages in order to interpret" (1983: viii-ix).

In this sense, discourse analysis is an interdisciplinary approach to the study of language use by language users involving sociological, psychological, syntactic, semantic, true-value and linguistic computational processing components. This huge impact of discourse analysis on language studies in their social contexts has broadened the scope of stylistic analysis, and resulted in different avenues of investigation, as Thornborrow *et al.* rightly note (1998: 212). Thus, it has been situated well in contemporary stylistic studies. Hence Discourse Stylistics.

A leading study in discourse stylistics was produced by Ron Carter and Paul Simpson on this topic (1988). They declare that discourse stylistics admits that style is not restricted to literary phenomenon. It addresses itself to description and characterisation of stylistic effects in a wider range of discourse types, Fowler's (1981, 1986) term, 'linguistic criticism' (in Short, 1988: 12). It should appeal to the social character of all discourse and direct analyses at "... the unmasking of the socio-political ideologies which underlie the construction of meaning in all literary and non-literary texts" (p. 13). Work in this area deals with discursive topics like: politics, the role of tropes, ambiguity and puns in literature, the linguistic basis of literary competence, the interactive role of the reader, and the psychological processing by readers (ibid.).

Understood with sociolinguistic awareness and implications, Leech declares that stylistics can be seen as “the variety of discourse analysis dealing with literary discourse” (1983: 151, printed in Boase-Beier (2006: 17). Simpson also confirms that discourse analysis covers the level of language which deals with the way words and sentences are used in everyday situation, and the meaning of language in context (2004: 5). Pérez says that discourse analysis is gradually gathering acceptance in linguistic and critical studies (2007: 16).

This account of the latest developments and interest in discourse stylistics confirms the newly trodden issues in current stylistics that relate the style of language to users/readers in their social, ideological and psychological contexts. The stylistic features, effects, interpretation and appreciation of texts are linked in a complex but more convincing way. Thus, language, style and literature are employed directly interactively in human life, rather than studied for their own sake. The text is no longer the container of meaning. Meaning does not reside within the text; it resides with the reader, reading and interpreting the text’s language in use in a particular social and ideological context, as emphasised by Fish (1980), Burton (1980, 1982), Fowler (1977, 1981, 1986); Carter & Simpson (eds.), (1988); Simpson and Hall (2002), Short (ed.) (1988), Herman (1996), Thornborrow *et al.* (1998), Simpson (2004), Halliday (1964, 1971, 1973 & 1985), and others.

1.4.3 Feminist Stylistics

Feminist stylistics (or **Political Stylistics**) draws on Feminist Theory and American, French feminist criticism and the feminist movement in Europe and the States in particular. Recent stylistic studies have a special interest in this new approach to stylistics. It views discourse as something which transmits social and institutionalised prejudices and ideologies, particularly the respective roles and the mental and behavioural characteristics of men and women. Bradford (1997) stresses the sociocultural-political, male-biased intentions of this type of stylistics which control stylistic habits and methods of interpretation (p. 13). Feminist stylistics is a reflection of the varieties of linguistic usage in discourse which are themselves the *products* of socioeconomic forces and institutions. Fowler describes them as reflexes of power relations, occupational roles and social stratification (1981: 21). Eagleton (1983: 203) maintains that the power of critical discourse is the power of ‘policing language’ through power relations of the power system of social institutions.

Politics was textualised back in 1999 by Chimombo, who suggests a number of examples of how this occurred in language: “Key words, formulaic phrases, metaphors, innuendos, circumlocutions, antitheses, hortatory subjunctives, presuppositions and lexical reiterations. Through these linguistic features, language lost its ‘innocence’ to enter actively the political arena.” To Chimombo, the interrelationship between language and politics is not a new phenomenon: “It seems that the text has actually been politicised, and politics has been textualised for over 3,000 years (in Pérez, 2007: 1-2).

Burton (1982) uses a model of transitivity to explore relationships of power in literary discourse. She argues for a political dimension in textual interpretation. She also suggests

that links between literary analysis and political attitude can be articulated through systematic and rigorous methods of analysis, such are those introduced by stylistics (see also Simpson, 2004: 185-86). She analyses the transitivity patterns in an excerpt from Sylvia Plath's novel, *The Bell Jar*. She argues that the writer's choice of agency in grammar and verb forms contributes to the creation of a sense of powerlessness in the central character who is, of course, a woman (see Chapter Three for extensive details). Wareing also examines the grammatical transitivity structures in recent popular fiction, where the traditional gender roles are reserved and the central characters are portrayed as women who have struggled to become strong and successful (1994, in Thornborow *et al.*, 1998: 215).

Many of the major issues in contemporary feminist criticism were addressed in Virginia Woolf's *A Room of One's Own* (1929) in which stylistics plays a significant part in her thesis about feminism (in Bradford, 1997: 86-7). Women are still represented now as passive, while males are in action and in control. Sara Mills has written a wide-ranging book entitled *Feminist Stylistics* (1995), based on Fairclough's (1989, 1995) position of analysing texts in their social and cultural contexts (in Thornborow *et al.*, 1998: 214). She argues that the representations of women on every level of language, from word to discourse, is grounded in the ideological systems and structures of patriarchy (*ibid.*) (see also Finch's complaint against the eighteenth century's 'cultural patriarchy' (in Bradford: 1997: 183. See especially the example on p. 180). In the first chapter of her book, Mills conducts a long survey of the notion of male and female literary styles. She points among other things to what she describes as "characteristically male and female forms of sentence construction. In an experiment conducted with Strathclyde University undergraduates, Glasgow, the students judged aggressive, direct, concise sentences as male, and more elaborate, but complex and less purposive as female" (in Bradford, *ibid.*: 87-88) (see also Cameron (1985).

With the emergence and ongoing practice of feminist stylistic analyses, language has been provocatively politicised. Its linguistic/stylistic structures are interpreted in terms of hegemony and superiority of maleness over femaleness on the one hand, and quiescence, inferiority, submissiveness and subordination of females on the other. Men are always represented as active and positive, and women as passive and negative.

These and other issues central to the world feminist movement are social, ideological and political interpretations of the structures of language. In the same way, the styles of discourse, literary and non-literary, are the product of the societies which are eventually socialised, ideologised and politicised in certain non-innocent structuralisation, e.g. the use of personal pronouns, forms of address, transitivity features of verb forms, nominalisation, voice (passive/active), sentence structures/types, gender roles and references, word choice, aggressive/polite expressions, direct/indirect references, insinuations/innocent hints, ambiguity/clarity of style, and all others linguistic features at 'every level of language'.

The winners, according to all feminist stylisticians, especially the names quoted above, are always men, and the losers are always women. This can be true of some linguistic/stylistic patterns of many live languages and cultures the world over. Yet, there is a proportion of

untruth in overgeneralisation, which would be a disguised condemnation of all language systems and social conventions and institutions. Although politicisation of almost everything in human life is somehow underway everywhere, not every structure of language is meant to be put to passive political use.

It must be said that feminist stylistics opens new ways of analysis in the field of stylistics. This is as a critical method of language use and interpretation of discourse of different types in a sociopolitical context.

A fourth stylistic trend has lately been developed and improved on in contemporary stylistics: Narrative Stylistics.

1.4.4 Narrative Stylistics

This trend in stylistics is classical in terms of early coining and practice, but contemporary with respect to major developments of models of analysis. Chief among the pioneers who laid the basic foundations for contemporary narrative stylistics and narratology were the sociolinguist, William Labov (1972), Fowler (1977, 1981, 1986/1996) and Bakhtin (1986). The main thesis of this type of stylistics is to find more elaborate models of description, analysis and interpretation of narrative fiction. Narrative discourse suggests some kind of recapitulating experience by “matching up patterns of language to a connected series of events” (Simpson, 2004: 18). A narrative has a temporal progression between two clauses that describe two actions in a certain order of sequence in such a way that a clause reversal, or a change of this sequence - chronological or otherwise - entails a change of response to, and interpretation of, events.

There is in narrative stylistics a distinction between two major levels of narrative analysis: *structure* and *comprehension*. Further, a primary distinction is made between two basic components of narrative: *plot* and (narrative) *discourse*. The *plot* refers to the abstract storyline of a narrative, i.e. the sequence of chronological order of events. *Narrative discourse*, on the other hand, is a reference to the manner or means by which the plot is narrated. Narrative discourse is characterised by the use of stylistic devices like *flashback*, *prevision* and *repetition* that disrupt the logical flow of chronology of the narrative’s plot. This means that narrative discourse represents the realised text, the concretised piece of language used by a story-teller in a specific interactive context. A model of stylistic analysis of the structure of narrative discourse is designed (see Figure 1, which is reproduced from Simpson (ibid.: 20)). It is composed of six basic *units* (or stylistic domains) that provide a useful set of reference points for locating the specific aspects of narrative which inform a stylistic analysis. Therefore, these units can be described as *stylistic domains* in the analysis of narrative. Here they are in brief:

**Abstract
storyline**

**Represented
storyline**

**Domain in
stylistics**

- Textual medium
- Sociolinguistic code
- Characterization 1: actions and events
- Characterization 2: points of view
- Textual structure
- Intertextuality

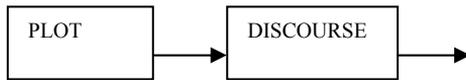


Figure 1: A model of narrative discourse

More developments have occurred in structural narratology (e.g. morphology of the folklore; the morphology of contemporary narrative; the application of schema theory in narrative; text worlds and narrative comprehension; approaches to point of view; planes of point of views; techniques of speech and thought presentation; direct vs. indirect narrative discourse presentation; strategies of dialogue; structure of dialogue, to point out but a few (ibid.: 70-92. See also the next point for more examples and discussion). These issues have recently been put forward to a great effect in the stylistic analysis of narrative fiction.

Indeed, narrative has received the greater part of attention by stylisticians, analysts and critics. The rationale of narrative stylistics is social, historical and cultural in the main. This is the meeting point of narrative stylistics with discourse stylistics. On the other hand, among the basic purposes of narrative stylistics, is language-based ‘conceptualisation’ of narrative discourse and structure. So it is ideological and conceptual in its latest approaches and developments, where it meets with cognitive stylistics, the point in order now.

1.4.5 Cognitive Stylistics

(Or **Mind Stylistics**): A yet further, hugely influential, and updated development (perhaps the latest) in contemporary stylistics is **cognitive stylistics**. It has profoundly affected the direction of the whole discipline in the twenty-first century. The orientation towards social, mental and psychological backgrounds and surroundings of discourse takes it into a new area. The types of analyses carried out across this line are supplemented, rather than supplanted, with concepts from cognitive linguistics. Boase-Beier (2006: 10) points out that cognitive stylistics regards the concept of context as cognitive entity and “involves a concern with social and cultural factors”. Hence, cognitive stylistics views context as a cognitive entity that encompasses knowledge about “text-types, institutions, sociological roles and settings”. It relies on the “interplay of the individual, the cultural and the universal” (cf. Semino, 1997. In ibid.: 73). Phillips states the obvious when he declares that “environment shapes the brain”, which is perhaps true of all experiences (2005, ibid.). For example, Culpeper suggests that the process of inferring character from text relies in part on the cognitive structures and inferential mechanisms that readers have already developed (2001: 10) (in Simpson, 2004: 88).

This emphasis on the cognitive dimensions in stylistic textual interpretation reflects this latest trend in contemporary stylistics, namely cognitive stylistics.

Moving away from theories of discourse, this approach introduces models which account for the stores of knowledge that readers bring into play when they read, and how these stores are modified or enriched in the reading process. Cognitive stylistics does not so much replace other existing methods of analysis, as shift the focus away from models of text and analysis onto cognitive/conceptual models. These models spell out the links between the mind and the process of reading. Indeed, cognitive stylistics makes it possible to integrate mental, sociological, historical and psychological aspects with pragmatic aspects of language and style. Thus, it views meaning not as autonomous from thought but as constructed by human minds. It has brought together the pragmatic concern with a concern for context as a cognitive construct (Boase-Beier, 2006: 12. See also pp.16, 19).

Thus, in its broadest sense, 'cognitive' means having to do with knowledge and the mind, with emphasis on psychology (ibid.: 18-19). To Ohmann, "stylistic preferences reflect cognitive preferences" (1962: 2) (in *ibid.*). Recent cognitive stylistics, says Boase-Beier, "...explores the notion of style-as-mind..." (p. 75). The notion of mind as a mediator between the world and the text has always been important for stylistics. Schleiermacher, to take an example, saw language as both a system of "common knowledge and a reflection of a speaker's mind" (1938) (see *ibid.*). Mind style has been seen by Fowler as "any distinctive linguistic representation of an individual mental self". The term was originally introduced by Fowler, who defines it precisely as "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'" (1977: 145). Boase-Beier has not gone too far from this notion of mind style by distinguishing it "as a textual feature from the corresponding cognitive state which can be attributed to it ..." (*ibid.*: p. 76).

As Cook rightly states, "literary discourse has an effect on minds, refreshing or changing our mental representations of the world" (1994: 4) (*ibid.*: 77). A text is thought to be organised into "pre-existing knowledge structures", to use Verdonk's words, which individual readers have built up through a mixture of innate knowledge (1999: 296. In *ibid.*). Wolff points out that an author might have a particular readership in mind (1971, *ibid.*: 76). So mind style in the text is seen by Iser as a kind of textual structure anticipating the presence of such a recipient (1979: 34), the 'implied reader', to use Fowler's term, as from the reader's own perspective (1977b: 33). Stockwell speaks of the cognitive stance which the reader takes up, guided by the changing deictic position reflected in the text (2002b) (*ibid.*: 76).

Cognitive stylistics dates back to as far as Aristotle. Turner traces its history back to rhetoric which sought to discover "how figures of diction connect with figures of thought" (2000: 9). Syntax, lexis and all processes which require a mind have to be acquired. However, nothing, in Boase-Beier's view, suggests the influence of mind more strongly than those aspects of language use where there is choice. In a similar fashion, understanding the effects of style on the mind involves a consideration of cognitive processes (*ibid.*: 72). Also, in Fish's 'affective stylistics' and Iser and others' 'Reader-Response Theory' (1971, 1974), reading is a mental-operations process which "transforms minds" (Fish, 1980: 66).

We may say that cognitive stylistics is a new approach to the analysis and interpretation of discourse, including literary discourse. It takes up mind as the basis for any model of stylistic analysis. It has been influenced by the model of 'Artificial Intelligence'. This theory has introduced an insightful method of analysis to account for the way readers draw on stores of knowledge, and how they make conceptual transfers between these stores. Later, an alternative technique would be developed, i.e. *conceptual tracking*, a range of activities and models derived from *schema theory*. They have been developed by stylisticians to represent a pivotal landmark in cognitive stylistics. The application of the schema model represented a significant move in stylistics, away from a linguistic and text-based approach and towards a cognitive and expectation-based approach to literary discourse (Simpson, 2004: 90). One of the basic terms related to the core concept, schema, is *script*. Schank and Abelson define script (or schema) as an amount of knowledge which describes a "predetermined, stereotyped sequence of actions that defines a well-known situation" (1977: 41, *ibid.*: 89). Scripts lean heavily on expectations, being preexisting knowledge stores prone to modification in the course of an individual's own experience and development. Hence, fresh incoming information interacts with what individuals already know, thus causing them to modify their mental representations. A good example of this is Birch's 'contingent theory of communication' (1995), which is developed later in Chapter Three.

Put simply, cognitive stylistic models are based on a knowledge that is already stored in the human mind. This kind of knowledge is not static but dynamic and can be readily modified, changed and/or enriched by the individual when required. It is the knowledge that encompasses all aspects of language and human life, including preexisting knowledge of language structures (especially grammar, lexis and sounds). That means that, without such cognitive knowledge of language structures beforehand, readers would be unable to proceed in their reading of discourse of any type properly. Perhaps they cannot read in the first place. On the other hand, individuals vary in the scope of their knowledge, ideology, political attitudes, social commitments, cultural and historical backgrounds. That is why they have variations in their readings, analyses, understanding and interpretations of texts. Further, individuals vary in their disposition to accept change and new developments, which is another reason for their cognitive, mental differences. Here is an example of the mechanisms of the whole cognitive process of how prior knowledge of language and experience of life works as a prerequisite for reading, understanding and interpretation of discourse, and how this knowledge is modified and added to in the process:

(أقم الصلاة) (*call for congregational prayer*)

Firstly, to read this example, prior knowledge of Arabic is required. Readers who are not familiar with Arabic are also invited to explore the following account of the cognitive process of understanding and interpreting it.

To understand this statement, the reader has to be equipped with knowledge of Islam according to which 'prayer' (Salat) is ordained five times a day at a specific time. Furthermore, he/she has to know beforehand that there are two ways of praying: alone (usually at home) and congregationally (usually at the mosque, starting from two people

on). He/she also must already have a good idea about MOSQUE and how congregational prayers are held: a leader (or Imam) standing in the middle in front of worshipers, who line up right behind him in shoulder-to-shoulder rows and do what he does right after him concerning the start, units (rak'aas) and end of the prayer. As to the notion of MOSQUE, it should be a part of the stored knowledge of the reader: a large hall, usually rectangular, well-carpeted, well-lit, clean, tidy, quiet, with a pulpit and a prayer niche (or Mihrab) in the middle of the inside front for the Imam, and usually with a high minaret constructed in the outside middle or on one of the outside corners of the mosque.

Now there might be variations on this basic knowledge of the notion of the MOSQUE. For example, some mosques are two floors, one (usually downstairs) for men, another (usually upstairs) for women. A number of mosques have two or more minarets which may vary in height. Usually mosques are air-conditioned and have loudspeakers. However, these facilities may not be available in some mosques. Wall decorations, wall-hanged and/or wall-carved verses from the Holy Koran (the Holy Book for Muslims) are different, sometimes sharply, from one mosque to another. Several mosques have shops attached to them, but the case may not be so for many others.

Yet, there can be a quite unusual cognitive experience of the notion of MOSQUE. I remember having had such an experience some years ago in 1986 when I was preparing my PhD Thesis in Stylistics at the University of Nottingham, UK, with a then newly constructed mosque at the University. There was a fridge inside the mosque, a help-yourself fridge crammed with chocolate bars and soft drinks available to worshipers, charged, or free of charge!

A unique experience with the notion of MOSQUE is now available for everybody to watch on TV worldwide; that is, the live pictures of the Holy Mosque (i.e. Al-Haram Mosque) at Makkah Al-Mukarrammah of Saudi Arabia. It offers an exquisite cognitive experience of a completely different mosque, especially with respect to architecture, inside and outside shape, mixed lines of male and female worshipers praying, circumambulating around the Holy House of God, Kaaba, and galloping between the two Mounts of Safa and Marwah (i.e. Sa'i) (especially at the times of Hajj and Omrah, or mini-Hajj) and lining of worshippers in circular rows around the House of God, Kaaba, the prayer direction for all Muslims all over the world, which is in the centre of the Holy Mosque.

How new experiences of a concept like MOSQUE can be integrated with our stored, common knowledge of it is done through modifying the stored knowledge, thus adding new dimensions to it. Naturally, the human mind can activate the mental operation of modifying preexisting experiences and knowledge, hence widening their scope to cope with new situations and contexts. Perhaps another individual may give a slightly or considerably different account of the cognitive experience of the notion of MOSQUE, especially at the level of special details of individual experiences. This is quite normal due to differences in some details of the notion, the range of expectations, wider (or narrower) scope of experience, stored knowledge and religious Islamic background. Simpson calls them 'cognitive faculties' (2004: 90). These faculties include, among other things, tracking

the progression of a notion or a narrative character, and making inferences about the development of a notion, events or a narrative plot even when unrelated.

Furthermore, scripts allow for 'new conceptualisations' of objects within them as if these objects had been previously mentioned. Schank and Abelson state that "the precise nature of conceptualizations varies from one individual to another, and there is no upper limit to the number of conceptualizations that can be invoked for every script" (1977: 41. In *ibid.*: 89).

A variety of models of cognitive stylistic analyses of literary discourse (especially narrative and metaphor) have been developed. Among these models are those borrowed from Artificial Intelligence (see above), and Schema Theory. Two more models of analysing narrative are also pointed out by Simpson (*ibid.*: 91). The first draws on a distinguished work on *text world* by Werth, who attempts to account for the conceptual space that links narrative levels (1999). He suggests three conceptual spaces, or 'worlds' of discourse: (1) *discourse world*, which is the immediate higher-order conceptual space occupied by an author and a reader; (2) *text world*, being a 'total construct' that requires for its understanding memory and imagination, rather than direct perception. As a conceptual space, 'text world' is defined *deictically* and *referentially*, and anchored by references to the world portrayed by the discourse; (3) *sub-world*, established when a character projects thoughts and reflections through a flashback, to create another conceptual space inside the text world (see Gavins, 2000, 2005 for a full discussion of Werth's 'text worlds').

The second key model of conceptual tracking is the framework of narrative comprehension developed by Emmott (1997). Like Werth, Emmott is concerned with the way the reader can hold more than one context at one time while concentrating on one context in particular. In his model, Emmott puts forward two terms. The first is *binding*, to account for the way episodic links between people and locations are established in a text, and how these links bring about a context which is monitored by the mind. Characters are bound into a mental frame at a point at which they enter a fictional place. The second is *priming*, which describes the process by which one particular contextual frame becomes the main focus of attention for the reader (*ibid.*: 91).

Cognitive stylistic models have also been proposed for METAPHOR (and, to a lesser extent, 'metonymy'). Simpson (*ibid.*: 41.) defines it as "a process of mapping between two different conceptual domains. ...the *target domain* and the *source domain*." The target domain (Newmark's *object*/Richard's *tenor*) is the topic or concept to be described through the metaphor, whereas the source domain (Newmark's *image*/Richards' *vehicle*) is the concept employed to create the metaphor. To Stockwell, metaphorical processes are regarded by most writers on cognitive stylistics as "the centre of language and thought in general" (2002a.) and, to Mithen, "the most significant feature to the human mind" (2003: 24) (in Boase-Beier, 2006: 97). The different types of metaphors suggested by writers like Newmark (i.e. dead, cliché, standard, recent, adapted, cultural and original metaphors) (1995: Ch. 10), Steen (conceptual metaphor and linguistic metaphor) (in Turner, 2000: 3) and Crisp (image metaphors) suggest different cognitive domains of conceptualisation (2003: 103). To Gibbs, metaphors are not some kind of distorted literal thought, but rather

are basic schemes by which people conceptualise their experience and their external world (1994) (in Simpson, 2004: 42. See pp. 92-95 for more argument and examples. See also Chapter Three of this work below).

These models open new cognitive ways and dimensions of development for more sensible and realistic stylistic analyses. Beside that, they are designed to facilitate the process of interpretation by helping us understand how we read texts. The distinguishing feature that sets cognitive from other stylistic models is that “the main emphasis is on mental representation rather than on textual representation” (ibid.). It is important to strike a balance on the cognitive-textual continuum as a stylistic analysis can go too far in either direction. That is, an overly text-based analysis risks losing sight of what readers do when they read. In the same way, an overly cognitive-based analysis risks losing sight of the way a text is made, and this would “mask stylistic subtlety and creativity in textual composition” (ibid. See also pp.139-46 for further practical activities).

1.6 Arabic Stylistics

This term is quite alien to classical Arabic studies of language and literature. However, it has its roots in rhetoric and rhetorical studies, which began during the second century AH. Rhetoric was defined as ‘the correspondence of eloquent speech to the context of situation’. This might imply a reference to different styles used in communication between speaker (or sender) and hearer (or receiver) with the way it is said being attended to. This can be taken on par with the adage لكل مقام مقال (every move has its stroke), which indicates the multifarious nature of style as much as the context of situation of occasions. Thus, the receiver’s cultural, social, psychological and mental conditions are taken into account, but certainly not in the manner of cognitive stylistics today. This is confirmed by the Tradition of the Messenger of God, Mohammad, peace be to him: “I am ordained by God to communicate people in accordance with the (educational) levels of their minds (or mental capabilities).”

Rhetoric came to consist of three sciences: (a) eloquence; (b) semantics; and (c) figures of speech. It was originally triggered to be in the service of the Holy Koran. Studies were made on the comparison between the language of the Holy Koran and that of the men of wisdom to demonstrate the inimitability of the style of the language of the Koran. Among these pioneering studies were *Al-Kashshaf* (or the Detector), by Az-Zamakhshari, on the exegesis of the Holy Koran; *Interpretation of the Problematic Cases of the Holy Koran*, By Ibn Qutaibah; *The Master Key to Sciences* by As-Sakkaki; *Three Letters* for Ar-Rummani, Al-Khattabi and Al-Baqillani, and some others (see As-Samurrai, 2006; Ash-Shak’ah, 2009: 19th Edn, and Abu Ali, 1999).

The word ‘uslub’ (style) was used for the first time perhaps by Abu Bakr Al-Baqillani. Abudul-Qaher Al-Jurjani, probably the most famous Arab linguist and semanticist, defined style as a type of syntactic sequence and the choices of word order of foregrounding and backgrounding, using definite or non-definite articles, etc. To Imam Al-Bukhari, style was a matter of choice, reflected by his selection of the most authenticated Traditions of the Prophet, peace be to him, for his *Sahih*. For Al-Jahez, good style should be aesthetic and effective, based on good choice of words, well-constructed grammatical structures and

meanings, powerful influence through symmetrical, consistent and systematic sentences (see Abu Ali, 1999).

The Prophet, peace be to him, has the best style of all Arabs, for God gave him all-inclusive words. He said: "I am the most eloquent of all Arabs, but I am from Quraish Tribe." In his famous Book, *Al-Bayan Wat-Tabyeen* (Eloquence and Exposition), Al-Jahez described the perfect style of the Messenger of God, peace be to him, as follows: "He never dropped a word, never had a slip of a tongue, never failed to have a solid argument, was never challenged by an opponent, and was never beaten by an orator, but he shunned lengthy orations in favour of sharp-and-to-point sermons. He never intended to silence an opponent but with what he had knowledge of." (See also Ghazala, 2010).

To some researchers, Al-Jurjani was the founder of Arabic stylistics and style through his book on Metaphor, *The Mysteries of Rhetoric*, for metaphor is after all one of the fundamental styles of language (1983). Other researchers said it was Ibn Khaldun, who was the founding father of style. He viewed style as a mental image aimed at corresponding systematic structures to the special structure of the writer. Still others saw that Ibn Tabtabah was the pioneer of the concept of style. He viewed it as the appropriate link of language structures to one another (see Abu Ali, 1999). Yet, a fourth group regarded Az-Zamakhshari's new style of interpreting the Holy Koran in his book *Al-Kashshaf* (The Detector), as the pioneering concept of style and Arabic stylistics in Arabic language history. Bufallaqah claims that the Arabs recognised four types of style: (a) eloquent style; (b) lucid style; (c) vulgar style; and (d) odd style (2009).

Among the classic books which were taken as style books are: books of comparison of poets to one another; *Mediation between Al-Mutanabbi and his Opponents*, by Al-Jurjani the Judge; Explications of Divans of Poetry; contrasts and ambivalences; Al-Jurjani's two books quoted in this section; and the huge number of concise versions of encyclopedic books. These represent different stylistic readings of the originals.

Traditionally speaking, rhetoric was employed solely to demonstrate the unparalleled language and style of the Holy Koran. Then it focused on the language of the Prophet's Tradition, literary language of poetry and prose, and the language of orators and rhetoricians. Stylistics had not existed then, for the so-called Arabic stylistics started late in the twentieth century, following in the steps of Western stylistics. Only rhetoric was the sovereign term which was current in use by writers. Hence, the relationship between rhetoric and stylistics was in focus. This relationship was viewed as one of irrelevance, incongruence, overlap, complementation, replacement, continuation, indispensability, or interchangeability. Some reject any kind of relationship between the two in the first place (see Sulaiman, 1990). However, many others have seen them as two sides of the same coin (e.g. Abu Ali, 1999). Indeed, many Arab as well western writers believe that stylistics is the successor of rhetoric and text linguistics.

Stylistics was seen by many as a new image of rhetoric, but modern in shape which stemmed from different modern environmental, social, psychological, and cultural surroundings. Both are concerned with grammatical structures and network of meanings of

texts. Also, both look into the writer's abilities to communicate meanings. Above all, both are concerned with the value of words, phrases and grammatical structures in unearthing psychological, social, and behavioural secrets of texts (see Abu Ali, 1999, 2004).

Some views (see Al-'Okaili, 2009) claim that Arabic stylistics is Islamic in nature for it focused solely on the study of the style of the language of the Holy Koran. This type of stylistics derived from theories and strategies of linguistics in relation to the methodology of concluding meaning from the components of the text. It makes use of rhetorical heritage and modern stylistics. It analyses the Islamic text of the Holy Koran and so-called Islamic literature with all its religious backgrounds and biases. It also aims at analysing it artistically and tastefully with the purpose of inferring its powerful rhetorical meanings as well as shades of meanings (described in Chapter Four as 'weakly implied meanings').

On the other hand, As-Soyuti (1999) identified Arabic stylistics with 'Simile', whereas for Imam Al-Bukhari it was a matter of choice. However, for Al-Jurjani, the founder of Arabic stylistics to some, he regarded Metaphor as a means of expressing the inner meanings of individuals. (For more details, see Abu Ali, 1999; Abdul-Raof, 2001, 2006; Al-'Okaili, 2009, and others).

It is to state the obvious that rhetoric was traditionally the topic which was widely known and hailed by all Arabs. The choice of the proper word for the proper meaning in the proper situation on the proper occasion was an aim for almost everybody as a matter of prestige and personal dexterity in the first place. It was a commonplace trend among Arab people in history to excel in rhetoric. It is also obvious that stylistics was quite a strange subject to them. Neither rhetoricians nor writers were inclined to use the word 'uslub' (or style) in their studies and works on rhetoric, let alone 'uslubiah' (or stylistics).

It should be stated clearly that Arabic Stylistics is a new term used only recently in the last quarter of the twentieth century. It was not until 2001 that a book was published which dealt directly with the topic, namely *Arabic Stylistics* (in English) by Abdul-Raof. It is a course book aimed at developing students' stylistic competence, writing and communications skills, sound awareness of the structural patterns of Modern Standard Arabic (MSA), and analytical stylistic skills. In addition, Abu Ali's (1999) and As-Samurrai's (2005, 2006a, 2006b and 2006c) works (all in Arabic) are among the very few works which are taken indirectly to be on contemporary Arabic stylistics. Other recent works on stylistics in Arabic were based in the most part on Western stylistics, especially British, American, French and German (e.g. Al-Msaddi, 1982; Fadhl, 1985; Maslooh, 1991; Eid, 1993; Sulaiman, 1990; Ghazala, 1998; and others).

The fact of the matter about Arabic stylistics is that, although it did not exist as an independent field of study in traditional studies of Arabic language, it was implied in a number of rhetorical studies with different rhetorical terminology. Chief among these studies is Al-Jurjani's study of Metaphor and simile, in particular both structurally and semantically in his book quoted above (1983). This book was said to have established the science of rhetoric in Arabic. His other study of semantics and semanticisation of syntax,

Evidence of Inimitability, is described as the founding work of Arabic semantics. Both studies are at the heart of stylistics, though without naming it.

Yet, this is not a sufficient reason for us to claim too much for Arabic stylistics in the history of the studies of our language. Even in some new stylistic studies, like those of As-Samurrai (see above), they were done with only a cursory mention of the term 'Style' in the title of one book only, and no mention of Stylistics at all. What we can establish about stylistics now is that it can be viewed as a modern extension of rhetoric, as some researchers claim. More specifically, Arabic stylistics to me is the superordinate term and field of study which subsumes rhetoric as an essential part of it. It might be the case that the ultimate objective of Arabic stylistics is to identify common bases among approaches to text stylistics, deal with the practical theories of text readings on the basis of Arabic rhetorical critical research, and attend to the aesthetic, linguistic, phonological, morphological, sentence-structural, implicational and cohesive importance of aspects and features of text (see Abu Ali, 1999). He suggests what he calls 'entries' to a theory of Arabic stylistics, which include: arts of saying; artistic, aesthetic, moral and psychological values of these arts; attention to the style of deviation in texts; the art of choice; impressiveness and effect; reception boundaries; study of literary, and syntactic, critical and rhetorical styles (ibid.).

To conclude this section, stylistics was not known to have been applied either directly or indirectly to the analysis of texts, literary or non-literary in traditional Arabic language studies in the way familiar to us now. Indeed, more COGNITIVE orientation, application, investigation, extension and employment of ambitious contemporary cognitive stylistic models and analytical approaches to Arabic texts, especially literary texts, can be hugely pioneering and enlightening. Alongside that is to avail from the heritage and findings of Arabic rhetoric in modern stylistic analyses of Arabic discourse, which will be of tremendous results in modern Arabic stylistics.

1.7 Summary

This brief account of the chronological development of stylistics up to the present time demonstrates that all phases of the discipline (from linguistic stylistics up to cognitive stylistics) are more collaborative than contrastive. Indeed, they have more than one thing in common. First, the linguistic description of texts is a common denominator among all approaches, traditional and new, with variations in focus and emphasis. Also, to most stylistic approaches, stylistic effects and functions were on the agenda of analyses, however with significant variations, as illustrated earlier.

Yet, it has to be said that the points of focus of contemporary stylistic approaches have shifted, or rather reoriented, the mainstream direction of the whole discipline; they have seated it in its more appropriate and realistic political/ideological (feminist stylistics), social/cultural (discourse stylistics) and cognitive/mental (cognitive stylistics) environment. These three lines of stylistic development have opened new pathways for stylisticians, critics and analysts to do further research to effect more explorations and developments in this rapidly developing and widely hailed field of study, including ambitious research in Arabic Stylistics.

The ordering of stylistic approaches in a certain chronological continuum of phases in the foregoing discussion is not a hard-and-fast follow-up. In fact, most approaches coexist synchronically and intersect diachronically in history, with a major type superseding others over a period of time. Over the same period, other approaches may continue to be in action, although on a narrower scale. The following two figures are proposed to illustrate the kinds of interrelationship that take place among all stylistic approaches throughout history (Figure 2), and the major line(s) of argument and analysis of each one (Figure 3):

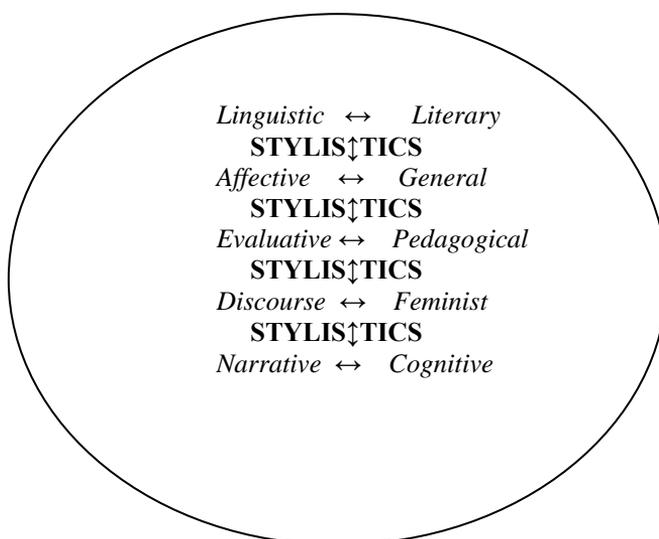


Figure 2: Interrelationship of stylistic approaches

(The horizontal arrows indicate the interaction of each pair, whereas the vertical arrows point to the interaction of all pairs with each other, all intersecting the whole discipline of STYLISTICS).

The next figure highlights the point(s) of focus of each stylistic approach discussed earlier through pluses (+), minuses (-) and question marks (?). The question mark means 'not on a large scale':

Stylistic Approaches	Description	Effects	Interpretation	Evaluation	Teaching	Socio-cultural	Political	Mind
-Ling.St.	+++	(?)	-	-	-	-	-	-
-Lit. St.	+	+++	+++	(?)	(?)	(?)	-	-
-Affect. St.	+	+	+	+	-	++	-	++
-Gen. St.	+++	+++	-	-	+	-	-	-
-Eval. St.	+	+	+	+++	-	+		+
-Ped. St.	+	-	-	(?)	+++	(?)	-	-
-Disc. St.	+	+	+	(?)	-	+++	(?)	(?)
-Fem. St.	+	+	+	+	-	++	+++	-
-Nar. St.	++	+	+	+	-	-	-	++
-Cog. St.	+	++	++	+	-	++	++	+++

Figure 3: Points of focus of stylistic approaches

Suggestions for Further Work

1. In the light of the argument suggested in this chapter, trace the radical changes in the traditional approaches to stylistics compared to those of contemporary cognitive stylistic approaches.
2. Is Feminist Stylistics really political, as it is usually associated with politicised Feminist movements for women's rights in the West? Is it merely a reaction to the maltreatment and injustice done to women? Is it accidental that writers on Feminist Stylistics are mostly women? Why?
3. In the age of Globalisation, do you think Western cognitive mental approaches to style and stylistics can be described as Universal, fitting any culture, or ideology,

including Arabic and Islamic culture and ideologies? How? To what extent are they applicable to Arabic Stylistics?

CHAPTER TWO

STYLISTIC ANALYSIS AND LEVELS OF LANGUAGE

2.1 Introduction

Having reviewed the major stylistic approaches in their chronological sequencing, and for the purpose of this work, it is important to provide more practical details about the constituent components of stylistic analysis. These components are stylistic features, stylistic functions, and stylistic interpretation. Further discussion is provided for two more major points, namely contemporary stylistic analysis and stylistic evaluation. The aim is to make explicit the whole process of reading and analysing texts from a current stylistic perspective. This is achieved through new models and techniques of analysis, which take into account the textual features of a text's style situated in their cognitive context. But first is discussed a crucial point at the heart of stylistic analysis in terms of which the concept of style is defined here: style and choice.

2.2 Style and Choice

It has been demonstrated at the beginning of the introductory chapter that stylistics is the linguistic study of style. This means that style is what makes language. Most conventional and common definitions of style are vague and of a general nature. People usually speak of formal, informal, curt, poetic, Miltonic, Shavian, pompous, aureate, plain, good, bad, grand, monist, dualist, pluralist, racy, or epic style, etc. (see Ghazala (1994/2000) who counts 187 types of style in language. See also Wales (1989)). A more specific definition of style in linguistic terms is therefore due.

Style has been seen as the dress of thought, as an ornamentation. In Dryden's words, it is an "elocution, or art of clothing or adorning thought" (in Hough, 1969: 3). The same view is echoed by Coleridge (in Wetherill, 1974: 133), Riffaterre (1959), Ohmann (1962) and others. This is the 'dualist' view of style in Leech and Short's (1981) terms.

Further, style is seen, especially by formalists, as a deviation from language norms. It is also claimed to be an expression and reflection of the personality of the author, hence the adage 'style is the man', by particularly generative stylisticians and the intentionalists (see also Catano, 1982). A fourth concept of style is viewed by monists as indistinguishable from meaning, "like body and soul" in Flaubert's words (in Leech and Short, 1981: Chapter One).

Gray (1969), Ellis (1974) and a few others do not recognise the existence of the notion of style in the first place; they claim that style is 'the emperor's clothes' - they exist because everyone wants to see them.

None of these definitions of style have been satisfactory for many stylisticians (see also Carter and Nash (1991), Leech and Short (1981), and others for further objections and criticism). However, viewing style as choice had gathered momentum a long time ago, and the concept of style as choice is by no means new (Traugott and Pratt, 1980; Wales, 1989: 436). The reason why this concept is recalled is because of its strong presence in today's stylistic studies from a new standpoint, as argued below.

Style is a linguistic choice in the first place. A linguistic choice is made on the basis of options available in language. It is the total options available in the syntactic, semantic, phonological and pragmatic systems. The first three levels of language specify the ranges of structural possibilities which can be chosen or deviated from. The fourth specifies in part the contextual basis of the use of language for choice, including factors like intended audience, topic, genre, channel, degree of formality (ibid.: 33). In this sense, expression and content "can be viewed as a matter of choice". The latter is fundamentally semantic/lexical, involving choice of semantic structures; whereas the former is primarily pragmatic/contextual, involving choice of pragmatic functions and contextual features. Choice in both components of language/grammar is the basis for phonological, syntactic and lexical choices (p. 29).

In Carter's view, style "results from a simultaneous convergence of effects at a number of levels of language organization" (in D'haen (ed.), 1986). Levels of language at which stylistic choices are made are not the same to all writers. For example, to Traugott and Pratt (1980: 33), they are syntax, semantics, phonology and pragmatics. However, to Short and Leech (1981), they are semantics, syntax and graphology, at coding levels, and Halliday's (1964) ideational, personal and textual, at the level of functions. Yet, to Carter and Nash (1991: 9), the network is more intricate and more detailed: phonology (or sounds), vocabulary (or words), grammar (or phrases, and clauses), discourse (i.e. relations between sentences; paragraphs; speaking turns) and context (i.e. relations between participants in a context). A similar, yet more elaborated, list of levels of language is produced by Simpson (2004: 5), as illustrated in relation to a contemporary stylistic analysis below.

An interesting differentiation between language and style in terms of choice is made by Traugott and Pratt (1981: 29). Language is the sum total of the structures available to users, whereas style concerns the characteristic choices in a given context. Thus, style consists of "choices made from the repertoire of language" (Leech and Short, 1981: 38). It is a type of domain in the sense of the certain choices made by a particular writer, in a particular genre, in a particular text. Style, then, may be defined in terms of the variant linguistic choices made in the text by the individual author, which are in effect stylistic choices made in preference to others potentially available in a language system. In theory, every stylistic/linguistic choice is in some way functional. In a functional, totalistic or

pluralistic term (see *ibid.*), style is defined as the combination of the functions of stylistic choices made mainly from the grammatical, lexical and phonological inventory of language.

Indeed, and as Traugott and Pratt (1980: 34) declare, the more we understand the language system, the more we appreciate the infinity and variety of possible choices and combinations of choices available, and the more we appreciate the genius of an artist. In a similar context, Leech and Short (1981: 189) point out that a myriad of stylistic possibilities (e.g. choices) are available in language, especially of participant relations. Differing choices at the level of these relations in one clause can indicate varying 'conceptualisations' of the same event (p. 191). Hence, they introduce the pioneering idea that links the concept of style as a choice to 'mind style'. They argue that mind style is appropriate where consistent stylistic choices are made through a text. Such consistency of choice might be on the part of an author, a narrator, or a character.

Viewing style as an ideology that can be reflected by stylistic choices in the text, Carter and Nash (1991: 22) say that writers entertain particular kinds of patterns on readers realised by an exploitation of available linguistic choices. They add that a writer's stylistic choices enable certain kinds of readings and suppress others. In line with this argument, Simpson (2004: 22) speaks of motivated stylistic choices, even unconsciously. Such choices are profoundly influential on the way texts are structured and interpreted. He argues for the concept of style as choice in transitivity, which is a prominent example of mind style and, hence, cognitive stylistics (*cf.* Leech and Short's 'participant relations' (1981: 189-191). (See also Chapter Three of this work).

Three issues are begging an answer at this stage. The *first* (also raised by Simpson, 2004: 22) is why one type of structure should be preferred to another. The *second*, whose choice? The writer, the reader, the analyst, or - in translating - the translator? (see Chapter Five below). The *third*, are linguistic choices conscious or unconscious, or simultaneously both?

The *first issue* implies that the choice of a certain stylistic feature is well-calculated by the author. He/she means to say something by his/her choice of a certain structure over, and in preference to a number of structures available to him/her, in language. This might be individually, socially, historically, culturally, mentally and/or ideologically/politically important in the text investigated. That might be curiously significant for readers to encourage them to dwell on the function(s) that a specific stylistic choice may give rise to. In their definition of stylistics, Thornborrow *et al.* (1998: 3) point to the social background of the individual's use of language, and the specific choices made by individuals and social groups in their use of language. No stylistic choice of a certain pattern is made at random and in a vacuum.

The *second issue* is that the extent to which a stylistic choice is conscious or not is a point of difference among stylisticians and analysts. Stylistic choice is thought by Verdonk (2002: 9) to be not entirely consciously motivated. Some choices are conscious, while others are unconsciously made by the writer. Baker (2000: 246) also thinks that not all choices are motivated. She distinguishes between literary stylistics as the study of conscious choice,

and 'forensic stylistics' (sic) as the study of unconscious choice (in Boase-Beier, *ibid.*: 51). Traugott and Pratt (1980: 29) have made a similar point that style as choice is not always conscious; it can also be intuitive. Yet, to other stylisticians like Fowler (1996), it is difficult to sever conscious from unconscious choice for "many social and historical influences are so deeply embedded in the way we think and feel" (*ibid.*). Another group of modern stylisticians yet has a claim for the view that every stylistic choice is conscious, whether directly or indirectly. Following Halliday (1994: 106), who views the concept of style as choice and as a "mental picture of reality", Simpson (2004: 22) goes further and argues that stylistic choices are motivated, even if unconsciously.

These seemingly contradictory views of stylistic choice are not quite so. In one sense, although stylistic choices involve a freedom of choice, they are made from a restricted range of potentials of language components, or levels. Therefore, authors are responsible for their choices which they make more consciously than unconsciously. On the other hand, our knowledge of language becomes, at advanced stages of age, so intuitive that it is not easy to distinguish which of our choices are conscious, and which are not, for many writers claim to write intuitively. But stylistic choice can be described as motivated, be it conscious or not. Motivated choice is more likely to be the case, so that the author would be held responsible for what he/she writes in a special social, cultural, ideological and perhaps political context and environment. He/she is responsible even for his/her unconsciously made preferences, such as grammatical structures. These structures are thought to be restrictive in the sense that they are arbitrary, inflexible, and "'about which we have no choice'", to use Vinay and Darbelnet's words (1995: 16. In Boase-Beier: 2006: 52). This is true in principle.

However, when a writer goes for a certain structure, say, active, transitive verbs, simple sentences and postmodification, it means he/she has intentionally preferred them to their counterparts in English grammar, passive, intransitive verbs, complex sentences and premodification. So, as Enkvist *et al.* (1973: 16-17) also maintain, style is the variation within a language based on optionality. Although we cannot invent new rules and principles of grammar (like, say, starting well-formed English sentences with predicates instead of subjects), we have a wide range of choices inside the restricted grammatical structures. Therefore, there is insufficient justification for writers, readers or analysts to sideline the notion of motivated stylistic choices in texts.

The *third issue* is, to some, more than obvious, i.e. the author's choice. However, to others, it is far from obvious. Usually, the author is taken to be in charge of making his/her own choices. These choices are made by a particular author, in a particular genre, in a particular text, as Leech and Short (1981: 38) state. Style as choice, to them, implies "looking at language from the author's point of view" (p. 42). The intentionalists (see above) are pro-authorial, whereas the formalists and the New American Critics (see also earlier) are anti-authorial in this respect. Yet, to modern stylisticians, this point is open to question. Choices are originally made and produced by the writer, there is no doubt about that. However, the analyst/reader's role in these choices lies in his/her singling out the distinctive choices and their implied functions and effects. In other words, the two notions of distinctiveness and "inferred author's choices" (Verdonk, 2002. See Boase-Beier, 2006: 50) are behind the reader's choices which might or might not coincide with those of the writer. As argued

earlier, the idea of 'motivated choice' involves some kind of cognitive/mental, historical, social, cultural and/or ideological implications triggered by the authorial stylistic choices, but inferred and interpreted in their appropriate context by the reader/analyst. Thus, stylistic choices are in this sense contributed to, and distributed among writers, readers/analysts and translators (as argued in Chapter Five below), though not on equal terms.

As pointed out in the course of discussion, stylistic choice involves the choice of stylistic features and functions/effects, two constituent components of stylistic analysis.

2.3 Stylistic Features

The term 'feature' is used frequently and at will in stylistics books and stylistic analyses by writers, readers, analysts and critics. But it has cursorily been defined in specific terms. Leech and Short are among few names who have done that. They define it as the occurrence of a linguistic or stylistic category in a text (1981: 64). They distinguish between linguistic categories (or features) (e.g. nouns, verbs, questions, colour terms, etc.) and stylistic categories (or features) (e.g. personification, alliteration, balanced sentence, etc.). They claim that stylistic categories are more complex phenomena, which are difficult to define, but are describable in terms of linguistic categories. But, to them, they are not a part of the description of language. They view these features as a significant element of style, but they generally do not distinguish them formally from linguistic categories. They also see them as essentially contrastive in the sense that their occurrence entails the non-occurrence of other categories (ibid.: 64-65). It seems to me that this definition is comparatively narrow and confuses our understanding of stylistic features.

Riffaterre (1959), on the other hand, calls features 'facts', and distinguishes between 'stylistic facts' and 'linguistic facts'. Stylistic facts must have a specific character, since otherwise they could not be distinguished from linguistic facts (in Fish, 1980: 62). These facts are distinctive, unpredictable features of style that have to be specified and defined prior to analysis on the basis of specific criteria set by critics and analysts. Riffaterre also uses 'stylistic device' to refer to any unpredictable linguistic feature. Similarly for Jakobson, a stylistic feature is any linguistic feature which stands in contrast to what is normally used in everyday language (in Taylor, 1980: Chapters: 3-4). Sinclair (in Carter and Burton (eds.) (1982), on the other hand, uses 'patterning' to refer to stylistic features, such as alliteration, pun, structural parallelism, and so on (see also Taylor, 1980).

To me, however, the distinction of a stylistic feature derives heavily from the idea of markedness and significance. I understand any 'stylistic feature' to be linguistic; that is, for a good reason, taken by the reader or analyst to be significant and/or marked. This definition recalls Wales' (1989) notion of distinctiveness raised earlier as the criterion which determines whether a feature is linguistic or stylistic. Hence, *not all* linguistic features are stylistic, but every stylistic feature is *originally* linguistic. It is also possible to understand every linguistic feature to be *potentially* stylistic.

Thus, in addition to its interchange with 'fact', 'patterning', 'marker' and 'device', the term 'stylistic feature' interchanges with other terms such as 'stylistic aspect', 'stylistic imprint' and 'stylistic characteristic'. However, 'stylistic feature' is more recurrent and dominant in

use – which is why it is used in this work - with occasional use of ‘linguistic device’. ‘Stylistic imprint’, on the other hand, is of a restricted sense, referring to a stylistic feature used arbitrarily, for the grammar of language does not allow otherwise. Therefore, it may not produce an interesting stylistic function.

Among the established stylistic features – in addition to those just pointed out by other writers - are ‘deviation, foregrounding, backgrounding, formality vs. informality, ambiguity, simplicity, complexity, nominalisation vs. verbalisation, passivisation vs. activation, passivity vs. activity, transitivity, intransitivity, lexical repetition, lexical relationships (like paradox, synonymy, etc.), specific patterning of deixis, lexis and grammatical sequence in a particular way, pomposity, figurative language (e.g. pun, irony, metonymy, trope, etc.), and many others. An example of linguistic feature is the use of transitive verbs in a certain text. It becomes a stylistic feature when it is used consistently, frequently, or not used at all, taken in juxtaposition with the use of intransitive verbs, and when questions of how and why it is used are posed and answered by the analyst.

In response to Simpson’s (2004) comment about the reason behind preferring a stylistic choice to others available in language stock, definable criteria for distinguishing stylistic features are perhaps recommended. Here are some:

- a. Understanding style as a matter of choice (see above) made by the writer from the language inventory of layout, grammar, lexis and sounds in particular.
- b. Knowing a good deal of this inventory.
- c. Distinguishing the norms and conventions of language to determine the points of departure (or deviation) from them.
- d. Having sharp insight and wit to help the analyst discern intuitively the different important features of style.
- e. Having developed language skills to enable him to be sensitive and sensitised to language use and function.
- f. Accumulating cognisance of frequent and recurrent stylistic features like formality, informality, fronting/foregrounding, ambiguity, parallelism, etc. (see above).
- g. Accumulating experience of text analysis in general, and models of stylistic analysis in particular.
- h. Entertaining shared knowledge of the world around us.
- i. Attending to the collocability (or word combination) of language for its significance to word company.
- j. Committing oneself to text and textual analysis, not to evaluation of writers.
- k. Situating knowledge of language structures of various types within due social, cultural and cognitive contexts.

These and other criteria suggested by other works on stylistics can be employed in stylistic analyses to draw hard evidence for the implied meanings emanated from stylistic features, i.e. ‘stylistic functions’. Hence the next point.

2.4 Stylistic Functions

Halliday (1964), the big name in the field of language function, distinguishes between two related senses at two different points in the description of language. The first is its use in the sense of grammatical/syntactic function to refer to elements of linguistic structures such as actor and goal, or subject and object, or theme and rheme. These 'functions' are the roles occupied by classes of words, phrases, etc., in the structure of higher units. The second sense of 'function' is its use to refer to the 'functions' of language. For example, Bühler's (1934, 1966) three functions of language: the *representational*, the *cognitive* and the *expressive*; and Halliday's equivalent functions, the *ideational*, the *interpersonal* and the *textual* (in Freeman (ed.) 1981: 325-360). Halliday's concern in his widely recognised linguistic studies was in the second sense of 'function'. Parallel to Bühler and Halliday's functions of language are Jakobson's (1960) *phatic*, *metalingual* and *poetic* functions: functions of language as a system of communication.

Function has been juxtaposed with 'form'. It has received greater attention than the latter in recent developments in linguistics. The whole system of language is viewed to have a multiplicity of functions or communicative roles for: naming, quarrelling, persuading, expressing feelings, giving orders, providing information, for newscasting, weather reporting, creating novels, poems and plays, etc. (ibid.).

Linguists have constantly displayed interest in different language functions. For example, Halliday has a strong interest in the development of language in children. Here, more functions are given: instrumental, informative, imaginative, regulative, interactional, personal and heuristic. Popper (1972) distinguishes two 'lower' functions characteristic of primitive systems: expressive and signaling; and two 'higher' only human functions: descriptive and argumentative. In their *Speech Act Theory*, Austin and Searle (1960s) suggest numerous social, communicative functions (e.g. promising, swearing, complaining, etc.) and micro-functions (related to sentence types in grammar, especially interrogative, imperative and declarative). Grammatical theory has also attended to syntactic functions at the level of the sentence unit and below. In their 'Text Linguistics', Beaugrande and Dressler (1981) discern three functions: *descriptive*, *narrative* and *argumentative*.

General stylistics (see Chapter One earlier), which is concerned with text typology and the stylistic analysis of Varieties of English, has related situational types of language to predominant functions (e.g. advertising with persuasion, T.V. commentary with information, etc). In linguistic/literary stylistics, however, the notion of 'stylistic function' is used in a different sense to mean the function of linguistic/stylistic features of texts as a central issue. They are taken in relation to "the meaning of the text, their contribution to the overall theme and structure: what is termed 'stylistic significance'" (see Wales, 1989: 195-197).

'Stylistic function' is often interchangeable with the terms 'stylistic effect', 'stylistic meaning', 'stylistic implication' and 'stylistic value'. Although the five terms are understandably appropriate, 'effect' implies that all stylistic functions are effects in the sense of consequences, or repercussions. However, they are not so, as some functions, for example, can be reasons rather than effects. 'Implication', on the other hand, may imply

some kind of connotation or insinuation, which is not the case in many instances. As to 'stylistic meaning', it is an indirect reference to 'stylistic function'. The fifth, 'stylistic value', is Leech and Short's term (1981: 24) which, together with sense, can be taken to mean 'total stylistic significance'. The first, 'stylistic function', is a comprehensive term, subsuming all kinds of underlying meaning, effect and implication of a stylistic feature. Therefore, it is more convenient to use than the others. Hence its frequency in stylistic analysis.

Like 'stylistic features', stylistic functions equally have guiding criteria to explore them. See also Jakobson's (1960) linguistic criteria, which indicate the function that an utterance has in communication (in Taylor, 1980: 44):

- a. A stylistic function is in a sense a reason behind using a stylistic feature. It is an answer to the question: Why is such and such stylistic feature used? What for?
- b. Sometimes we are required to answer two 'whys', rather than one 'why'; what may be called a 'double-decker function' (e.g. a stylistic feature is fronted for emphasis (the answer for the first why), to indicate an important meaning (the reply to the second why).
- c. Checking both the micro- and macro-contexts of stylistic features.
- d. Relating stylistic features of the same type to their counterparts in the text.
- e. Relating stylistic features of different types to one another.
- f. Finding out about some kind of conformity of form to content (i.e. broken grammar might reflect broken man/thing, etc.; complicated sentence structure may reflect a complicated character, situation, etc.; a simple, easy-going structure would imply simple, easy-going plot, temper, events, etc.; and so on).
- g. Looking for a relationship between a stylistic feature and a cultural, religious, social, political, etc. implication, connotation or insinuation.
- h. Finding out whether or not a connection of some kind can be established between a stylistic feature and a relevant piece of universally-shared knowledge.
- i. Checking a disrupted word order in comparison to a normal word order.
- j. Establishing certain kinds of lexical relationships (of synonymy, contrast, etc.) among lexical stylistic features, which may bring about significant stylistic functions.
- k. Establishing similar relationships among other types of stylistic features of the same kind.
- l. Seeing whether or not these relationships interact in one way or another to entail further macro, superordinate function(s) for all stylistic features of the text.
- m. Finding out about a link of some kind between sound features, especially onomatopoeia and meaning.
- n. Perhaps the most impressive and convincing 'tester strategy' to justify these explorations of stylistic functions in practical terms is 're-writing strategies'. They mean to suggest a hypothetical different version of word order, clause order of sentences, conversion of backgrounded and foregrounded items, or phrases, etc. to draw a comparison between the two versions of the same statement, which would confirm the function(s) concluded for the original.

- o. Trying out another tremendously useful strategy of Writing, CLOZE TEST. It is used to confirm the lexical stylistic features and their functions in particular, where key words are omitted temporarily to be supplied by the students/readers. The aim of this procedure is to sensitise language users to different synonymic, antonymic or other choices available in language repertoire. Then their choices are compared with the choice made in the original text, to demonstrate the validity of the stylistic function(s) extracted.

Stylistic features and functions are the cornerstone of any stylistic analysis, the topic in order in the light of contemporary stylistics

2.5 Stylistic Analysis

Until recently, there has been some inconsistency, subjectivity and lack of systematicity in the types of textual stylistic analyses provided by different analysts and critics. It is true that not all stylistic analyses of today are consistent, non-subjective and systematic, yet a good stylistic analysis has now a well-defined framework and proceedings. It starts with recording the analyst's intuitive response to the text analysed, having read it several times. The notion of intuition implied here is not the uncultivated animal instinct, or some telepathic status on behalf of readers (see Hutchinson, 1984), for such intuition is of a little help, and "intuitions without concepts are blind", as Kant (in Wellek, 1982) says. The kind of intuition meant here is that which involves cultural, social, personal and ideological background knowledge. It can be described as *stylistic intuition*. It encompasses all those factors which form the reader's ability to discern stylistic features and effects and the reasons behind interpreting the way he/she does so (see also Carter (ed.) 1982). An intuitive response, then, is a response to the style of the language of the text (i.e. its stylistic features) in terms of abstract concept(s) that would sum up what the text suggests, i.e. its message (hence stylistic response). The text perhaps aims at sending a message of optimism, pessimism, passivity, activity, determination, frustration, despair, hope, happiness, dejectedness, banishment, glorifying/demolishing certain values, etc.

As to the constituents of practical stylistic analysis, Leech and Short (1981: 74) argue that every analysis of style is an attempt to find the artistic principles behind an author's choice of language. They assign proportional parts of their book to practical stylistic analyses of prose texts. They do not claim a hard-and-fast technique of stylistic analysis. They provide a hugely useful practical model of analysis and checklist of potential stylistic markers (or linguistic and stylistic categories) that it is important to outline for its relevance to our discussion. It includes lexical categories, grammatical categories, figures of speech, and cohesion and context. Semantic categories are subsumed under lexical categories. Leech and Short mix categories, for they find no harm in that since the purpose of the list is, after all, heuristic:

LEXICAL CATEGORIES, for example, include questions like: Is the vocabulary simple or complex? Formal or colloquial? Descriptive or evaluative? General or specific? How far does the writer make use of emotive words and word associations, as juxtaposed with their referential meaning? Does the text contain idioms and idiomatic phrases? Is there any

use of rare, technical or specialised vocabulary? What lexical/semantic fields do words suggest?

GRAMMATICAL CATEGORIES, on the other hand, include sentence types, sentence complexity, clause types, clause structure, noun phrases, verb phrases and other phrase types, etc.

FIGURES OF SPEECH, the third major point on Leech and Short's checklist, include: foregrounded features, grammatical and lexical schemes, phonological schemes and tropes.

The final set of categories on this first checklist is CONTEXT AND COHESION. As to (i) *context*: Does the writer address the reader directly or through the words and thoughts of a character? What linguistic clues are there of the addressor-addressee relationship? What attitude does the author imply towards his subject? How is a character's words and thoughts done - directly (direct speech), or indirectly (indirect speech, or free indirect speech)? (ii) *Cohesion*, on the other hand, includes questions like: Does the text include contrastive, logical or other links and connectors between sentences (conjunctions or adverbials)? Does cohesion rely on implicit connections of meaning? What kind of use is made of pronoun reference, substitute forms, repetition, or ellipsis? Following the checklist are useful notes on its categories. They are guidelines and illustrative definitions and elucidations of some of these categories (pp. 75-82).

In Short (ed.) (1988), there are a number of accounts of useful experiment- and protocol-based stylistic analyses which have come up with creative explorations in the field. A case in point is Short and Peer's description of experiment-based protocols, followed by a rigorous, well-established stylistic analysis of a short poem by Gerard Manley Hopkins, *Inversnaid* (see Chapter Three of Short's work). Having completed the protocols technique, and commented on them, they provide a stylistic analysis of the poem based on a checklist of three major sets of categories: SEMANTICS (i.e. choice of words compared, the lexical make-up of the poem, neologisms, figurative meaning elements, contrasting lexical sets, etc.); GRAMMAR (e.g. grammatical parallelism, notes about the general grammatical structure of the poem, fronting, arrest, violations of selection restriction rules, deletion, etc.); and PHONOLOGY (including syllable structure, rhyme and alliteration, chiming, assonance, onomatopoeia, statistical deviations, metre and rhyme). Enlightening experiments, reading strategies and stylistic analyses are suggested in the same work.

In a textbook on stylistics, Thornborrow and Wareing (1998) propose a useful checklist at the end of chapters, starting with Chapter Two. Each chapter is assigned for a major category of an exemplified stylistic analysis: SOUNDS (sound patterning, sounds versus letters, stress and metrical patterning; word stress, poetic functions of sound and metre, etc.). It is then followed by a checklist of stylistic analysis of poetry: information about the title of the poem, the name of the poet, the period in which the poem was written, the genre to which the poem belongs, etc.

The second category is GRAMMAR (Chapter Three of their book): Attitudes to grammar, levels of grammar, word classes, describing noun and verb phrases, sentences foregrounded, word order, etc.

The next category is MEANING: semantics, context, register, literal language and figurative language, metaphor and language change, collocation, and functions of figurative language use. At the end of Chapter Five, they suggest a checklist of stylistic analysis of meaning: the degree of formality and informality of the text's register and its effect on the reader, structural aspects of meaning like overlaps in word meaning, etc.

Some conclusions can be drawn from the previous short preview of three main checklists of analysis. The major categories of analysis are very much similar in all of them (i.e. the three major language levels of GRAMMAR, SEMANTICS and PHONOLOGY), with one or two variations of terminology (cf. Leech and Short's 'lexical categories', Short and Peer's 'Semantics', and Thornborrow and Wareing's 'Meaning'). A clear difference is Leech and Short's significant addition of 'context and cohesion' set of categories. One more point of difference among these checklists is in some small details of major categories. All checklists presuppose, not to say precondition, a good knowledge of language system, levels and structures.

2.6 Contemporary Stylistic Analysis

In his updated cognitive-discoursal approach to stylistics, Simpson (2004: 5) rightly broadens the range and scope of stylistic analysis by extending the levels of language. They are, after all, viewed as units of analysis that may help organise a stylistic analysis. This has resulted in some rather different avenues of analysis, as Thornborrow and Wareing (1998: 212) propose. It might be useful to reproduce the list of levels and equivalent branch of language study:

Level of language	Branch of language study
The sound of spoken language; the way words are pronounced.	<u>Phonology; phonetics</u>
The patterns or written language; the shape of language on the page.	<u>Graphology</u>
The way words are constructed; words and their constituent structures.	<u>Morphology</u>
The way words combine with other words to form phrases and sentences.	<u>Syntax; grammar</u>
The words we use; the vocabulary of language.	<u>Lexical analysis; lexicology</u>

The meaning of words and sentences. Semantics

The way words and sentences are used in everyday situations; the meaning of language in context. Pragmatics; discourse analysis

These basic levels of language are identified units of the stylistic analysis of text, which in turn makes the analysis itself more organised and systematised. It is important to understand that these levels are interdisciplinary. And since interest in language is always at “the fore of contemporary stylistic analysis”, to use Simpson’s words (*ibid.*), all these levels with no exception are what we work on in any analysis, if and when relevant.

There are three preconditions that a good stylistic analysis should meet (see *ibid.*: 4; and Carter, 1988):

- Stylistic analysis should be *rigorous* and *systematic*.
- Stylistic analysis should be *retrievable*.
- Stylistic analysis should be *replicable*.

Rigorous means that the stylistic method has to be based on an explicit, solid and disciplinary model of analysis. That is, it should not be a nonsystematic, disorganised sequence of *ad hoc* and impressionistic conclusions, for our response to language should be “*without impressionistic adhocery*” (Carter, 1988).

Retrievable means that the stylistic model of analysis is systematic, organised through explicit criteria and terminology, the meanings of which are agreed upon by other stylistic analysts. Generally, a consensus on all stylistic terms is not unattainable and not so hard to achieve, as Simpson and many other stylisticians believe. Carter (*ibid.*) also stresses that the description of literary texts “should be done precisely, systematically and retrievably”.

‘*Replicable*’, on the other hand, means that a stylistic analysis is and should be testable. It implies that the models of such analysis should be quite transparent as to allow other stylisticians to confirm them, either by testing them on the same text, or by applying them to other texts. The conclusions arrived at are solid and principled if the line followed by the analysis is accessible and replicable. To this extent, it has become an important axiom of stylistics that it does not recognise works which draw on unconfirmed, untested or untestable intuitions.

Thus, by such a panoramic view of the mechanisms, methods, models and techniques of stylistic analysis, new pathways of analysis have been opened. These pathways hold more powers of persuasion and conviction than ever before in the practice of stylistic analysis and the discipline of stylistics as a whole. But to what objective is stylistic analysis of text performed in effect? The ultimate objective of our analyses is usually to achieve interpretation of texts, the topic in order now.

2.7 Stylistic Interpretation

There is nothing new in claiming that interpretation is the ultimate objective of any contemporary stylistic analysis. It had been established as early as the 1970s, namely by literary stylisticians, then more powerfully by affective stylisticians, through Fish's 'interpretive strategies' (1980) (See Chapter One earlier). However, unlike other disciplines of literary studies and criticism, interpretation is the undisputed objective of stylistics. It is only by interpreting texts that we can understand them and further our knowledge of the world and of ourselves, improve and cultivate our social, cultural, cognitive and ideological views, and learn to work for the better.

'Stylistic interpretation' (i.e. style-based interpretation) is text-based, with both the author and reader being involved. All surgical operations are done on texts viewed primarily as linguistic discourse whose language is organised and patterned in a certain way. Stylistic features and functions are the product of that organisation. Sunderman (1974) maintains that an interpretation based upon a close analysis of the interrelationship of syntax and semantics in particular promises to be the most fruitful approach to meaning, for it combines together the disciplinary contributions of both linguistic and literary analysis. Simpson (2004) defines stylistics as a method of textual interpretation based on language. He argues that the function of the text as discourse acts as a "gateway to its interpretation". He adds linguistic features do not of themselves constitute a text's 'meaning', but an account of them serves to "ground a stylistic interpretation and to help explain why, for the analyst, certain types of meaning are possible" (ibid.: 2).

Obviously, interpretation is what stylisticians do in their stylistic analyses of texts. Interpretation is not merely a collection at the end of analysis of the conclusions reached about a text by intuitive response and stylistic functions and effects suggested by it. Interpretation is an activity realised inside, and by the reader in the process of reading, which is why it is described as 'an act of interpretation' by reputed stylisticians like Fish (1980), Carter (1986b), Short (ed.) (1988), Durant and Fabb (1990) and most contemporary stylisticians. The term 'act' involves not only activity and action on the part of the reader, but also mental work and effort throughout the process of reading. This means that interpretation is prone to change and is influenced by, as much as influencing, the various structures of the text in an interactive and interdependent way. The social, cultural, historical, ideological and political backgrounds are accounted for here as the bases for any stylistic analysis and interpretation. This is the type of approach to 'stylistic interpretation' practised by contemporary stylistics of various types in stylistic analysis (see Weber, 1992, 1996, and 2005; Semino, 2002; Semino and Culpeper (eds.), 2002; Gavins and Steen (eds.), 2003; Hiraga, 2005; Gutt, 2005; Freeman, 2005; Fairclough, 1992; Fowler, 1996; Fahnestock, 2005; Altridge *et al.* (eds.), 1987; Dancygier, 2005; Chamberlain, 2000 (all in Boase-Beier, 2006); Simpson, 2004, and all proponents of contemporary stylistics quoted in Chapter One of this work).

2.8 Stylistic Evaluation

Evaluation has recently come strong on the agenda of modern stylistic analyses. The term 'stylistic evaluation' can be justified on the grounds that it is a kind of evaluation of style in terms of contemporary stylistic analysis argued for in this work. It can also be claimed to be a particular type of evaluation that takes both the author and the reader's views with variations, and the text structures into account. To avoid repeating myself, I refer the reader to Chapter One (*Evaluative Stylistics*) where full details and argument for 'stylistic evaluation' and its grounds are provided.

2.9 Summary

Alongside Chapter One, this Chapter has laid down the theoretical background for the chapters to follow. The stylistic features introduced in the next chapters with their functions and some interpretive hints are suggested. They are meant to be understood both textually and contextually in relation to the new principles and models of contemporary stylistic approaches argued for here and in the introductory chapter of this book.

This Chapter has also set the scene for stylistic applications to go underway as lucidly and explicitly as required, thus confirming - or disconfirming - the foregoing argument in practice. In the event that modifications, changes or reconsideration of any model of analysis are required, they will be made on the spot unabashedly, for stylistic analyses and methods are naturally descriptive, contingent and modifiable.

A final conclusion can be drawn from the minutes of this Chapter. They confirm the fact that contemporary stylistic analysis unearths a wide range of implications and meaning potentials that cannot be deciphered otherwise. These explorations of the meanings of texts at the different levels of language system in relation to contemporary stylistic analysis are a treasure. It is hard to imagine waiving treasure away in the hugely interpretive activity of translation, the co-topic of this book (forthcoming in the second part).

2.10 Samples of Cognitive Stylistic Analysis

The following are sample stylistic analyses of cognitive orientation. They include lexical, grammatical and phonological specimen analyses of literary texts in particular, starting with lexical repetition.

2.10.1. Lexical Repetition

Lexical repetition is one of the richest stylistic features of texts with respect to stylistic effects and implications. It can be a repetition of the same word, phrase, or any grammatical or lexical structure a number of times in the same text. Or, the same word may be repeated in different grammatical forms, or variations, throughout. Lexical repetition is, perhaps, the most employed by writers and the most discussed feature of

vocabulary in stylistic analyses. Several functions and effects can be concluded from lexical repetition, as illustrated in the following example:

(1)

(In Verdonk and Weber, 1995: 15-16 for the whole text):

Rain, rain all day, all evening, all night, pouring rain. Out in the country, over field and fen and moorland, sweet-smelling rain, borne on the wind. Rain in London, rolling along gutters, gurgling down drains. Street lamps blurred by rain... . Rain bouncing on roofs and pavements, soft rain falling secretly in woodland and on dark heath. Rain on London's river. Rain from north to south and from east to west, as though it had never rained until now, and now might never stop. Rain on all the silent streets and squares, alleys and courts, gardens and churchyards ... and nooks and crannies of the city.

(Hill, *The Mist in the Mirror*, 1993: 9)

Obviously, the frequent repetition of the key word 'rain' is a striking stylistic feature of the text. 'Rain' is the most important word in the text and is, therefore, repeated fifteen times. All are nouns, only one ('rained') is in verb form. Obviously, it is a remarkable, pouring lexical repetition that sweeps the whole text. It is a downpour of repetition of (heavy) rain that diverts attention and interpretation from a description of London in the rain to the effects and implications (or the aftereffects) of the unusual, functional repetition of 'rain'. Rain has overwhelmed everything and everybody, London and its countryside, everywhere from north to south and from east to west. Even the dead (churchyards) have not escaped rain. Rain has soaked, soiled and polluted not only London and the countryside, but by implication the whole Victorian community. Rain, then, marks pollution, darkness and corruption of Victorian society. It resembles a kind of plague that has infected the whole world, not only the animate but also the inanimate. More so, the heaviness of rain ('pouring Autumn rain'; 'rain rolling along gutters'; 'gurgling down drains'; 'rain bouncing on roofs and pavements'; 'rain ... dense'; 'rain from south ... west'; 'as though it had never rained until now'; 'might never stop'; 'rain on all ... streets') may suggest harshness and hardships of Victorian life. Only twice in the text, rain is described occasionally as sweet-smelling and soft. But this does not change the deteriorating condition of rain and, hence, the Victorian society.

To this effect, grammar has been on the periphery and broken down to be in the service of the repetition of 'rain'. For example, all sentences are without main verbs. The first sentence has two subjects (rain, rain); the second has the subject and main verb dropped. In the last line, 'rain' and 'London' are assigned one sentence each, and the noun phrase 'the back end of the year' is an independent sentence with the subject and main verb left out (or perhaps it is the subject of the sentence which has no verb or object/complement). So, formal grammar is sacrificed, as it were, for the sake of 'rain'. Nothing is important but rain. Thus, this repetition of 'rain', which penetrates every fraction of the text, in the same way as pollution penetrates everything in the Victorian epoch, is not monotonous. Quite the reverse; it is rhetorical, interesting, enjoying, exciting and shrouded with stylistic implications that are enlightening to the interpretation of the text.

2.10.2 Relationship of Synonymy

Synonymy is the sameness, or similarity of meaning. Synonyms are different words which have either the same or very similar meanings. They are usually relatively similar, which implies a percentage of difference. Collinson (1939) (in Ullmann, 1964: 142-3) suggests a set of nine principles for distinguishing relative synonyms (what he calls 'apparent synonyms'):

1. One term is more general than another: *refuse – reject*.
2. One term is more intense than another: *repudiate – refuse*.
3. One term is more emotive than another: *reject – decline*.
4. One term may imply approbation or censure where another is neutral: *thrifty – economical*.
5. One term is more professional than another: *decease – death*.
6. One term is more literary than another: *passing – death*.
7. One term is more colloquial than another: *turn down – refuse*.
8. One term is more local or dialectal than another: *Scots flesher – butcher*.
9. One of the synonyms belongs to child-talk: *daddy – father*.

Carter and McCarthy (1988: 29) propose two further features:

10. One synonym does not always collocate identically: '*the class begins/starts*'; '*start a car*', not *'*begin a car*'; '*the world began*', not *'*the world started*'.
11. One term does not fit in the same frame of syntactic restrictions of another: '*his second book is not nearly as good as his first*'. The use of *almost* instead of *nearly* would change the meaning drastically.

I suggest two more dimensions of difference between synonyms in language:

12. One term belongs to technical terminology, another to popular: *encephalon – brain*.
13. One term is more register-biased than another: *defendant (legal) – accused; begotten (religious) – born*.

These dimensions can be looked at as criteria for distinguishing between pairs or groups of synonyms by way of confirming that absolute synonyms are probably not a part of the origins of language. There must be at least a shade of difference between two synonymous words on one dimension at least. That said, and as Carter and McCarthy (ibid.) also argue, synonyms can be frequently interchangeable in a particular context, what they call "local synonymy". In practical use of language, this type of synonymy is an important feature that is recurrently employed by language users and in language learning and teaching in particular.

The important issue in stylistics in relation to synonymy is to find out to what effect it is put in texts, and how it contributes to interpretation of these texts, especially literary texts. Another stylistic dimension of synonymy is to consider whether words are synonymous at

the two levels of meaning, denotative and connotative. This can be elaborated through the following example:

...The jail might have been the infirmary, the infirmary might have been the jail, the town-hall might have been either, or both, or anything else... . Fact, fact, fact, everywhere in the material aspect of the town; fact, fact, fact, everywhere in the immaterial. The M'Choakumchild school was all fact and the school of design was all fact, and everything was fact between master and man were all fact, and everything was fact between the lying-in hospital and the cemetery, and what you couldn't state in figures, or show to be purchasable in the cheapest market and salable in the dearest, was not, and never should be, world without end, Amen.

(Charles Dickens: *Hard Times*)

The pattern of synonymy suggested by Dickens here is quite delicate and peculiar. The lexical relationships created by some synonyms suggest at first sight a paradoxical pattern which is normally not feasible. That is, an infirmary is not a synonym of jail, nor a town-hall is synonymous with both or with either. More unusual is to regard 'material' a synonym of its opposite 'immaterial'. These and other antonymic synonyms interchange and have been made by Dickens to meet at one and the same point, i.e. fact. Everything in life is fact. All these seemingly antonymous features are synonymous facts. This is a sharp irony aimed at criticising life and society in the Victorian era, the era of Dickens' living time, for understandably contrasts cannot be synonymous but only parodically.

Sharper irony is exposed by the repetition of the word 'fact' several times in a row to suggest a kind of satire that even facts themselves are a topic irony, as facts are in fact not facts at all! Thus, facts are at the same time synonyms and antonyms of facts. It is astonishing how elaborate this feat of style is made to express the absurdity, corruption and paradoxicality of the Victorian society, materially as well as morally. Amen', the word that concludes supplication to God, is the sharpest word of irony (see also Chapter Five later).

2.10.3 Relationship of Antonymy

Antonymy is a formal term for oppositeness. It is a lexical relationship between pairs of words that are absolutely opposite one another, e.g. 'come' and 'go'; 'alive' and 'dead'; 'off' and 'on'; 'married' and 'single'; 'true' and 'false'; 'pass' and 'fail'; 'open' and 'shut', etc. They are described as complementaries. Any two opposite words of this type cannot be used in one and the same context. Thus, it is not possible to describe someone as 'dead and alive', or 'married and single' at the same time. When this occurs, it may be described as a contradiction, or a paradox. Lexical opposites which are gradable include: 'easy' vs. 'difficult'; 'good' vs. 'bad'; 'hot' vs. 'cold'; 'fast' vs. 'slow', etc. (For more details see Leech, 1974; Palmer, 1976; Lyons, 1977; Cruse, 1986; Hofmann, 1993, Saeed, 2003, and others).

Our concern in stylistics is how the lexical relationship of antonymy is employed by writers of texts, literary texts in particular, as a significant feature of style that might bring about weighty effects and meanings. The term suggested here is 'paradox', which is taken in the

sense of 'contradiction' as pointed out above. To demonstrate some of these effects, here is an illustrative example:

(1)

(Romeo responds to the feud between his family and Juliet's)

*Here's much to do with hate, but more with love.
Why then, O brawling love! O loving hate!
Of anything of nothing first create!
O heavy lightness! Serious vanity!
Mis-shapen chaos of well-seeming forms!
Feather of lead, bright smoke, cold fire, sick health!
Still-waking sleep, that is not what it is!*
(Shakespeare, *Romeo and Juliet*)

The quotation is shrouded with contradictions and paradoxes. Here they are in juxtaposition:

<i>hate</i>	vs.	<i>love</i>
<i>brawling love</i>	vs.	<i>loving hate</i>
<i>of anything</i>	vs.	<i>of nothing</i>
<i>heavy lightness</i>	vs.	<i>serious vanity</i>
<i>mis-shapen chaos</i>	vs.	<i>well-seeming forms</i>
<i>feather of lead</i>		
<i>bright smoke</i>		
<i>cold fire</i>		
<i>sick health</i>		
<i>still-waking sleep</i>		

Apart from 'hate' and 'love', and 'of anything' and 'of nothing', which represent antonymy in its normal sense, these contradictory pairs of antonyms are unique and striking. Each pair combines two contradictory words that normally cannot be tolerated by language rules or language users. How can love be brawling, or hate be loving? Usually, 'hate can be brawling' and 'love can be loving'. Cognitively and logically speaking, two paradoxical concepts as such are impossible to conceive. The expected context of these paradoxes can be as follows:

<i>brawling hate</i>	<i>loving love</i>
<i>light lightness</i>	<i>vain vanity</i>
<i>mis-shapen chaos of ill-seeming forms</i>	
<i>dim smoke</i>	
<i>hot/blazing fire</i>	
<i>good health</i>	

It is a matter of course that the negative sense of 'hate' entails a negative adjective like 'brawling' (that is, '-hate') to modify it; and the positive sense of 'love' necessitates a

positive modifying adjective like 'loving' (i.e. '+love'), for example. Therefore, combinations of oxymoron like 'brawling love' and 'loving hate' spoil the apple cart, as it were, of the rules of collocability in language.

That said, such contradictory words of ambivalent senses and concepts are not unexpected in literary texts. Bringing them together is a well-established literary device known as 'oxymoron', used to realise significant stylistic implications. Among these implications here on the part of Romeo is his sharp acumen, foreseeing future events that take place later in the play. Later on, sleep becomes waking, lightness turns heavy, and health becomes sick. Thus, these oxymorons of predictions, which were impossible to conceive, have turned true to become facts that have had their devastating repercussions on both Romeo and Juliet. Another implication that has also turned true is the irony suggested by 'brawling love' and 'loving hate', that love between family members would bring about fighting, hate and bloodshed between families. It is quite ironic that love turns into hate because of Romeo and Juliet's love for each other.

This love has brought them great joy and great sorrow (see also Thornborrow and Wareing, 1998: 86). Juliet has taken a drug that has made her appear dead but from which she has awoken, only to find Romeo really dead beside her in the grave. In such an ambivalent, tragic context of irony, hate can become loving, and love may be brawling. A further implication of Romeo's style of contradictions is his state of despair and exasperation, which is understandably normal in his case. At the same time, seemingly irrational paradoxical concepts like these might suggest a sense of madness on the part of the speaker, Romeo. However, apart from his madness of Juliet's love, Romeo can be anything but insane.

One more implication for these abnormal contradictions is their reflection of the abnormal feud between the two families of Romeo and Juliet, whose cost has been eventually paid by the tragic death of the two innocent lovers. Now, perhaps, we have a reformulation of our cognitive conceptualisation, perception and interpretation of these paradoxical concepts in a new context of feud of brawling love and loving hate.

2.10.4 Textual Cohesion

Cohesion is the process that refers to the linguistic means (grammatical, lexical, semantic and phonological) of linking sentences into larger units to make paragraphs, chapters or texts. The concept of cohesion is a semantic one, referring to relations of meaning that exist within the text, and in terms of which it is defined (Halliday & Hasan, 1976: 4; see also Wales, 1989: 73-75). It is the linguistic ways in which the words of a text cross-refer or link up across sentences (Toolan, 1998: 23). In the same context, Wright and Hope (2003: 164) point out that cohesion is the formal linguistic means that texts have for demonstrating that they have structure larger than that of the clause.

Thus, cohesion is a part of the language system. In comparison to 'coherence', which is the underlying connection of propositions and ideas of a text, and when a text makes a consistent sense, cohesion is concerned with surface features of connectivity (see

Widdowson, 1979). Cohesive devices (or ties) include pronouns (personal and demonstratives), connectors, lexical repetition, ellipsis, coordination, subordination, etc. They can be overt (explicit) (the first three types down), or covert (implicit) (the final type, ellipsis). Here are the four major types of cohesion as listed by Halliday and Hasan (1976):

(a) *Reference*; (b) *Conjunction*; (c) *Lexical cohesion*; and (d) *Ellipsis*

(See *ibid.* for full details).

One sample example of cohesion as deixis is considered below from a cognitive stylistic perspective.

2.10.4.1 Cohesion as Deixis

Here

*Swerving east, from rich industrial shadows
And traffic all night north; swerving through fields
Too thin and thistled to be called meadows,
[...]*

*Gathers to the surprise of a large town:
Here domes and statues, spires and cranes cluster
Beside grain-scattered streets, barge-crowded water,
And residents from raw estates, brought down
[...]*

*Loneliness clarifies. **Here** silence stands
Like heat. **Here** leaves unnoticed thicken,
Hidden weeds flower, neglected waters quicken,
[...]*

*Ends the land suddenly beyond a beach
Of shapes and shingle. **Here** is unfenced existence:
Facing the sun, untalkative, out of reach.*

(Philip Larkin, *Here*, extracted from Toolan, 1998: 1-2)

In this poem, the conjunction of place 'here', the title of the poem, is a deictic word that enjoys special importance in the poem. Deixis in linguistics refers to all features of language which orientate our utterances in the context of place ('here', 'there', 'this' and 'that') and of time ('now', 'then') relative to the speaker's viewpoint. However, deictics have a more general reference to the first and second pronouns, the demonstratives, 'this' and 'that', adverbs of place and time, tense (past and present, textual/secondary) deixis ('the former', 'the latter'), and the anaphoric/cataphoric ('this' and 'that'), and determiners ('the', 'a', and the possessives 'his', 'her', 'their', 'my' etc.).

As a deictic word, 'here' is a reference to an assumed location of the speaker. So it is not the same 'here' for different people in different places. 'Here' means Makkah Al-

Mukarramah to me, whereas it is London to my friend Ali, who is living there, yet it is New York to the UN General Secretary, and so on. The poem is about 'here', which might mean everybody everywhere in the world. It is an open invitation to every reader in every location on earth to enliven this moment of 'here-ness'. Further, 'here' seems to suggest that the poem's world is the replica world of everybody everywhere.

In the poem, there are five 'heres', the first of which (the title) refers to one place, a town, and the remaining four refer to the seashore, somewhere beyond the town. This means that there are two contrasting 'heres'; that is, the speaker's implied location has shifted, with the same deictic word being unchanged. The speaker has not changed his/her location, but has "shifted their attention (and the reader's attention) from one place to another, and have given some verbal indications of such an attention-shift", as Toolan (1998: 4) argues. Not only verbs, finite and non-finite, have marked this shift of attention, but also the whole surroundings have changed and, hence, contributed to it. This sort of paradoxical 'here' underpins the argument that 'here' is everywhere anywhere. It is not only the attention that shifts when the location of 'here' is changed, but the whole fictional presence of a reader perhaps in body and in soul is shifted. Thus, the reference of 'here' is a universalised conceptualisation with the purpose of universalising the poem's implications and meanings to envelop everybody everywhere.

2.10.5 Rhyme and Alliterative Language

Rhyme, to start with, is the most prominent sound pattern of poetry in particular. A rhyme occurs when two or more words have identical last vowel and consonant sounds. It is of different types: end rhyme, perfect rhyme, imperfect rhyme, eye-rhyme, true rhyme, half rhyme, internal rhyme, masculine rhyme, feminine rhyme, nursery/children rhyme, slant rhyme/apophony, rhyme royal, reverse rhyme, double rhyme, and pararhyme. The most recurrent type is naturally the first, 'end rhyme'. These types are not the point of focus here in our stylistic investigation; suffice it to say that rhyme is a basic component of versification. It is taken as a correspondence between rhythmic measures rather than syllables (see Leech, 1969: 91). What is crucially relevant to us is to study the stylistic implications and interpretations of manipulating or absenting rhyme in verse in specific, and the effect of that on meaning, or the reader's inclination to read a piece of poetry in the first place. Here is an example which illustrates the cognitive effects of the sound features of rhyme and alliterative language:

SONG V

*'O where are you going'? Said reader to rider
'That valley is fatal when furnaces burn,
[...]*

*'O do you imagine', said fearer to farer,
'That dusk will delay on your path to the pass,
[...]*

*'O what was that bird', said horror to hearer,
'Did you see that shape in the twisted trees?
[...]*

*'Out of this house'-said rider to reader,
'Yours never will'-said farer to fearer,
'They're looking for you'-said hearer to horror,
As he left them there, as he left them there.*

(W.H. Auden. In Carter, 1982. Quoted partly from Ghazala, 2008)

The poem is hosted with alliterative, consonantal and assonantal pairs at line level, such as:

'reader...rider' (alliteration, assonance and consonance) (1)
'fatal...furnaces' (alliteration) (2)
'furnaces burn' (assonance and 'n' motif) (2)
'fearer...farer' (alliteration, assonance and consonance) (5)
'dusk...delay' (alliteration) (6)
'path...pass' (alliteration, assonance and half-consonance) (6)
'horror...hearer' (alliteration, assonance and consonance) (9)
'twisted trees' (alliteration) (10)
'rider...reader' (alliteration, assonance and consonance) (13)
'farer...fearer' (alliteration, assonance and consonance) (14)
'hearer...horror' (alliteration, assonance consonance and chiming) (15)
'as...as, he...he, left...left, them...them, there... there' (perfect repetition and identification) (16)

Obviously, sound patterns here are redundantly and abundantly elaborate. They are strongly present in every singleline. The best way to appreciate and sense them, therefore, would be to treat them as a collaborative intricate retina of sound patterns that shape the form and meaning of the poem. Although the relationship between the four dialogists - the reader, the rider, the fearer/horror and the farer - is the central point, it is the inevitable effect of the way sound patterns are organised and distributed throughout the poem.

These patterns suggest an atmosphere of interaction rather than of contention among protagonists. They have to live and converse with one another more tolerably than intolerably. The last line confirms that semantically ('he left them there', still arguing with one another), lexically (the full repetition of every lexical item) and phonologically (the alliterative repetition and identification of words twice each). The impact of sound patterning and effects can be more sharply felt and perceived by conceiving an alternative version for the poem that is dismantled of sound features and patterns. The whole poem would in effect be disrupted and dispirited, which might render it of little value and unattractive to read in the first place.

The poet has several options to choose from, but he goes for one option only. Why he has opted for that choice is a good question to pose. A likely reason is to achieve matching

sound patterns, parallelisms and rhythm that otherwise cannot be achieved. Another reason might be the poet has special sociocultural, ideological and cognitive motives behind his certain choices that readers are required to find out about in the context of the poem. That said, this choice is what we build on in the poem, whatever our own preference might be. Many of us might not think of alternatives in this way, for what the poet goes for is what we go for, too.

Alternative choices can be considered for two main reasons: one concerns the poet's failure or success in saying what he exactly wants to say; another is to demonstrate how the poet's choice has specific cognitive/mental implications. It is this reason that concerns us in contemporary cognitive stylistics. Cognitively speaking, the four personalised characters have been brought to the fore, not only through dialogue but also through sound features, which match them with one another from beginning to end. So, although these protagonists may look in contention at some stages of the poem, they are brought together by the poet at the end, exactly as their sound patterns demonstrate.

So, these patterns are not merely to achieve musico-rhythmical effects; they play a major part in our construction of meaning and interpretation of poetry.

2.11 Suggestions for Further Work

1. Do you agree that stylistic choices can be understood and interpreted differently by members of the same community? Why? What are the individual criteria and strategies which have influencing powers on the interpretation of texts?
2. How can the lexical meaning of a text be related to stylistic interpretation, which is based mainly on the implications, effects and functions of that text? Can they be combined at the end of stylistic analysis of the text? If yes, how? If not, why not?
3. Is evaluation necessary to stylistic analysis? Why do we insist on evaluation, whether directly or indirectly? Check the evaluative strategies suggested by Short *et al.* (1988: 63-70) pointed to earlier in this Chapter, and see how essential they may be to stylistics.

CHAPTER THREE

COGNITIVE STYLISTICS

3.1 Introduction

As argued earlier in the last two Chapters, **Cognitive Stylistics** is the current trend of contemporary stylistics. It has absorbed the analysts' as much as readers' attention for its newly trodden avenues of analyses, models and explorations of activities of human mind. So, having laid the theoretical bases for it, this Chapter is an attempt to provide practical evidence for some of the big cognitive stylistic issues. Focus has been on major grammatical and lexical issues in the first instance.

GRAMMAR, to start with, is one of three basic components of any stylistic analysis, the other two being words and sounds. It has always been a source of inspiration for analysts. A huge number of grammar-based stylistic analyses, old and new, have been provided over the years, and are still provided in contemporary stylistics with newly explored perspectives.

This Chapter is partly designated to the investigation of some vital grammatical issues of language in general and of literary texts in particular that might be employed *stylistically* in a variety of ways. This is done through the application of developed models of stylistic analysis, especially in connection with clause structure of transitivity and point of view (see below).

The aim of the Chapter with respect to grammar is to suggest contemporary grammatical pathways of stylistic analysis in application. A variety of material for analysis is investigated from a cognitive stylistic perspective, with concentration on narrative fiction, then poetry and non-fiction. Generally, real material is used, taken from good references and academic sources. The grammatical issues tackled here include transitivity, modality, speech and thought presentation, passivity vs. activity, nominalisation vs. verbalisation and simplicity vs. complexity of sentence structure.

The Chapter also focuses partly on WORDS, with major lexical issues approached from a cognitive stylistic point of view. It will start with these issues, especially those of special

stylistic significance like lexical repetition, word combination, metaphors, irony and ideology, which are investigated cognitively. But first, what is a word?

3.2 Words, Context and Style

It may not be essential to go into the paraphernalia of defining the term 'word'. Suffice it to point out that many definitions of the term have been based on the native speaker's intuitive recognition of the meaning of 'word' (see Crystal, 1980: 383-4; Carter and McCarthy, 1988: 18-19; and others). Another major definition of 'word' has been in orthographic terms as "any sequence of letters bounded on either side by a space or punctuation mark" (1987: p. 4). It echoes Bloomfield's definition of it as the 'minimal free form' (see also Cruse, 1986). Perhaps a majority of writers and researchers continue to use the notion of 'word' as "a common-sense term" (see also the seminal paper "Words, words, words" by Verdonk, in Verdonk and Weber, 1995: 10). I will take 'word' here in this last view of 'common-sense term' which requires no elaboration, for everybody knows what a word is.

Usually, words are used and understood in context. However, sometimes they are too powerful to be confined to a specific context. They demonstrate power in more than one respect. First, they can be used in isolation and understood perfectly (see Carter, 1987; Carter and Nash, 1991; Saeed, 2003; and others). Further, words can be used in language only metaphorically in different texts and contexts (such as idioms, fixed phrases, irony, metaphors of different types). Thirdly, some words are of general nature and resist to be restricted to any context (e.g. discursal expressions and clichés like 'how do you do?'; 'long time'; 'no see'; 'bottoms up'; 'once upon a time'; 'guess what!'; 'ladies and gentlemen', etc. and connectives, such as 'thus'; 'finally'; 'in sum'; 'however', etc.). Besides that, some words are known to language users to have two possible meanings, one metaphorical, one non-metaphorical (e.g. 'fabrication'; 'sweet-tongued'; 'rainy day', etc.). Therefore, they require a context of situation to differentiate between their double-entendre sense.

The real power of words lies, however, in the influential force they possess in a text, in the sense that they make a difference when they are used or not. A tiny word of agreement like 'yes', or disagreement like 'no', for example, can be decisive in certain texts, no matter how grammatical structures are finely elaborated. We have come across many instances of whole works of art being widely hailed, or categorically censored, for one swear word insulting a country's president, or a single phrase of blasphemy used once and for all in a long novel. Whether we like it or not, it is a fact of life.

I do not mean to say that words and meanings are not context-bound. It is more natural and habitual than not to understand words in context. The upper limit of a word's context can be a collocation ('hard currency'); a phrase ('at the stock market exchange of hard currency'); a clause ('when hard currency goes up in the stock market exchange'); a sentence ('when hard currency goes up in the stock market, they will sell their shares'); the sentence containing the unknown word and the preceding and proceeding sentences; a paragraph; the type of text; or maximally a whole text (a short story, a poem, a legal

document, an advertisement, a telephone conversation, etc.) (see Carter, 1987: 166; Nation, 1980, 1983; Clarke and Nation, 1980; Long and Nation, 1980; and Kruse, 1979 for more details).

This semantic/lexical context is just a basic proportion in contemporary stylistic analyses and studies. It can be described as the threshold for other contexts that are *the* essential types we work on in modern stylistics. Hence 'Stylistic Context'.

In stylistics, meaning is thought to be relative and instable in the positive sense of variability, richness and liability to be interpreted differently in different stylistic contexts. The idea of context, then, is much more elaborated and complicated than just that of lexical/semantic, immediate context. Stylisticians analyse texts in their lexical contexts of situation to go beyond them, namely to stylistic functions, effects and cognitive interpretations.

Now we may attend to a vital lexical feature of style which is gathering momentum in contemporary linguistic and stylistic studies: Collocations.

3.3 Word Combination: Collocations

Collocations are words which are usually found next to other words, or are 'co-located' with one another. Words keep company with one another in certain grammatical and lexical combinations. These combinations are described as 'collocations'. They are defined by Firth as "actual words in habitual company" (1968) and, more precisely, by Aisenstadt as "combinations of two or more words used in one of regular, non-idiomatic meanings... and restricted in their commutability" (1979: 71. In Emery, 1988). It is the way words combine, or which word goes with which word in a language in natural, predictable combinations. For example, in English we normally say 'strong wind' but 'heavy rain'. However, it would not be normal to say 'heavy wind' or 'strong rain'. This habitual co-occurrence of words has been normalised to become a part of language lexicon that we usually take to be intuitively learned by language users (see also Crystal, 1980).

Collocations as such can be grammar-based, or lexical combinations. Grammatical collocations, to start with, can broadly speaking be understood in one way to include all possible combinations of words as grammatical categories in certain normal sequences in the sentences of language (see Benson *et al.*, 1986, who list eighteen grammatical combinations).

Lexical collocations, on the other hand, are arguably classified by Benson *et al.* (*ibid.*) in terms of the grammatical classes of words: 'nouns, adjectives and adverbs' (namely, 'verb-noun'; 'noun-verb'; 'noun-noun'; 'adjective-noun'; 'adverb-adjective'; and 'verb-adverb'). However, Carter (1987) describes them as lexico-grammatical collocations, whereas lexical collocations centre mainly around lexical ranges, patterns, associations, restrictions and sets (or fields). Ghazala, on the other hand, due to their classification according to their grammatical classes, has categorised them as grammatical combinations (2007). Yet, *Oxford Collocations Dictionary* has used the neutralised term 'word collocations' to

describe such classification, which can be described as lexico-grammatical (2002, 4th edn. 2003).

Lexical collocations are reclassified interestingly by Carter broadly in terms of collocational restrictions as follows (1987: 63):

- (a) *Unrestricted collocation*: which describes the capacity of a particular word to be open to keep company with a wide range of words. Examples are core adjectives, nouns and verbs in particular.
- (b) *Semi-restricted collocation*: which embraces lexical patterns in which the number of words which can be substituted in different syntactic slots is more determined (e.g. harbour doubt, grudges, uncertainty, suspicion).
- (c) *Familiar collocation*: combinations between words which keep regular company with each other. They overlap with types of fixed expression such as stock phrases and metaphoric usage (e.g. vicious circle; innocent bystander; unmitigated disaster; lukewarm reception; pregnant with possibilities; amicable divorce).
- (d) *Restricted collocation*: partnerships of generally more fixed and closed (e.g. dead drunk; stark naked; pitch black; consider seriously; soft water; lean meat; accept defeat; cash and carry; ups and downs; assault and battery; swings and roundabouts; wonderments and bewilderments).

Whatever classification we may adopt, collocations of all types are well-established in the lexis of language. They give well-organised, tidy shape for word combination. Moreover, they achieve a maximum degree of accuracy of expression and meaning. More importantly, collocations represent a rhetorical and aesthetic force of language. On the other hand, a collocation can be described as a mini-context that may be useful in more than one way to understand meaning, at least partly. An adjective like 'hard', for example, can have polysemous meanings like firm, rigid, tough, not smooth/soft, difficult to understand, requiring considerable energy/effort, demanding, stern, intractable, inflicting pain, sorrow, distress, harsh, adamant, forceful, violent, difficult, stiff, overtiring, indelible, indisputable, etc. However, when it combines with 'judge', it restricts its meaning to 'stern/intractable'; with 'labour' it means only 'requiring physical energy'; yet with 'evidence' it is restricted to 'indelible/indisputable'; on the other hand, with 'man' it takes the sense of 'adamant', and so on.

Besides that, a collocation may help demonstrate the type of synonyms some words may display, whether relative or absolute, through their non-interchangeability. That is, 'hard' and 'difficult' are synonyms, but they are relative synonyms for, among other things, they are not interchangeable in combinations like 'hard currency', 'hard labour' (as imprisonment sentence) and 'hard hands', for 'difficult' cannot be used here. A third benefit of collocations as mini-contexts is that they achieve the maximum degree of accuracy of habitual use of words in company. Usually, this is a part of our intuitive acquisition of native language. Native speakers of English learn by intuition that only

'hard', not 'difficult', can be combined with 'currency'; 'difficult', not 'hard', with 'child'; 'strong', not 'powerful', with 'wind', etc. Any other options fail to achieve accuracy in these examples.

In stylistics, collocations are considered from more than one perspective. They are taken to be as part and parcel of the intuitive common knowledge of the lexicon of language. We use this knowledge as a basis against which analysts measure the use of collocations in texts, literary texts in specific, to conclude whether they occur in these texts normally or not. In either case, stylistic effects are produced, however, to different effects. Further, as collocations are rhetorical and accurate instances of word combination, they are investigated in texts to find out about their implications in this regard. The following example, which contains four stanzas from a poem by Dylan Thomas, might elaborate these suggestions.

Fern Hill

*Now as I was young and easy under the apple boughs
About the lilting house and happy as the grass was green,
The night above the dingle starry,
Time let me hail and climb
Golden in the heydays of his eyes,
And honoured among wagons I was prince of the apple towns
And once below a time I lordly had the trees and leaves
[...]
All the sun long ...
Fields high as the house, the tunes from the chimneys,...
And fire green as grass.
And nightly under the simple stars
As I rode to sleep the owls were bearing the farm away,
All the moon long I heard, blessed among stables, the nightjars
Flying with the ricks, and the horses
Flashing into the dark.*

*And honoured among foxes and pheasants...
...happy as the heart was long,
[...],
My wishes raced through the house high hay... .*

(Dylan Thomas, *Fern Hill*. See Bold, 1976 for full text.)

A number of collocations of different types, familiar and unfamiliar, are used in the poem:

- to be young and easy / apple boughs / lilting house /
- (as) happy as the grass was green / starry night /
- hail/climb golden / the heydays of his eyes /
- hail/climb honoured / (I was) honoured among wagons /

- prince of the apple towns / once below a time /
- to lordly have the trees and leaves
- to trail with daisies and barley / down the rivers /
- windfall light
- all the sun long / the hay fields (as) high as the house /
- the tunes from the chimneys / fire (as) green as grass /
- under the simple star/ to ride to sleep /
- the owls were bearing the farm away / all the moon long /
- to hear the nightjars / the nightjars fly with the ricks /
- the horses flash in the dark
- (I was) honoured among foxes and pheasants / gay house /
- new made clouds / (as) happy as the heart was long /
- born sun over and over / heedless ways / wishes raced /
- hay (as) high (as) the house / to care about nothing /
- sky (as) blue (as) trades / time allows /
- his (time's) tuneful turning / morning songs /
- green and golden children /
- to follow him (time) out of grace / the lamb white days /
- time(would) take me / thronged swallow
- the shadow of (my) hand / (always) rising moon /
- fly with the high fields / to wake to the farm / childless land

A careful look into these collocations would lead to reclassify them into three major types in terms of expectedness and normality:

- (a) *Normally expected:* (e.g. to be young; apple boughs; as green as the grass; starry night; down the rivers; hay fields; morning songs; the shadow of hands; rising moon; high fields, etc.)
- (b) *Normally unexpected but accepted* (e.g. to be young and easy; lilting house; prince of the apple towns; to have trees and leaves; new made clouds; heedless ways to follow time out of grace; the sun born over and over, etc.) (*cf.* to be at ease; busy/active/lit house; prince of men/people; to have money/a house/a car/an idea, etc.; newly formed clouds; trodden/untrodden; straight; passable/impassable, etc. ways; to follow somebody/something; the sun rose).
- (c) *Unexpected:* (e.g. once below a time; as happy as the grass was green; the tunes from the chimneys; fire as green as grass; under the simple stars; the owls were bearing the farm away; all the sun long; all the moon long; the horses flash into the dark; honoured among wagons; honoured among foxes and pheasants; as happy as the heart was long; wishes raced; the sky as blue as trades, green and golden children; the lamb white days; to ride to sleep; fly with the high fields; childless land; time held me green and dying; sang like the sea, etc.)

Two observations are due here. First, normal collocations are the smallest in number, whereas completely unexpected collocations are the largest, being three times larger.

Secondly, while the former are centred in the first stanza of the poem, connoting the speaker's happiness and carefreeness, the latter penetrate the remaining five stanzas, the last two in specific, to weave the threads of the dominant atmosphere of melancholy happiness. The poem ends with a happy death of the speaker (cf. 'Time held me green and dying'. See the last two lines). The general trend of the style of the poem is then shaped by these unexpected, or deviant, collocations.

Examining the normal expectations of the third group of the unexpected collocations of the poem would explicate the point about them:

- *once below a time* → once upon a time
- *as happy as the grass was green* → as happy as the day is long/ as happy as a lark/ as a child/ as a king/ as a clam/ as Larry/ as a lord/ as a sandboy
- *the tunes from the chimneys* → the smoke/soot from the chimneys
- *fire as green as grass* → as hasty as fire/ as hot as fire/ as vigorous as fire
- *under the simple stars* → real/ brilliant/high/real/ luminous stars
- *the owls were bearing the farm away* →
- *all the sun long; all the moon long* →
- *the horses flash into the dark* → the stars/beams/torches/candles flash into the dark
- *honoured among wagons* → honoured among people
- *honoured among foxes and pheasants* → honoured among people
- *as happy as the heart was long* → as happy as the day is long (see above)
- *wishes raced* → wishes were realised/came true
- *the sky as blue as trades* → as blue as indigo
- *green and golden children* → happy and bright children
- *the lamb white days* → the palmy days/ the good old days
- *to ride to sleep* → to go to sleep/ to lull to sleep
- *fly with the high fields* → fly in the sky/over high fields
- *childless land* → waste/ arid/ dry land
- *time held me green and dying* → time made me happy and dying
- *sang like the sea* → sang like a bird/ a singer, etc.

These unexpected, new collocations may reflect the psychological and mental state of the speaker-poet, who lives far away from his factual world in a world of fancies and fantasies. This world is one of queer happiness, grading from the innocent days of childhood and youth under the 'apple boughs' about the 'lilting house' with an unusual feeling of joy, at a starry night above the dingle. There the speaker-poet honoured and crowned himself prince of apple towns among wagons once 'below' a time, a time that is mysteriously beyond time. He then had the trees and leaves trail with daisies and barley, down the rivers in light. There the sun was shining all the time; everything was lovely, playing and watery, not the least the hay fields which were as high as the lilting house. The stars were simple, the owls were happy and busy bearing the farm away, and the chimneys were playing tunes, rather than emitting smoke and soot.

Not only that, the fire was no longer hot, but green like grass. The moon was always rising. The poet felt blessed among the stables, not chapels, and heard the nightjars flying with the ricks, and the horses were flashing into the dark. Again he was honoured and crowned prince, not among people, but among foxes and pheasants nearby the flamboyant, happy house, feeling so happy in the ever reborn sunrise, with morning songs and happy and bright children who brought to his mind the palmy days of childhood under the ever-rising moon. Time had slept to wake up and flee with the farm away from the childless, arid land. Towards the end of the poem, he calls back his days when he was young and easy, this time not under the apple boughs, but in the mercy of the means of time. At the end, time took the speaker-poet away to death, happy and singing like the sea.

This unpredictable, mysterious, incongruent and abnormal sequence of events, feelings, thoughts, actions and reactions by the speaker-writer is presented and reflected by a host of unusual, new and unexpected collocations. Sometimes we find it really difficult to combine words together to understand the lexical meaning of many parts of the poem, due not only to unusual collocations, but also to many grammatical aberrations and disruptions of word order all through the whole poem. Many main verbs are missing and the reader is required to make his/her way through the grammatical structures of the poem. There are very few grammatically well-formed sentences; the rest are fractions of sentences. All these unusual lexical combinations and grammatical structures represent the major stylistic trend which suggests a fantasia of incongruity, mysteriousness and far-fetched world of happiness.

Considered from a different angle, and to some writers (see Thornborrow and Wareing, 1998), some collocations can be metaphors. Accordingly, a good number of these collocations are metaphors that can be described as novel, or original, e.g. 'honoured among wagons'; 'prince of apple towns'; 'once below a time'; 'tunes from the chimneys'; 'fire green as grass'; 'simple stars'; 'the owls bearing the farm away'; 'horses flash into the dark'; 'honoured among foxes and pheasants'; 'happy as the heart was long'; 'wishes raced'; 'house high as hay'; 'the time's tuneful turning'; 'green and golden children'; 'in the lamb white days'; 'childless land', and 'time held me green and dying'. Such metaphors are the focus of the following point about an updated cognitive stylistic investigation of metaphor.

3.4 Metaphor

As seen by Aristotle in his *Poetics*, metaphor is a fundamental figure of speech. It is a trope based on similitude, or a 'simile compressed in a word', as defined in *Johnson's Dictionary*. It is the major form of figurative language, or trope which has received the greater part of attention by writers and analysts. Metaphor is a linguistic process used to make a comparison between the attributes of something/somebody and something else. It is the process of transferring or transporting qualities from one object to another: from an animal to a person, a thing to an animal, a flower to a human being, a thing to another, etc. A metaphor was originally a Greek word for 'transport'. Understanding a metaphor as a sort of transport implies that a metaphor transports a concept from its normal location, to somewhere else where it is not usually used or found.

Put differently, it transfers a concept from its usual context to a new context. In Dylan Thomas's poem, for example, *my wishes raced* is a metaphor where the word 'raced' is usually found in the context of 'horse racing', and it has been transferred to the context of 'wishes'. In such a process of transporting a word from its normal context, the readers are invited to connect the word not only with its new context (in this case, 'wishes') but also with its old context (i.e. horse racing). Thus, reading the word 'raced' may introduce into the interpretation of the poem other qualities the readers associate with racing horses to the context of 'wishes'. Readers may attribute the wishes of the poem with the speed, power and wildness of horses in racing tracks, creating an image of unusual, competitive, wild and neck-and-neck speed among the speaker's many unfulfilled wishes looking forward to which one to be realised first.

Different types of metaphor have been suggested by writers. Newmark (1988: Chapter 9) proposes seven types of metaphor:

- (i) *dead metaphors* (foot of a page/of a bed; to kill time)
- (ii) *cliché metaphors* (at the end of the day)
- (iii) *standard metaphors* (his wife wears the trousers)
- (iv) *cultural metaphors* (a knock for six (from cricket))
- (v) *adapted metaphors* (the ball is in their court now)
- (vi) *recent metaphors* (wooden talk)
- (vii) *original metaphors* (dribbling talks and trickling offers; 'my wishes raced')

Thornborrow and Wareing (1998: 99-110) suggest the following types of metaphor, particularly in literary discourse:

- (i) *explicit metaphors* (she is the apple of his eye; the war will be hell)
- (ii) *embedded metaphors* (moon-skulled; the cash machine ate his card)
- (iii) *anthropomorphic metaphors* (or personification) (*Tom and Jerry* Cartoons)
- (iv) *pathetic fallacy* (dark clouds; simple stars; tossing trees)
- (v) *mixed metaphors* (a bottleneck strangles the traffic flow)
- (vi) *dead metaphors* (the same as Newmark's above)
- (vii) *metaphorical collocations* (green with envy; green politics; bite the dust)
- (viii) *extended metaphors* (as in the following example where Eliot compares 'fog' to 'a cat', a metaphor extending over the whole stanza: cat-metaphors underlined):

The yellow *fog* that rubs its back upon the window-panes,
 The yellow *smoke* that rubs its muzzle on the window-panes,
 Licked its tongue into the corners of the evenings,
 Lingered upon the pools that stand in drains,
 Let fall upon its back the soot that falls from chimneys,
 Slipped by the terrace, made a sudden leap
 And seeing it was a soft October night,
 Curled once about the house, and fell asleep .

(T.S. Eliot: *The Love Song of J. Alfred Prufrock*)

Leech (1969) proposes four notional classes of metaphor based on the semantic relation between literal and figurative senses:

- (a) *The Concretive Metaphor*: attributes concreteness to an abstraction (e.g. a vicious circle; room for negotiation).
- (b) *The Animistic Metaphor*: attributes animate characteristics to the inanimate (e.g. angry weather; the shoulder of the hill; the foot of the mountain; graves yawn).
- (c) *The Humanising (Anthropomorphic) Metaphor*: attributes human characteristics to what is not human (i.e. personification) (e.g. a smiling town; a friendly tree; laughing rivers).
- (d) *The Synaesthetic Metaphor*: transfers meaning from one domain of sensory perception to another (e.g. warm colour; dull sound; bright voice; loud perfume).

Leech gives three further types of metaphor: (i) *Extended Metaphor*: developed by a number of different figurative expressions, extending over several lines of verse (see Eliot's example of the metaphor of 'Fog' above, and Winterson's Misery Metaphor below); (ii) *Compound Metaphor*: consisting in the overlapping of two or more individual metaphors of two different objects working on two different levels of meaning with two vehicles and two tenors (e.g. two humanising metaphors used in the same line of verse); and (iii) *Mixed Metaphor*: a dead metaphor brought to attention artificially and forcefully (e.g. 'the hand that rocked the cradle has kicked the bucket'; 'from the cradle to the bucket'; 'the boot is on the other kettle of fish', etc. (see also Thornborrow and Waering, 1998 above). Leech also discusses metonymy, synecdoche, symbolism and allegory as forms of metaphor. Metonymy has received a good deal of attention in contemporary stylistics, next to metaphor. However, concentration has been on the latter in this work for it is representative of figurative language in today's stylistics.

Black (2006: 103) suggests a pragmatic and cognitive approach to metaphor. She agrees with Cooper (1986) that metaphor is a creative use of language and has a social function in the first place. To her, the principal power of metaphor is to open up new lines of thought, of original thinking. More so, she culturalises metaphor which, in order to be understood by readers, they have to share the same cultural experiences, the ability to reason analogically, familiarity with the tradition of metaphorical expressions. By appreciating the metaphor, readers demonstrate their belonging to a certain sub-set of the human race. By this, she narrows down the possible universality of metaphor. Black extends her discussion of metaphor to side with Lakoff and Johnson (1980), Lakoff (1987), and Lakoff and Turner (1989), who view metaphor as a part of the human cognitive system. So she perceives metaphors as mainly conceptual, based on concepts (e.g. time is money, death is departure). The conceptual/mental notion of metaphor brings us to the heart of the cognitive stylistic view of metaphor.

In cognitive stylistics, however, metaphor has been reconsidered from a conceptual point of view, as argued in the next subunit.

3.4.1 A Cognitive Stylistic Perspective of Metaphor

A cognitivist view of metaphor takes it not as a rhetorical by-product of objective thinking, but as the basis of the human conceptual system. That is, metaphors may be expressed in language accurately, for human thought processes are fundamentally metaphorical. There are a number of common expressions which demonstrate how metaphors structure our everyday concepts. This is a kind of metaphorical structuring, or conceptualisation, of our thinking which is culturally and ideologically determined. Metaphors as such explain how we project our experiences with physical objects in the world on to non-physical experiences such as activities, ideas, emotions, feelings, etc., so as to be possible to refer, quantify and identify them; in short, 'to reason them out' (see Weber, 1995). Indeed, many examples of dead, or ossified, metaphors structure the conceptualisation of everyday reality both culturally and ideationally. For instance, how we experience one thing in terms of another (e.g. 'a heart of stone'; 'put one's money where one's mouth is', etc.) is based on our everyday experience.

To Gibbs, metaphor is not a distorted literal thought, but is a basic scheme by which human experience and the outside world are conceptualised (1994). Newmark also argues that it is a mental process or state that has primarily a cognitive purpose, and an aesthetic purpose in the second place (1988: 104). However, his notion of metaphor as illusion, deception and a kind of a lie ("where you are pretending to be someone you are not" (ibid.)) is dismissed in cognitive stylistics as irrelevant and untrue. We do not lie when we use metaphors; we make concepts clearer and sharper.

When, for example, in the Holy Koran, the 'good word' (الكلمة الطيبة) is set in similitude to the 'good tree' (الشجرة الطيبة) whose roots are firm, and branches in Heaven, and gives its fruits every now and then by the will of its Lord. On the other hand, the 'evil word' (الكلمة الخبيثة) is resembled to the 'evil tree' (الشجرة الخبيثة) which is uprooted from the earth and has no bed (see verses 25-6 of the Chapter of Abraham (14): "ألم تر كيف ضرب الله مثلاً كلمة طيبة: كشجرة طيبة أصلها ثابت وفرعها في السماء تؤتي أكلها كل حين بإذن ربها / ومثل كلمة خبيثة كشجرة خبيثة اجتثت من فوق الأرض ما لها من قرار"). This exquisite similitude has not only clarified the concept of a 'good word', but extended and broadened it in an unprecedented way into a multi-productive concept of a uniquely 'good, fruitful, and heavenly tree', a completely different domain that has mapped, stretched, illustrated and encapsulated the conceptual domain of the 'good word'. The same argument applies to the second similitude of 'evil word' and 'evil tree'.

Metaphor is a significant feature of cognitive stylistics which concerns itself with the way mental constructs are transferred, especially the way one mental representation is mapped onto another at reading texts. Cognitive stylisticians have attended to this system of conceptual transfer in different types of discourse, literary and everyday discourse in specific. They have identified metaphor as a central trope through which conceptual transport is carried out. More specifically, metaphor is a process of mapping between two

different conceptual domains: the *source domain* (the concept drawn upon, or used to create the metaphorical construction), and the *target domain* (the concept to be described by the metaphor). Thus, in the expression: 'This room is an oven'.

The target domain is our understanding of the concept of 'heat' for it is the concept we wish to express through the metaphor. The source domain for the metaphor may be conceptualised as 'an enclosed heated compartment/an extremely hot place' which is the vehicle for the metaphorical transfer. The whole metaphor can be represented by the following formula to abstract its underlying organisation out of its particular linguistic structure: 'heat is an enclosed heated compartment'.

Notably, the relationship between metaphor and linguistic form is an indirect one, in the sense that the same metaphor can be conceptualised through more than one construction:

'This room is boiling. It is an oven. It is really hell in here. I mean it is burning here. It is unbearable here, it goes to blazes.'

Generally, these five constructions can be seen as variations on the same metaphor, that of the same target domain (i.e. heat) and source domain (an extremely hot place/device/object).

All dead, fossilised metaphors including idioms, and proverbial expressions in general are good examples of conceptualised constructions that are culturally, socially, mentally and ideologically structured. They are used unconsciously by native speakers, without being felt or attended to as concepts, or even as metaphors. Examples are provided above in connection with types of metaphor.

The distinguishing feature that characterises, or perhaps preconditions, the study of metaphor in contemporary cognitive stylistics is *originality*, or *novelty* of metaphors in the different discourse genres, especially in political idiom and literary texts. Usually, dead metaphors are existing conceptualisations that, apart from the usefulness of understanding them cognitively, add little to our conceptualisation of our world of today. They are no doubt a great treasure in the stock of the lexicon of language. Yet, new or novel metaphorical conceptualisations are urgently needed. Novelty of conceptualisation can be achieved in more than one way, two of which can be featured here.

The *first and obvious way of realising such novelty of conceptualisation* is to suggest, or coin newly conceptualised metaphors that are usually unprecedented and unavailable in language repertoire. Two sets of examples can be cited by way of illustration, one from political idiom, another from literature. They are analysed cognitively in terms of the two domains of conceptualisation suggested above:

(1)

The second set of examples is borrowed from the political idiom used by pro-American British and American media sources to describe the unjustifiable American invasion of Iraq in 2003 (see Simpson, 2004: 42-43):

- (i) 'The third mechanised infantry are currently clearing up parts of the (sic.) Al-Mansour Saddam village area.'
- (ii) 'The regime is finished, but there remains some tidying up to do.'
- (iii) 'Official sources described it as a "mopping up" operation.'
- (iv) 'The third mechanised infantry are currently clearing up parts of the (sic.) Al-Mansour Saddam village area.'
- (v) 'The regime is finished, but there remains some tidying up to do.'
- (vi) 'Official sources described it as a "mopping up" operation.'

These examples rehearse the same basic metaphor through three different linguistic structures. The target domain of the metaphor is 'the experience of war', whereas its source domain is 'the concept of cleaning'. Thus, the full formula of the metaphor can be presented as 'War is Cleaning'. The ideological re-conceptualisation of 'war' introduced by this metaphor is ostentatiously clear. It suggests that the American unjustified, fabricated and atrocious invasion of Iraq is merely a conflict which is no more than a simple exercise in 'sanitation'. This point of view is inhuman and despicable for the Iraqis as well as any good human being in the world. One may wonder, how can massacring innocent people, whoever they are, be conceptualised in sanitary terminology, as though those people were piles of rubbish or hay? The anti-humanist ideological concept of the metaphor used by American and British press is an effort on their part to allay domestic anxieties about the invasion by playing down its atrocity through this outrageously motivated metaphor. To develop this point further, we may review some conventional, unbiased conceptualisations of 'war' in such context of 'barbaric aggression':

'an all-out war';
'an atrocious war';
'a cruel war';
'a devastating war';
'a disastrous war';
'a ferocious war';
'a full-scale war';
'a hot war';
'a phoney war';
'a war of aggression';
'a war of attrition';
'the horrors of war';
'the outbreak of war'.

Thus, none of these expected conceptualisations of war relates in any way to 'cleaning', or its synonyms: 'clearing up', 'tidying up' and 'mopping up'. This new ideologised concept of war is bitter irony and preposterous forgery which aims at polishing the ugly face of the

American war against Iraq. The argument is extended later in this Chapter in the subunit on words and ideology.

(2)

The third example is a literary passage from a novel by Winterson (in Simpson, 2004: 145):

“Misery is a vacuum. A space without air, a suffocated dead place, the abode of the miserable. Misery is a tenement block, rooms like battery cages, sit over your own droppings, lie in your filth. Misery is a no-U-turns , no stopping road. . . . It happens so fast that once you get started, there’s no anchor from the real world to slow you down.... Misery pulls away the brackets of life leaving you free to fall. Whatever your private hell, you’ll find millions like it in Misery....”

(Winterson: *Written on the Body*, 1993: 183)

The text is all in all metaphorical. It introduces a huge number of novel conceptualised metaphors which might be unique. This uniqueness is featured out by having one target domain, MISERY, which is mentally represented by diverse source domains, as illustrated below:

<u>Target Domain</u>		<u>Source Domain</u>
Misery	is	a vacuum
Misery	is	a space without air
Misery	is	a suffocated dead place;
Misery	is	the abode of the miserable;
Misery	is	a tenement block;
Misery	is	a no U-turns;
Misery	is	no stopping road;
Misery	pulls away	the brackets of life leaving ... free to fall;
Misery	is	millions of hell.

This unique target domain is so powerful that several source domains have been conceptualised out of it. Conceptualisation has been presented mainly through concretisation (all metaphors but the first two), and abstraction (the first two metaphors). Some of these source domains are based on terms of modernised life such as ‘a tenement block’ (building tower blocks/informal housing culture); ‘no U-turns’/‘no stopping road’ (traffic culture) and ‘brackets of life’ (fixing tools).

On the other hand, some metaphors have been conceptually elaborated through extension, making new concepts available for mapping. The metaphor ‘tenement blocks’ is extended and elaborated by bringing into play individuated concepts within it, such as rooms. Rooms are conceptualised further as battery cages, or prison cells.

Further metaphors can be chained, in the sense that a source domain from one metaphor may itself be opened up to form a target domain for a series of sub-metaphors that

suggests new metaphorical mapping and conceptualisation. The following examples are chained well in Winterson's text:

- (1) Misery is a vacuum → *A vacuum* is a space without air →
A space without air is a suffocated dead place → *A suffocated dead place* is the abode of the miserable.
- (2) Misery is a tenement block → *Rooms* like battery cages →
(In) *battery cages* you sit over your droppings, lie in your filth.
- (3) Misery is a no-U-turns → *No-U-turns* have no stopping road →
A road where you travel down ... in front → *A road* where you travel down it at a furious speed ... mummified in lead →
A furious speed that happens so fast ... nothing to hold onto it.

Such rich, cognitive-ideological conceptualisation of the style of metaphor should be quite effective in the sort of stylistic interpretation concluded for this text.

The *second technique of devising novel metaphorical conceptualisation* is by improving on, and by analogy to traditional metaphors and collocations, for example:

- (1) 'Life is a journey': → life is a moment of truth:
(SD: Life; TG: A fast journey of dignity)
- (2) 'Once upon a time': → once below a time (Dylan Thomas):
(SD: Time; TG: No/before/beyond Time)
- (3) 'Happy as the day is long': → happy as the grass was green (Dylan Thomas. See above)
- (4) (SD: Happiness; TD: Greenness of grass)
- (5) 'A state-of-the-art technology': → a state-of-the-art Israel bombardment of Gaza (American press):
(SD: Modern technology; TG: modern Israeli bombardment)
- (6) 'The Nazi concentration camps': → (Gaza is a large) Israeli concentration camp (American Press. See below)
(SD: Nazi camps of torture for Jews; TD: Israeli/Jewish camps of torture for Gaza Palestinian people)
- (7) 'Police (etc.) ask/don't ask for ID cards': bombs (on Gaza) don't ask for ID cards (American Press. See below)
(SD: Police authority; TD: Bombs authority)
- (8) 'Bombs rain down/kill' (etc.): bombs are civilian killers in Gaza (American Press. See below)

(SD: falling of bombs; TD: bombs are killers of civilians in Gaza)

- (9) 'Computer brains compute money, figures, statistics', etc.: → The Israeli government's computer brains can't compute the term 'humanitarian' (American press. See below).

(SD: Computation of figures; TD: Computation of human feelings)

- (10) 'Cash machines accept/reject cards': → the cash machine ate her card (Thornborrow and Wareing, 1998: 100):

(SD: Cashing machines; TD: Eating machines)

- (11) 'Cats lick their tongues': → the fog licked its tongue (T.S. Eliot. See the whole stanza above)

(SD: Tongue licking by cats; TD: tongue licking, penetrative fog)

3.5 The Stylistics of Words, Ideology and Attitude: 'The Power of Words as Loaded Weapons'

Carter and Nash declare that "a writer's stylistic choices enable or facilitate certain kinds of readings while closing off or suppressing others" (1991: 22). The term *ideology* classically means false and distorted consciousness, in which it is a distorted image of the real network of inequality and asymmetrical power relations which exist in societies (ibid.: 21). However, currently it is used in a second sense to refer to a socially and politically dominant set of values and beliefs which are constructed in all texts in and through language. It is a system of values and beliefs through which the world is constructed and comprehended. It involves the social ways of thinking, speaking, experiencing and behaving. It is also impregnated with political biases and attitudes (see also Carter, 1987: 92).

As to vocabulary specifically, word choices are sometimes crucial to viewpoints and attitudes. They reflect political, social, cultural and/or religious positions. Word choice is a style used to express or conceal these points of view, especially political views. Fowler (1982a) and Halliday (1978) suggest the term 'anti-language' to refer to the development of extreme social dialects by language users such as criminals, political terrorists, sexual deviants who exist in opposition to the ideology and norms of the dominant culture. Anti-language has lexical features that result from two main processes: (i) 'relexicalisation', which refers to the provision of new words for the new concepts developed by each oppositional group; and (ii) 'overlexicalisation', which indicates the development of alternative words for the domains of counter-culture which are of especial ideological significance. As such, these anti-languages are invented. They represent ideological neologisms added to the language lexicon to be later lexicalised formally and normally by language users as part and parcel of their linguistic/lexical knowledge.

A straightforward example of relexicalisation is the reversal of the normal meanings of words, so that in criminal slang, 'upright man' means 'leader of a gang of criminals', and 'law' might mean 'crime' in Anthony Burgess's novel *A Clockwork Orange* (in Carter, 1987:

93). Other examples include words like 'moonshine', which means 'illicit liquor' illegally made at night in the States; 'pacification' was used by the American government during their war in Vietnam to refer to their 'horrendous bombing raids' (Toolan, 1998: 96). 'Israeli self-defence war' was used to describe 'Israeli massacres and atrocities in Gaza', etc.

Overlexicalisation, on the other hand, is a process of semanticisation of ideologically sensitive areas deemed to be socially taboo (e.g. sex, death, old age, etc.). In this sense, euphemisation (i.e. the use of more polite, less insulting terms) can be described as one type of overlexicalisation. For example, a homosexual lover is referred to as a friend, associate, companion, and old people are referred to as the aged, elders, OAPs (old age pensioners), geriatrics, seniors, senior citizens, over 60s, pensioners, Darby and Joan, etc. A direct reference to a 'nuclear bomb' is avoided in favour of what Carter calls "a suitably anaesthetized range of items" like missile, device, arsenal, weaponry (1987: 94).

It is rightly assumed that ideas do not float in the air; they are produced and reproduced in specific social and cultural contexts by language users who are positioned in different ways of power relations in these contexts (see Fowler, 1981, 1986; Eagleton, 1983). Hence, the choice of words does not function in a vacuum, but articulates ideology or attitude. Fowler *et al.* (1979) and Toolan (1998) are among those writers who investigate the particular roles of nominalisation, passivisation and transitivity, and attempt to show how linguistic structuring of events and nominalised choices of words would encode the power structure and political position represented by people or the media (see also Eagleton, 1983). In this sense, style is political-oriented, and questions of language and style are ideological ones (see Carter and Nash, 1991: 21).

Likewise, Birch views language as ideologically loaded (1995). Ideologies are hidden in texts that cannot be exposed but by viewing these texts as discourse. In discourse, there are participants who act, react and interact in a context of social environment, where speakers/writers and hearers/readers produce and interpret texts against a background of ideologically naturalised beliefs and commonsense assumptions. It follows from this that the stylistic/linguistic analysis of the formal (grammatical/syntactic, lexical/semantic and phonological) features of the language of texts provides pathways in and cues for their interpretation, yet their use in the social practice of discourse requires new tools of analysis. These are now provided mainly by cognitive science/linguistics, pragmatics, discourse analysis, relevance theory, invariance theory, artificial intelligence, schema theory and coherence and cooperative principles.

Birch (*ibid.*) also views discourse as a political act. To him, no act of communication is innocent. There are always consequences for any communication in the sense that interests always drive the construction and interpretation of communication as politics in the first place: how communication is situated; why it is situated; where it is situated; when it is situated and who it is situated with and for, which focuses on the process of communication. Therefore, communication is a dynamic activity because the whole process of 'making' meaning is a dynamic one. Meanings do not exist out of communication, nor do they exist as finalised, unchanged versions or products available to

language users for use at any time. They exist only as a part “a politics of interaction”; that is, communication is contingent upon the ways in which certain communities, institutions and individuals assign values to certain meanings in a context of power relations: the powerful over the disempowered, and the processes of naturalisation and inculcation of fossilised meanings. This means that communication is, all in all, a political activity.

In this respect, a stylistic analysis of texts as a discourse, i.e. communication, is no longer an attempt to recover meanings by a mere description of the formal features of language. Rather, it is a social and political commentary on the ways meanings are made to embrace particular ideologies and reading positions. As a consequence, when we engage with a text, any text, we construct notions of who we are, who we consider others to be out of our imagining of them as characters, communities, nations, races, ethnic groups, citizens, cultures, friends, enemies, and so on. The consequences of this imagining lead us to marginalise, stereotype, undermine and belittle different values in order to privilege a particular ideologically dominant value of order in our community.

Birch (ibid.) successfully suggests a ‘contingent theory of communication’ which is to him, at the same time, a theory of ideology. We make sense of the world by classifying it discursively, a view that replaces the assumption that the world has a ‘natural’ order and structure. To prove this, he gives a striking example of a strategy as how to explore the concept of ‘colonisation’. One’s concerns spring from a desire to right some wrongs; to bring justice to bear in unjust situations; to find out about and interrogate the ways in which strategies of colonisation persist in societies long after the colonisers seem to have left the country. Birch concludes that the politics of everyday life is never the same. The strategies of conflict, power positioning and relations, control and so on, that rule our everyday life is not the same. He maintains that “the naturalness of truth is always contingent upon who has the most control of these and other strategies. Truth is a cultural practice.”

This very idea of truth contingency upon the dominant power, or ideology, is brilliantly illustrated in the following example from American press:

A Message to Israel: Time to Stop Playing the Victim Role

[...] You don't get to act like a victim any more. 'Poor little Israel' just sounds silly when you're the dominant power in the Middle East. When you've invaded several of your neighbors, bombed and ... occupied their land, and taken their homes away from them, it's time to stop acting oppressed. ... The fact is, you have the upper hand and they don't. You have sophisticated arms and they don't. You have nuclear bombs and they don't. So stop pretending to be pathetic[c...].

[...] Calling Hamas the 'aggressor' is undignified. The Gaza Strip is little more than a large Israeli concentration camp, in which Palestinians are attacked at will, starved of food, fuel, energy - even deprived of hospital supplies. They cannot come and go freely, and have to build tunnels to smuggle in the necessities of life. It would be difficult to have any respect for them if they didn't fire a few rockets back.

[...] Bombs don't ask for ID cards. Bombs are civilian killers. That's what they do. They're designed to break the spirit of a nation by slaughtering families... .

And please, Israel, try to restrain yourself from using that ridiculous argument, borrowed again from Bush[...], that Hamas leaders "hide among civilians", by living in their homes. Apparently, in the thinking of Israelis, they should all run out into an uninhabited area somewhere (try to find one in Gaza), surround themselves with flares and write in the sand with a stick, "Here I am!"

Yesterday you shelled three UN-run schools, killing several dozen children and adults... . You seem to feel you can kill whomever you like, whenever you like, and wherever you like[...]. Talk about a rogue state. The Palestinians are human. They're not dogs you can beat into submission[...]. The more you oppress people, the more people resist.

(Philip Slater: From *The Huffington Post Internet Newspaper*, USA: 1. 7. 2009)

Apparently, the article is loaded with defiance of the naturalness and long-established pro-Israeli (fabricated?) truth which represents Israel as a democratic, poor, wretched, defenceless and oppressed state. The American journalist, Slater has watched, sensed and suffered humanly the Israeli inhuman atrocious practices which have scandalously blown up that fake truth. Therefore, he has challenged the naturalness of such a long-lasting, anti-truth Western ideologies through the following words and expressions juxtaposed with the dogmatized ones:

Dogmatized, anti-truth ideologies

- Israel plays the Victim Role
- Long persecuted Jews
- Israel acts like a victim
- Poor little Israel

- Israel is threatened by Arabs

- Israel acts the oppressed
- The Arabs have the upper hand
- Arabs have sophisticated arms
- Both sides have no nuclear weapons

- Israel pretends to be pathetic
- Americans don't talk about Israel

- Israel's calling Hamas aggressor is dignified
- Hamas is the aggressor
- Nazi concentration camps for oppressing Jews in Germany

Truthful ideologies

- Stop playing the Victim Role
- Jewish ... aggressor ... change
- Israel should ... victim ... more.
- This phrase sounds silly for it is the dominantpower in the Middle East
- Israel invaded them and occupied their land and taken their homes
- It's time to stop acting oppressed
- Israel has the upper hand and they don't.
- Israel has sophisticated arms and they don't.
- Israel only has nuclear weapons and Arabs don't.
- Israel should stop to be pathetic.
- Americans should talk about Israel as a terrorist, (being a terrorist, evil empire) rogue state and evil empire.
- Israel's calling Hamas aggressor is undignified
- Israel is the aggressor.
- A large Israeli concentration camp is Gaza for starving, attacking and oppressing Palestinians.

-Palestinians are not respected for rocketing Israel
 -Israel is anti-Nazi practices

-violation of international law is a Nazi practice Gaza is an
 -Israelis are not hypocrites
 -Israel doesn't bomb civilians
 -Bombs are not for killing civilians
 -Israel's argument that Hamas leaders hide among civilians is serious
 -Israel doesn't shell UN-run institutions

-Israel takes every care to avoid civilian casualties
 -Israel doesn't kill but in self-defence
 -Israel demonstrates respect for The UN
 -Israel's macho bullying policy has been working for decades

-The more you oppress people the less they resist

Palestinians are respected for rocketing Israel.
 Israel is borrowing from the Nazi playbook, punishing a whole nation for the attack of a few.

violation of international law in Israeli practice.
 spare us hypocrisy
 you're bombing civilians in Gaza
 Israeli bombs are civilian killers in Gaza
 Israel's argument that Hamas leaders hide among civilians is ridiculous.
 Yesterday you shelled three UN-run schools in Gaza, killing several dozen children and adults
 So much for "taking every care to avoid civilian casualties".
 you feel you can kill whomever, whenever and wherever you like
 you're demonstrating contempt for the UN
 your outdated policy of macho bullying isn't working. The Palestinians are human. You cannot beat them into submission
 the more you oppress people the more they resist

It is astonishing how many ideologies about Israel in the West have been daringly questioned and reconsidered in this article. Whole socio-political, socio-cultural, pro-Israel and anti-Arab conceptions have been challenged and have, therefore, to be changed. Until the Israeli massacres in Gaza against children, women, civilians, stones, trees and everything, the Israelis had been enjoying the fabricated image of a poor, oppressed and civilised state. At the same time, the Arabs have been the oppressors, aggressors, uncivilised people and killers of the Jews. These have been looked at as unchallenged natural truths by Western societies. However, nothing is impossible according to Birch's 'truth contingency theory'. Indeed, Gaza has challenged all these truth ideologies, to be replaced by new truths that have been confirmed indelibly by the TV and Web pictures watched and viewed by everybody, everywhere the world over.

The fact of the matter is that, after Gaza, the so-called unchallenged truth ideologies have been anti-truths fabricated a long time ago by Zionist and pro-Israel institutions and lobbies. In other words, these discoveries of the new truths about Israel are in fact no more than a new exploration of the original truths and a throw-back to the brass tacks about them, that the West have been 'colonised' and beaten to deception by them for a long time.

Chief among the serious ideologies about Israel that have been challenged here are (i) the borrowing of the Israelis from the Nazi playbook, and (ii) the description of Gaza as ‘a large Israeli concentration camp’. Both stand in sharp contrast to the Israeli/Zionist anti-Nazi ideology which was exploited by Israel to blackmail the International Community, especially the West. The same Nazi practices and genocides have been committed by the pretentiously anti-Nazi Israelis. Henceforth, the Israelis have now changed into the New Nazi, practising Nazi atrocities on the Palestinians in Gaza in the same way the Nazis allegedly did with the Jews.

This is a *reconstruction* of a fake, long lasting, stereotyped and naturalised pro-Israel’s ideology into a truthful newly emerging and sharply contrastive anti-Israel ideology. The contingencies upon which this ideological shift was based were the Israeli savageries and massacres in Gaza. Truth contingencies are, thus, unstable, but are liable to change when the need arises with new situations and positions.

This article is a good example of how words may be quite telling about the speaker’s ideology, especially in political rhetoric. The fact of the matter is that, whether we like it or not, we are beset and besieged by the language of politics. We meet it everyday and everywhere in different forms and sources - in the mass media, in the very chat we have with many others, in work, academic, public and family circles, even in commodity prices. Among the local equivalents we have for politics are “negotiating, budgeting, reporting, referring, taking measures, arbitrating, debating, legislating, passing laws, etc.” Politics surrounds us to become an integral part of life.

Our engagements in life can be interpreted as political or ideological processes, some of which are more explicitly political/ideological than others. For example, in the language of political rhetoric, such as political speeches, statements, press releases, press conferences, attitudes, debates, and institutions, political/ideological vocabulary is more obvious to distinguish than elsewhere.

Here is an example from literary discourse, to discuss from this political/ideological perspective:

“[...] The pub was full of truckies and construction workers, drinking beer and eating pasties.

[...]

The baker dug me in the ribs. ‘I come from Salamanca,’ he screeched. ‘Is like a bullfight, no?’

Someone else shouted, ‘The Boongs are fighting,’ although they weren’t fighting - yet. But the drinkers, jeering and cheering, began shifting down the bar to get a look.

[...]

‘Ole`!’ shouted the Spanish baker, his face contorted into grimace. ‘Ole`! Ole`!’
(Chatwin, *The Songlines*. 1987. See Birch, 1995 for the whole text)

To many readers, careful and casual, this text is of little value and perhaps not worthy of reading, or commenting on. This is not surprising in terms of its lexical meaning (or the so-called subject matter), for there is nothing interesting about the theme, characters or events. However, a cognitive stylistic reading that is culturally and ideologically based can make something of this text. In cognitive stylistics, we read texts with our diverse background knowledge and mentality, and not with the writer's background knowledge. Thus, we, the readers, make meanings. They are not ready-made by writers. Writers construct them in terms of their own cognitive backgrounds, but readers *reconstruct* them in their own terms of cognitive knowledge. Additionally, meanings are not stative, waiting there for us to construct them in the same way, and with the same contingencies that have already been framed by our social, cultural, ideological and/or political communities and institutions. We use them at will as indisputable, consensual sources of interpretations, against which we draw value judgments that no one can deny or defy.

The text's setting is Australia. As everybody knows, Australia is a multi-cultural country in which communities of different cultures have to live together, despite their differences. They have demonstrated a great deal of understanding each others' cultural differences, yet the feeling of belonging to one's original culture and the non-belonging to others' cultures has its roots in this text. Birch isolates what he calls 'character classifications':

"Truckies, construction workers, the Outback male, tourists, Land Rights lawyers, the blacks, darling, a stingy little man, Park Warden, Yer dirty Gin, missus, a Spaniard, the town baker, two Aborigines, Aboriginal, the other, a scrawny boy, the man, the boy, the baker, someone else, the Boongs, the drinkers, the Aboriginal man, the truckie, the older man, the man, the Spanish baker, the bouncer, the two Aborigines, the Spaniard, best friends."

This positioning of the character classification here may suggest an uncomfortable stereotyping of Aborigines, women, workers, Spaniards, white tourists and travel writers/narrators. There is a major divide between regular occupants of the pub, and the passers-by, more distanced and more sophisticated tourist, the white Australians in the pub and the Aborigines; between the white people of the town and the blacks who claim back their land; and between the 'uncivilised' value systems of the Outback pub culture of Australia and the 'civilised' value systems of elsewhere.

These are among the important issues to be considered in this passage. They are ideology-oriented. More issues are suggested by questions also posed by Birch (*ibid.*) at reading this text:

- Whose culture are we reading/writing here?
- What values do we privilege?
- What values do we marginalise, or ignore?
- What are the strategies we are using to do that, and why?
- Is our culture the same as that of the Aborigines? The Spaniard? The Land Rights lawyers? The Outback males? The drinkers? The truckies and construction workers? Or the Tourists? If not, how not, and Why?

- Are these values contingent upon racism, intolerance, bigotry, justice, injustice, multi-cultural embrace, or ethnocentric narrow-mindedness and inexperience?
- Does this text read comfortably for you? If yes, or no, why?
- Should readers demand that any writing of cultures should bring about social and political (or ideological) change of stereotyped values like the presentation of women, blacks and Outback males?
- Should we demand that certain ways of writing culture – certain strategies of making meanings and privileging values – be changed?
- Finally, I may ask, aren't such questions a matter of an individual reader's ideology?

In reply to the final question, yes, all these questions are questions of 'ideology of reading'. The reader applies his/her own ideology (religious, social, political and cultural) he/she personally and individually entertains. Birch poses good questions including the first two about whose culture and whose values we, the readers, apply when we read such a text.

Traditionally, stylistics was concerned with one-direction reading; that is, the reading of the culture and values exhibited by the text only, being a world of itself. However, this no longer holds in modern stylistics, especially cognitive stylistics. The upper hand now is for the reader who reads texts in terms of his/her mind, culture, values and ideology. Thus, at reading this passage here, we are more likely to read it, bringing our own background mentalities, cultures, values and ideologies. What we have here can be described as 'Pub Culture'. This culture is a Western culture that all characters involved in the text, as well as Birch, take it for granted to be a matter of course in their ideology. That is why Birch did not include 'pub, drinking beer, buttocks, and I took my drink' in his list of ideological words and expressions. However, and in response to Birch's questions about whose culture and whose values we reconstruct, 'pub culture' is not a part of many nations' cultures, including Muslim nations. Even the words 'pub', 'beer' and 'take a drink' are not normal in Islamic culture, for they are prohibited in Islam.

Further, taboo words are quite sensitive to Islamic as well as some eastern cultures, which is why I have left a few lines out of the passage above. These words may discourage Muslim and many eastern readers from reading the text in the first place. This stresses religious culture as one of the major contingencies upon which ideology is based, for some cultures at least. This contingent component of ideology seems to have been marginalised by many stylisticians including Birch (ibid.). This contingency component can be sometimes decisive for religion-committed readers' ideologies. Indeed, cognitive-ideological stylistics may be interesting and useful for its realistic, truthful and ever-renewed truths, bases and principles.

3.6 Clause Structure and Cognitive Stylistics

A clause is characterised by having a verb of either type or both, a finite and/or a non-finite verb. When noun phrases and verb phrases combine, or function together, they form clauses. The normal and simplest type of clause is a noun phrase, a verb phrase and a third optional grammatical category (an object, a complement, an adverbial or a

prepositional phrase). Few writers, like Wright and Hope, regard the clause as the kernel, the largest linguistic unit, and do not recognise the existence of sentences. When they exist, they exist only in written texts and orthographical conventions. The sentences are brought down to, and replaced by, clauses which are the core of grammar (2003: 93). However, the sentence remains the basic and largest linguistic unit that has recently been challenged by the concept of discourse as the largest linguistic unit. (An extension of this point is provided with respect to the notion of 'sentence' below.) The following three major points, which are attended to exceptionally in cognitive stylistics, are at clause level.

3.7 Transitivity

The first major point at clause level is transitivity. The pioneer of the concept of transitivity in functional linguistics and stylistics is the systemic-functionalist linguist, M.A.K. Halliday. He defines it as "the set of options relating to cognitive content, the linguistic representation of extralinguistic experience, whether of phenomena of the external world or of feelings, thoughts and perceptions" (1967, 1994). He is the architect of the transitivity model of stylistic analyses of texts in his classic essay in modern stylistics on 'Linguistic function and literary style' (1971).

In traditional grammar, the concept of transitivity is a reference to verbs which take direct objects (i.e. Young's monotransitives, or single transitives) and - in case of some verbs - indirect objects (or ditransitives, or double transitives) (see Young, 1980: 127). However, in cognitive stylistics, transitivity is used in an expanded semantic sense, referring to "the way meanings are encoded in the clause and to the way different types of process are represented in language" (Simpson: 2004: 22). He points out that it achieves ideational/experiential meaning in the clause. He argues that transitivity refers broadly to the way meaning is represented in the clause structure. It shows how speakers encode in language their mental image of reality and how they account for their experience of the world around them.

Therefore, because it is concerned with the transmission of concepts, transitivity is part of the ideational function of language (Simpson, 1993: 88). Originally, transitivity represents patterns of experience in spoken and written texts that realise the *Experiential Function* at CLAUSE LEVEL. This type of function is a significant style marker, especially of narrative discourse, because it emphasises the concept of style as choice (see also Chapter Two earlier). There are three main components of the processes of transitivity: the *first*, the process itself and the major one, is typically realised in grammar by the VERB PHRASE; the *second* is PARTICIPANT(s), associated with the process, and ideally realised by the NOUN PHRASE, and the *circumstances* of the process, the latter being less important for stylistic analysis. The *third* component is typically expressed by PREPOSITIONAL and ADVERB phrases, or ADJUNCTS.

Further types of the processes of transitivity are nowadays identified and adopted by linguists and stylisticians, based almost consensually on the original Hallidayan model (e.g. Kennedy 1982; Simpson, 2004; and Pérez, 2007). Other models of transitivity have been introduced by Davey (1978); Hudson (1981); Fawcett (1971); Monaghan (1979); Muir

(1972); Hopper and Thomson (1980) (all in Pérez, *ibid.*: 57 & 61). But first is the original Hallidayan model (Burton, 1982. In Carter (ed.), 1982: 199):

<u>Material Process</u>	<u>Mental Process</u>	<u>Relational Process</u>
<i>action process</i>	<i>internalised process</i>	
(intention process / supervention process)	(perception process/reaction process/cognition process)	
<i>event process</i>	<i>externalised process</i>	

Figure 4: Halliday's original Transitivity Model (1971)

After various attempts by Halliday, the latest of which has been in 1994: 108, he arrives at the following chart in which these processes are represented on a circular continuum, where there are 'central' and 'peripheral' types of processes that gradually intermesh into each others' areas (see Pérez, 2007: 72). Here is a brief account of these processes, which should be understood as interrelated in practice:

- | | |
|---|--|
| (1) material processes (<i>doing</i>) | (2) mental processes (<i>sensing</i>) |
| (3) behavioural processes (<i>behaving</i>) | (4) verbal/verbalisation processes (<i>saying</i>) |
| (5) relational processes (<i>being</i>) | (6) existential processes (<i>existing</i>) |

Material processes have their realm in the physical world. They are simply processes of *doing*, associated with the two participant roles of the ACTOR (obligatory) and a GOAL (optional). For example:

- | | | |
|---------------|-----------|------------|
| (a) He | drives | a lorry. |
| Actor | Process | Goal |
| (b) The child | fell down | _____. |
| Actor | Process | (No Goal). |

Mental processes are the second major type of processes of the transitivity system and are processes of *sending*. Unlike material physical processes, mental processes live in and reflect the world of conceptualisation and consciousness, and involve cognition (verbs like think, figure, believe, wonder, etc.), reaction (such as liking, hating, fearing, getting angry, etc.) and perception (as in seeing, hearing, feeling, smelling, etc.). Like the first type, mental processes are also associated with two participant roles: the SENSOR (who does the sensing), and the PHENOMENON (the object which is sensed, felt, thought or seen).

- | | | | |
|------------|------------|--------------|--------------|
| (c) George | understood | the message | (cognition) |
| Sensor | Process | Phenomenon | |
| (d) Hani | noticed | the red mark | (perception) |
| Sensor | Process | Phenomenon | |
| (e) Mariam | hates | rugby | (reaction) |

Sensor	Process	Phenomenon
--------	---------	------------

The third type, *behavioural processes*, incorporates physiological actions such as ‘breathe’, ‘yawn’, or ‘cough’. However, sometimes they portray these processes as states of consciousness as in ‘cry’, ‘yell’, ‘laugh’ or ‘sigh’. They also represent processes of consciousness as forms of behaviour, as in ‘dream’, ‘worry’, ‘gaze’ or ‘stare’. There is one key participant associated with behavioural processes, i.e. the BEHAVER, the conscious entity who is *behaving*:

(f) My niece Behaver	went to sleep Process	in my bed Circumstance
(g) Her mother Sensor	smiled Process	at her success Phenomenon

The role of the Behaver is very much like that of the Sensor, although behavioural processes are grammatically closer to material processes.

The *processes of verbalisation*, the fourth type, are processes of *saying*, associated with three key participant roles: the SAYER (the producer of the speech), the RECEIVER (the entity to which the speech is addressed), and the VERBIAGE (that which gets said):

(h) Ali Sayer	pointed out Process	that the plan had been under way Verbiage	
(i) The King Sayer	announced Process	the reshuffle Verbiage	to the Cabinet Receiver

Verbiage can cover either the ‘content/message’ of what was said (as in ‘h’), or the ‘name’ of what was said (as in ‘i’). On the other hand, the process of saying is interpreted in broad terms, so that an inanimate Sayer can be accommodated: “The signpost said turn left”.

Relational processes, the fifth deceptively complex processes, are those of *being* in the sense of establishing relationships between two entities. These processes are expressed in a variety of ways. They are three main types:

- (1) *Intensive*: a relational process of equivalence, or equation between two entities (x=y): e.g.
Laila is/was a distinguished, sociable lady
Fred’s idea is /was bright
- (2) *Possessive*: a relational process of owning, connecting between two entities: (x has y): e.g.
Jim has a laptop
The book is Richard’s

- (3) *Circumstantial*: a relational process that expresses the circumstance in which the participant is: (x is at/in/on/with y): e.g.
 The show is on all week.
 The students were in the hall

A reclassification of these relational processes can be made into *Attributive* and *Identifying* Processes. The attributive process is the entity, person or concept being described and is referred to as the *Carrier*; while the role of Attribute points to the quality ascribed to that Carrier, for example what he/she/it owns (e.g. the first example of each of the three couples above).

The *identifying* process, on the other hand, has one role that is identified through reference to another, such that the two portions of the clause refer to the same thing (the second example of each of the three pairs above). This means that, unlike attributive processes, identifying processes are reversible. For example:

Laila is an attractive, sociable lady → An attractive, sociable lady is Laila.

In terms of their participant roles, one entity (the Identifier) defines the other (the Identified). Thus, in the example above:

Laila	is	an attractive, sociable lady.
Identified	Process	Identifier

The sixth and last category of relational processes, *Existential Processes*, asserts that something exists or takes place. These processes typically contain the word 'there' as a dummy subject (e.g. 'There was an assassination'/'There has been a strike'). Normally they have one participant role, 'the *Existent*', realised in these two examples by 'assassination' and 'strike' respectively. This type of process takes us back to the first type, material processes (i.e. 'x assassinated y' = 'There was an assassination'), with a difference of stylistic choice and possible response, though. It remains to point out that the 'Existent' role can be realised by a nominalised element, which is brought about by converting a verbal process into a noun (see Nominalisation vs. Verbalisation in the previous Chapter above) (see also Simpson, 2004).

Indeed, this complicated but detailed transitivity model is a significant methodological technique in stylistic analyses and investigations of texts. One of the promising applications of this model is Deirdre Burton's, who applies it to a passage from Sylvia Plath's novel, *The Bell Jar*. Burton's reading is a feminist-stylistic application of transitivity model, with the aim of exploring relationships of power in Plath's text. Burton asserts that textual interpretation has a political dimension. She suggests that there are strong links between literary analysis and political attitude that can be substantiated through systematic methods of analysis provided by contemporary stylistics (see Chapter One of this work above).

On transitivity choices, Burton quotes Berry (1975), who declares explicitly that “In English grammar we make choices between different types of process, between different types of participant, between different types of circumstance, between different roles for participants and circumstances, between different numbers of participants and circumstances, between different ways of combining processes, participants and circumstances. These choices are known collectively as the transitivity choices” (p. 150) (in Carter (ed.), 1982: 199).

The transitivity model of analysis adopted by Burton is reproduced here unchanged. The behavioural processes of the model outlined earlier, which sit as an interface between material and mental processes, are an updated addition that was not available for Burton at the time of her analysis of Plath’s text. However, it is somehow compensated for by an expanded interpretation of material processes. This expansion draws a distinction between *event* processes (the Actor is inanimate), and *action* processes (the Actor is animate). Action processes may be further subdivided into *intention* processes (the action is done voluntarily by the Actor), and *supervention* processes (the process of *doing* just happens) (see also Simpson: 2004:186). For example:

- (a) Mike helped Margaret: →material-action-intention
- (b) She sneezed loudly: →material-action-supervention

Here is a figure illustrating the version of Burton’s model of transitivity of material processes, which might be the most popular in stylistics:

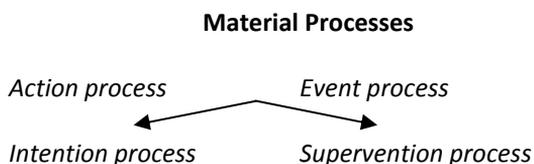


Figure 5: Burton’s Transitivity Model of material processes

Burton agrees with Sapir (1956), Whorf (1956) and others “that the ‘world’ is linguistically constructed”, though not in the sense that we are constrained by linguistic construction. Rather, she suggests a far more optimistic line of thought that makes it possible for reality to be expressed in alternative ways. Then readers can make decisions about how to express, grasp, reconstruct and deconstruct realities to a good extent. Burton suggests three phases to get a firmer grasp of the persona’s reality as constructed in the clause-by-clause make-up of the text as a whole, through (1) isolating the processes *per se* and finding which participant (who or what) is ‘doing’ each process; (2) finding out about the *sorts* of process they are, and which participant is involved in which type of process; and (3) finding who or what is *affected* by each of these processes.

THE TEXT

“The wall-eyed nurse came back. She unclasped my watch and dropped it in her pocket. Then she started tweaking the hairpins from my hair.

Doctor Gordon was unlocking the closet. He dragged out a table on wheels with a machine on it and rolled it behind the head of the bed.

[...]

Doctor Gordon was fitting two metal plates on either side of my head.

[...]

I shut my eyes.

There was a brief silence, like an indrawn breath.

Then something bent down and took hold of me and shook me like the end of the world.

Whee-ee-ee-ee.

[...]

(Sylvia Plath, *The Bell Jar*. For the whole text, see Carter (ed.), 1982: 202)

In her analysis of Sylvia Plath's passage, Burton identifies three types of participant: a helpless nurse, a victim persona, and medical staff more interested in getting a job done than caring.

We are probably more concerned with the findings of Burton's analysis of Plath's text than the details. We ultimately aim at answering the key question posed by her: "*Who does what to whom?*" against a background knowledge of all possible options or 'ways of doing' that are available for use in the language (i.e. a reassurance of style as choice).

Applying the transitivity model of material processes of Actor-participant roles, she finds out, through lexical realisation of the Actors (or doers of actions) of all processes (or main verb phrases), that the doctor and his equipment dominate the action, whereas the nurse comes second, and the persona does not do anything. Then, in the next stage of analysis, Burton charts out the types of processes involved. The fact explored by her analysis is the overwhelming choice of the material-action-intention process option (twenty clauses out of thirty opt for this selection).

Here are some interesting stylistic features of the text. The nurse's actions are of material-action-intention sequence, but when the nurse's body is the Actor, the actions change into material-action-supervention sequence, or event processes. All the doctor's actions, on the other hand, have the dominant material-action-intention sequence, with his equipment, like the nurse's body parts, being of supervention processes. The electricity is also represented only in terms of material-action-intention processes. These three principal Actor-participants seem in control of all events that take place. However, the patient fails in her attempt at material-action-intention process. Her body-part actions are 'accidental' events only and beyond her control (i.e. she closes her eyes). This new dimension of analysis, then, informs us more of accounting for our understanding of the persona's conception of her world.

At a third phase of her transitivity model-based analysis, which takes us a step further, Burton considers which isolates who, or what is affected by each process. The domineering feature in this respect is the patient's inability to affect anything. That is, the persona, as an Actor, and her body parts affect nothing at all in the sequence of action processes; only the doctor, his equipment, the nurse and electricity are doing the action of the sequence material-action-intention. This part of analysis, it is hoped, gives us "a

neater and more delicate way of addressing ourselves to readers' responses", as Burton (ibid.) points out.

Indeed, this ambitious stylistic analysis based on a transitivity model of material processes (a division of Halliday's model, outlined above) is developed enough to suggest mature, text-confirmed interpretation. Hence, it can be said to have met the three prerequisites of contemporary stylistic analysis pointed out in Chapter Two of this book: it should be *rigorous, retrievable* and *replicable*. Further, such analysis can be a 'way in' to a text, to say the least. It can also centre on the awareness of effects that are thought intuitively to be in the text, leading towards 'knowing how' as much as 'knowing what'. Besides that, it spells out shared technical terminology for describing language. More importantly, it can point the way towards understanding the ways that language constructs not only fictional reality, but also the reality of everyday life, which in a sense opens texts in general for alternative constructions of reality and for interpretation, the indisputable goal of stylistic analysis.

A transitivity-based stylistic analysis is applicable to a wide range of texts, not necessarily of feminist, racist, or political orientation, but, rather, generally in terms of power, domination or hegemony in very broad terms. Perhaps some might argue against such a biased, predetermined orientation of analysis and choice of model of analysis by Burton (ibid.). However, not many of us object to such a practically applicable and detailed model of analysis that produces a rigorous, retrievable and replicable type of stylistic analysis.

3.8 Modality in Cognitive Stylistics

Modality is given different definitions in different contexts. In grammar, for example, it is a reference to modals, or auxiliary verbs in particular: shall, should, will, would, may, might, can, could, must, ought to, etc. Modal verbs are a limited set of auxiliary verbs in a language which generally indicate "a subjective orientation towards events, processes or conditions", to use Carter and Nash's words (1991: 117). They appear in the sentence to the left of the main verb. Modality can also be expressed in grammar by other parts of speech such as adverbs (like possibly, probably, certainly, necessarily, etc.), clauses (e.g. It's unusual; I'm sure; It is required, etc.), mood (e.g. the subjunctive: So be it then), etc.

The typical meanings of modality are four: *obligation, option, permissibility, and possibility*. Following Halliday's Systemic Linguistics (1994), Toolan (1998: 47) declares that sentences are modalised mainly in terms of one or more of the following four parameters: *probability, obligatoriness, willingness* and *usuality*. Modality is called in Halliday's Systemic Grammar (1985, 1994) 'modulation'; it is concerned mainly with *obligation, permission, degrees of certainty, uncertainty* and *knowledge*. Wales (1989: 302) points to a greater number of functions in relation to modal auxiliaries including: *probability, possibility, certainty, volition, prediction, ability* and *potentiality*.

In semantics, however, modality is the cover term for the ways available to a speaker within a language for expressing 'opinion or attitude' (Lyons, 1978: 452. See also Toolan, 1998: 46). In logic and semantics in particular, speakers have attitudes and perspectives towards propositions they express (see Wales, 1989: 302; Fowler, 1977/1983: 72-3).

There have been attempts to classify different kinds of modality in general. Three types are suggested: (a) *alethic modality*, concerned with the truth of propositions (so in fiction, modality is non-alethic for it does not deal with truth propositions); (b) *epistemic modality*, dealing of knowledge; and (c) *deontic modality*, related to permission and obligation. To Crystal and Davy, modality refers to a dimension of linguistic characterisation which has to do with genre, which in turn relates to the purpose of the variety of language concerned (1969: 74-5). In this sense, modality differences cut across varieties (or 'provinces'). For example, in correspondence, communicating a message in the form of a postcard, a letter, a memo, or a telegram, differences of modality will affect our choice of linguistic features. This dimension of modality is covered under 'mode' in the study of 'Register' by Halliday *et al.* (1964) (see Wales. 1989: 303).

In stylistics as well as in narrative semantics, modality has come to be discussed as a result of increasing concern in discourse and interpersonal relations between implied author (or narrator) and reader, through the broad, hugely developed issue of 'point of view' in narrative. Our discussion of modality from a stylistic perspective will, therefore, be handled from two main angles that are relevant to stylistic analysis and interpretation: Modality as Modals, and Modality as Point of View.

3.8.1 Modality as Modals

As pointed out above, modality can be taken as a reference to modal verbs which have a variety of different functions of probability/possibility, obligation, permission, request, willingness, (un)certainty, usuality, (unmodalised) futurity, ability, modesty, and necessity. Modal auxiliaries are used in all types of text, including literary texts, to achieve these functions in different degrees and variations. A stylistic study of a literary text takes these numerous types of modality functions into account in the comprehension, appreciation and interpretation of this text. Here is an example to consider:

"It seems increasingly likely that I really will undertake the expedition... . An expedition, I should say, which I will undertake alone, in the comfort of Mr. Farraday's Ford; an expedition which, as I foresee it, will take me through much of the finest countryside of England ... and may keep me away from Darlington Hall for as much as five or six days."

Kazuo Ishiguro, *The Remains of the Day*. In Toolan, 1998: 54-5)

The language of the passage is loaded with modality, denoted by modal verbs (will, should, will, will, and may respectively), clauses (it seems, I should say, as I foresee it) and adverbs (increasingly, likely, really). Although 'will', 'should' and 'really' may suggest a modality function of certainty/futurity (will), obligation/necessity (should), and certainty/assertion (really), none of them is understood to have achieved any of these functions in the style of this text. The likelihood of the speaker's expedition goes in parallel with his imagination. He tries his best to enliven the probability of his expedition as a dream that has become true. Thus, there is a match between two modalities of probability in the speaker's language, and hoped-for reality of his imagination. It seems

that nothing is realised for sure, but everything is likely for certain. This ambivalent effect of modal verbs and expressions is the atmosphere overwhelming the whole passage. Thus, it may make the reader feel ambivalently that everything concerning this expedition can take place, and nothing is going to take place, for all in all it is just an imagination, a mirage, as it were (see also *ibid.*).

However, in cognitive stylistics, the sweeping tendency is to investigate modality in terms of Point of View.

3.8.2 Modality as Point of View

Modality is “that part of language which allows us to attach expressions of belief, attitude and obligation to what we say and write” (Simpson, 2004: 123). It is the grammar of explicit comment and includes signals of the varying degrees of certainty about our propositions and the kind of commitment (or obligation) we attach to our utterances. To elaborate this theoretical definition of modality, we may align it with the psychological concept of ‘point of view’.

‘Point of view’ is used in two senses in criticism and stylistic studies: a crude, simple one as an aesthetic/perceptual perspective; and a fundamental, hugely developed one as an ideological view. In the latter sense, it is an “attitude towards or opinion about the object of representation ... in the structure of fiction” (Fowler, 1977/1983: 72-8). Furthermore, Fillmore (1977: 72-3) elicits that, if one wishes to take the perspective of the seller and the goods, one will use the verb ‘sell’. Should he like to take the perspective of buyer and money, one will use the verb ‘spend’. If one wishes to bring into perspective either the buyer and the money or the buyer and the seller, one will use ‘pay’. Further, should one want to take the perspective of the goods and the money, one will use the verb ‘cost’, and so on (in Pérez, 2007: 65). For his part, Langacker (1987) uses ‘imagery’ and ‘profile’ to mean the viewpoint from which things are viewed. Givón (1984) uses the term ‘topic’, and differentiates between a ‘primary clausal topic’ for the subject, and a ‘secondary clausal topic’, if any, for the object.

The perspective through which a narrative is told is a significant stylistic dimension. A story can, for instance, be told in the first person (i.e. internal *homodiegetic* narrator) from a stand of participating character-narrator whose actions and events are to be shared by readers. Or, a story might be narrated in the third person by a detached, invisible narrator (i.e. *heterodiegetic* narrator, or *reflector of fiction*) whose ‘omniscience’ allows for access to the thoughts and feelings of characters. However, variations on that are possible. Moreover, the restriction in point of view temporally is a situation referred to by the term *attenuated focalisation* (such that when vision is blurred and thus relayed temporarily to be compensated for by recourse to another mental faculty through auditory identification, for example). Also, expressions and adjuncts of direction, location and spatial relationship in narrative description (like go up, go back, come back, on the far bank, from, beneath, across, into, upstream, look down, etc.) are grammatical units referred to by the term *locative expressions*. This aspect of narrative organization is the concern of ‘point of view’.

Perhaps the best way to develop a good idea about some basic principles and categories of 'point of view' in practical terms is to consider a solid model of analysis of 'point of view' in narrative discourse. This framework of analysis is known as the 'Fowler-Uspensky model', the most famous in the field so far. It is originally suggested by Uspensky (1973) and revised later by Fowler (1996). The model identifies four planes (or components) of point of view: (a) the ideological plane; (b) the temporal plane; (c) the spatial plane; and (d) the psychological plane.

Point of view on the ideological plane refers to the way in which a text mediates a set of particular ideological beliefs through either character, narrator, or author. The ideas expressed by fictional characters function as vehicles for ideologies which are in line, or at odds with, those of the real author. As to the narrator-author's ideology, it is noted that big authors in particular have identified ideologies articulated in their works (e.g. Tolstoy's 'Christianity, Conrad's and Shaw's Socialism, Lawrence's celebration of sexuality, Orwell's anti-totalitarianism, and so on). The more the different value systems compete with one other in a work, the richer becomes that work. On the ideological level of point of view, Fowler (ibid.: 130) makes the telling comment that a novel "gives an interpretation of the world it represents". Indeed, the domain of ideology is so broad that almost any aspect of narrative can be ideologised, as it were, a narrative voice (like author, narrator, character, or persona), or an element of narrative preoccupation like emblem, theme, motif and, most important of all, characterisation. The fact of the matter is that the concept of ideological point of view has to be treated with care, because it is too wide an analytic tool and requires more elaboration.

Point of view on the temporal plane, the second component of point of view, is about the way time relationships are signaled in narrative. It subsumes a whole series of stylistic techniques of repetition, analepsis (anaphora) and prolepsis (cataphora). Another temporal technique is 'duration', which relates to the temporal span of a story and accounts for our impression of the way certain events may be speeded up or slowed down. Basically, a temporal point of view covers any sort of manipulation of time sequence in narrative, explaining how certain events might be relayed as remote or distant, others as immediate or imminent. Yet, still more work is required to be done on this plane of point of view.

Point of view on the spatial plane, the third category, taken together with the fourth component, can be the core characteristics of the concept of point of view. Spatial (or physical) point of view is about the narrative 'camera angle'. It is a device which has grammatical/linguistic markers of deixis and locative expressions (see above) invested to establish a spatial point of view in a text.

Point of view on the psychological plane is the fourth and perhaps the more influential component. It is those cases where "the authorial point of view relies on an individual consciousness (or perception)" (Uspensky, 1973: 81). This means that the third component, the spatial point of view, not just interplays with but is one dimension of the broader component of psychological viewpoint. In addition to those physical markers of

the spatial plane pointed out above, there are other psychological stylistic markers such as references to the reflector's senses, feelings and thoughts, which suggest the adoption of an internalised psychological point of view. In relation to modality and the psychological point of view, Simpson (2004: 124-7) suggests three types of shading in fiction:

Positive shading: a narrative modality where the narrator's obligations, desires and opinions of events are foregrounded. The *deontic* modal system (related to permission and obligation) is prominent and the narrative is rich in generic sentences and *verba sentiendi* (i.e. words denoting thoughts, feelings and perception). This kind of shading is the most common point of view modality, underscoring a great number of first and third person fictional works.

Negative shading: a narrative modality where a 'bewildered' narrator (or character) relies on external signals to sustain a description. The epistemic modal system (dealing with knowledge) of modal markers signaling judgments of belief, certainty or truth, is foregrounded and the narrative is rich in 'words of estrangement' (Fowler, 1996). The narrator's uncertainty about events and other characters' motivation is expressed through human-based perception linguistic structures (e.g. as if; it looks like; it seemed; it appeared to be, etc.). Negative shading characterises 'existential' (or 'Gothic') styles of narrative fiction.

Neutral shading: a style of narrative modality that is 'demodalised', or characterised by complete absence of narratorial modality. It is typified by *categorical assertions* (forms not including modal markers or expressions like 'it is done'; 'it was done'; 'one does/does not'; 'one did/did not'; 'do/do not do something', etc.) where the narrator withholds subjective evaluation and interpretation. This style of shading comprises a neutral physical description at the expense of psychological development. Neutrality of shading embodies the principle of 'objective realism' in narrative, what Genette (1980) and Rimmon-Kenan (1983) termed 'external focalisation'. However, it must be pointed out that a neutrally shaded modality is rare in written narratives. On the other hand, it is possible for a text to shift from one style of shading to another at will, no matter how dominant a particular shading is in this text. A third version of neutral shading modality of the same example above can be provided as an illustration, as follows.

Here are guidelines that may help a stylistic analyst make his/her way through a text in connection with point of view modality:

First, identify the narrative mode of the text; that is, whether first person or third person. Secondly, identify the dominant style of modal shading in the text. Analyze it not on sentence basis, but pick out the modal framework component which accounts best for the whole text. Underline any suggestive stylistic devices that may confirm your interpretation. Furthermore, in the event you identify a text as a third person, check whether its modality (the attitudes, beliefs and opinions it expresses) comes from an external, heterodiegetic narrator, who is situated outside the story, or from an individual character, a reflector, who is situated inside the story. Then, think of the stylistic effect of

both the narrative mode and the point of view framework chosen by the author. Figure out what might happen if the narrative mode or the style of modal shading was changed.

In sum, as a point of view, modality has opened new avenues for cognitive stylistic investigation of narrative discourse in particular on its ideological, temporal, spatial and psychological planes. Also, new dimensions of investigating style as choice are suggested in terms of the three styles of positive, negative and neutral shading of narrative modality outlined above. It seems that the major categories of the clause, primarily the subject, and then secondarily the object and other clausal elements, have been reviewed from a certain semanticised point of view that has affected as much as activated and involved almost everything in the stylistic analysis and interpretation of texts, and narratives in particular.

Related to point of view is the variety of styles of speech and thought reporting and presentation, which is the next sub-unit to discuss under the section of Clause Structure.

3.9 Styles of Speech and Thought Reporting and Presentation: DS, IS, FDS, FIS vs. DT, IT, FDT and FIT

Speech and thought can be reported and presented in a variety of styles in different types of text, especially literary texts of narrative. The baseline form against which other forms are usually measured is the proximal DIRECT SPEECH (DS). In this form, the clause reported is enclosed within quotation marks, whereas the clause reporting who told it is situated around it, either before or after it. Thus, we can report the following example either way:

- (a) He said, 'I will stay here tonight.'
- (b) 'I will stay here tonight,' he said.

Direct Speech is more related than contrastive to the distal form of reporting, known as INDIRECT SPEECH (IS) (or reported speech). The equivalent indirect form of the two examples above is:

- (c) He said that he would stay there the following night.

Obviously, there are several transpositions in this example compared with those above. The method for transposing Direct forms into Indirect ones can be made through the following stages:

- First and second person pronouns ('I', 'we', and 'you') are changed into third person pronouns ('he', 'she', 'it', or 'they').
- Cohesive words of deixis are switched from their immediacy forms into their remote forms (e.g. 'here' becomes 'there', 'now' is changed into 'then', etc.).
- The quotation marks are dropped.
- The subordinating conjunction 'that' is slotted after the verb 'said'.

- Tenses are backshifted. That is, the simple present is backshifted into the simple past, the simple past into past perfect, the present perfect into the past perfect, etc. Through this process, a modal verb like 'will' becomes 'would', 'must' is changed into 'had to', 'does' becomes 'did', 'is' becomes 'was', and so on.
- Direction of movement verbs are shifted (e.g. 'come' becomes 'go').
- 'Tomorrow' is changed into 'the following day'.

Two more changes can be carried out on both Direct and Indirect forms above to produce FREE corresponding forms: FREE DIRECT SPEECH (FDS), and FREE INDIRECT SPEECH (FIS).

FREE DIRECT SPEECH (FDS):

- (d) I will stay here tonight, he said. (Quotation marks are dropped)
- (e) 'I will stay here tonight.' (The reporting clause is omitted).
- (f) I will stay here tonight. (The freest form as both quotation marks and the reporting clause are left out)

FREE INDIRECT SPEECH (FIS):

- (g) He would stay there the following night.
- (h) He would stay there tonight.

By analogy to these four forms of SPEECH, there are four equivalent forms for presenting THOUGHT in narrative fiction. Here are examples:

- (1) (DIRECT THOUGHT: DT): 'She asked herself, Does he still remember me?'
- (2.) (INDIRECT THOUGHT: IT): She asked herself if he still remembered her.
- (3) (FREE DIRECT THOUGHT: FDT): Does he still remember me?
- (4) (FREE INDIRECT THOUGHT: FIT): Did he still remember me?

Despite their formal similarities, speech forms and thought forms are conceptually different. Speech can be reported by an outsider to an interaction, whereas presenting thought is presumed to be private to the character's consciousness. Another major difference between the two modes is that, while the forms of speech reporting are statements of 'saying', marked mainly by the use of the verb 'said' or its equivalents, the modes of thought presentation are accompanied by verbs of thinking, wondering, enquiring etc. (e.g. wonder, ask one self, enquire, etc.).

Three more forms of speech and thought are suggested in contemporary stylistics with respect to narrative: NARRATIVE REPORT OF SPEECH (NRS); NARRATIVE REPORT OF THOUGHT (NRT); and NARRATIVE REPORT OF SPEECH ACT (NRSA) (see Leech and Short, 1981; Short, 1996; Simpson: 2004). The first two modes, NRS and NRT, involve a narrator reporting that speech or thought has occurred but with more freedom and without much

information to predict the actual words used by the reporter, as illustrated by these two examples which are transpositions of those above:

- (i) He spoke of his plan for the night ahead. (NRS) (cf. He said, 'I will stay here tonight')
- (j) She asked herself about his remembrance of her. (NRT) (cf. She asked herself, 'Does he still remember me?')

The difference between the two versions is evident. More freedom of expression is practised in the second, which makes it more economical, difficult and less explicit than the first. Yet, it could be a more interesting alternative way of capturing what speakers said in an indirect type of style.

The third form, the narrative report of speech (NRSA), reports that a speech act has taken place, but where the narrator does not have to commit himself/herself wholeheartedly to giving the sense of what was said, or to the form of words in which they were uttered.

I guess the point that concerns us in stylistics in relation to these modes of speech and thought reporting and presentation is to what effect(s) each of them is put. Here is an account of possible stylistic functions and effect(s) for each of these forms of speech and thought:

Direct Speech (DS) Style, to start with, is the formal, normal and most recurrent form of speech. It marks the immediacy of saying, acting, action, event, dialogue and characters involved. Readers may feel that proximity and presence right at the moment of reading, even though the reported material and the reporter might be remote in the history of time. This results in more active interaction with the narrative, sayings or events reported, and further motivation and suspense on the part of the reader/receiver.

Indirect Speech (IS) Style stands in contrast with, but is strongly related to, its source, being direct speech. It is next to its counterpart in recurrence and usuality of use in language. It is used to suggest such effects as remoteness of action, events and characters involved. Dialogue is brought down to the minimum. Instead, attention is diverted toward content, or reported material, rather than to speakers, or reporters of that material, probably because the former acquires more importance than the latter. Moreover, the writer, or narrator, would distance himself/herself from characters and events, thus they speak for themselves with any interference or intrusion from outsiders. This mode of speech may also suggest fluency of action and narration that might reflect uninterrupted series of events, or reporting on characters in a certain context of situation.

As to *Free Direct Speech (FDS) style*, it is similar to direct speech mode, but free of quotation marks. The effect of this style is that of either fusion or confusion of the narrator/writer and character/reporter of speech in the sense of 'who says what?' By the end of the reported speech, we know who says what. This kind of temporal indecisiveness might invite readers to slow down to consider more than usual the reporter and the reported material for their significance to understanding and interpretation. Further, the

writer/narrator's potential intervention might suggest that he/she would express his/her point of view in an indirect way. At all events, the reader is intended to be involved in the interpretation of the text analyzed.

Free Indirect Speech (FIS) style, on the other hand, is a completely different form of speech that has received special attention in modern stylistic studies. It was suggested first probably by Ullmann (1957), and Pascal (1977) who termed it in his extended study the 'dual voice': the voice of the narrator/writer, and the voice of the character fused simultaneously in this style of speech reporting. It is a halfway house position between direct and indirect speech or, in literary terms, between an author's reproduction of a character's actual dialogue and a reported material said by that character. Thus, fusion occurs between the authorial/narrator's and character's point of view in which "the shape and texture of the character's voice can be preserved without any loss of the narrator's objective interpretation of events" (see Carter (ed.), 1982: 72).

Besides that, and as its name implies, this style of speech presentation is thought of as a freer version of an apparently indirect mode. Its most typical form is the omission of the reporting clause. No backshifting of deictic words or adverbials of time (see above for examples). FIS always uses past tense and third person (heterodiegetic narrative) pronouns in such a way that the pronoun and tense choice be appropriate to the mode of narration in which the FIS occurs. This style of speech presentation might allow a reporter a sense of immediacy and avoids continual repetition of the reporting clause. Among the uses of FIS is to move away from verbatim report and towards interference. This distancing allows FIS to be used as a means for irony, a style which allows for the introduction of two points of view: one of sympathy with one character, another of lack of sympathy, or criticising of another (see Leech and Short, 1981: 325, 329-336).

The dual voice of FIS may in fact blur the identity of the character speaking and the narrator/writer. The complete fusion of the two voices may result in character-identity loss, as it were, which may suggest hesitancy and involvement on the part of readers. Perhaps, more distancing of events and characters is implied, which is an indication of more actualisation of narrated reporting.

The equivalent thought forms, DIRECT THOUGHT (DT), INDIRECT THOUGHT (IT), FREE DIRECT THOUGHT (FDT) and FREE INDIRECT THOUGHT (FIT) are of equivalent stylistic functions and effects with respect to the character's and writer/narrator's thought directions, delivery and focus. Further, certainly expressing a character's thoughts directly and plainly reflects a type of character and a type of style that will necessarily emanate a kind of interpretation and character type which is different from that of indirect, free direct and free indirect thought styles. Hence, if a writer decides to deliver the character's thoughts in a straightforward way and with a maximum degree of intervention, he/she uses a direct thought type of presentation. However, if he/she wishes to distance himself/herself from that character's thoughts with variations, he/she moves along the scale from indirect to direct free and ultimately toward the freest style of indirect free thought presentation continuum. Then, he/she gives us the verbatim thoughts of characters, making us view everything from the point of view of the character (see also

Leech and Short (ibid.): 338). Here is an illustrative example to demonstrate the difference for example between, FIT and DT styles (see Simpson, 2004: 82):

(1) (FIT Style):

“Yet in the Earthly Paradise, what had he done? He had made few friends. He had acquired a Mexican mistress with whom he quarrelled, and numerous beautiful Mayan idols he would be unable to take out of the country, and he had – M. Laruelle wondered if it was going to rain ...”

The style of FIT flows smoothly, unconsciously, in one direction and without intervention by the author. It sounds natural and spontaneous in comparison with “more stilted and contrived in feel”, to use Simpson’s words.

(2) (DT Style):

“‘Yet in the Earthly Paradise, what have I done?’ He wondered. ‘I have made few friends’, he thought to himself. He pondered, ‘I have acquired a Mexican mistress with whom I quarrel”

This version is bluntly direct and has some kind of artificiality reflected, for example by the contrived use of the variant reporting verbs of thought, ‘wondered’, ‘thought’ and ‘pondered’. That said, it comes very close to the readers, some of who might metamorphose into the same character if they like it or feel they are in the same boat. The original form, on the other hand, is remote from readers who do not have the feel of the character which represents itself solely. This underpins the freedom and independence of the character away from the author/narrator as well as the reader.

More differences are displayed by an FDT style which draws on imputation. The second hypothetical transposed version of the same example can be shortened by way of pushing it a little further towards the stream of consciousness, the mainstream of this type of style:

“In the Earthly Paradise. But what have I done? Few friends. Mexican mistress, acquired. We quarrel.”

This version of FDT is truncated and, hence, requires more efforts from readers to follow up its sequencing, grammatical structure, cohesive references and underlying line of coherence. It is closer to headlines which give hints that readers have to ‘think hard’ to restore omitted words and structures and combine a jigsaw-puzzle fractions of sentences. Yet, this mode of thought presentation is a good example of ‘the stream of consciousness’, which is an obvious indication for the narrator/writer’s lack of control over what was thought. The character, that is, is given the full permission to express his/her thoughts without interference by anybody else. Indeed, FDT mode is the style of uninterrupted flow of thoughts and fictional dialogue between characters.

3.10 Passive vs. Active Forms

Active and passive are two different styles of language, both grammatically and semantically. They have different meanings and perform different actions and functions in language. They are not identical in the sense of being interchangeable, for they enact completely different functions. Their occurrence and existence in language grammar as two different forms entails their independence from one another. Also, since they have different forms, functions and implications, they have to be considered as two different styles.

These two forms of verb are widely used in grammar to refer to two different perspectives of its three major categories: the subject, the predicate and the action expressed by the verb. In case of passive, the predicate means the object, direct or indirect, i.e. the verb must be transitive. The passive involves both a transformation and permutation, using the subject and object in reverse order, or simply exchanging the subject for the object of the active voice, in which case the latter becomes the affected participant (see also Wales, 1989: 341; Traugott and Pratt, 1980: pp. 144-47). This indicates a change of perspective of the whole sentence elements, not just a matter of focus or emphasis of object rather than subject. So the passive form is not merely a variant of the active form, nor is it “a change of word order, the addition of the verb ‘be’ and, optionally, a ‘by + subject phrase’”, as Wright and Hope crudely define it (2003: 69).

Both passive and active are usually unmarked in grammar. However, they are not so in stylistics where they can or cannot be marked, depending on their frequency, rarity, preference for one over another, or absence of either in the style of a text. Although in stylistic analyses the passive is attended to carefully and active cursorily, the two are considered contrastive by implication. The passive is said by grammar and other reference books to be used to achieve certain functions of emphasis, concealment of the doer of the action (i.e. the subject), formality of language and effect, shifting focus away from the subject to something or somebody else, or distancing oneself from responsibility. Active, on the other hand, may be indicative of action, activity, positivity, subjectivity, selfishness, bearing responsibility, normality of setting, courage, bluntness of action or people, candor, urging for taking action, exposing a critical attitude, etc. (see especially Quirk and Greenbaum, 1973; Nash, 1980; Traugott and Pratt, 1980; Crystal and Davy, 1969; Carter and Nash, 1991; Freeborn *et al.*, 1985; Wright and Hope, 2003; and Ghazala, 2008, who numbers thirteen functions for active and twenty-eight for passive).

Such versatility and contrastiveness of functions between active and passive forms mean they have to be dealt with as two independent and different forms used at will by writers and language users at large. Here is a literary example:

(2)

(In Wright and Hope, 2003: 70. See full text)

“It seems that as long as you’re in print or on a film or a name on a buff envelope in an archive somewhere, you’re never truly dead now. You can be electronically colourised, embellished, emulsified, enhanced, coaxed towards some state of virtual reality.”

(Gordon Burn, *Alma Cogan*, p. 165)

The narrator discovers that her voice has been archived by various electronic means. But it is no longer her voice. She has had no hand in all that has been done to her and her voice, neither when electronically colourised, embellished, emulsified, enhanced and coaxed. Her voice is completely out of control, inactivated and quite inefficacious. It does not do anything. Quite the reverse, as things are done to it by one and the same unknown subject of verbs. It might have been suppressed for a number of reasons. Perhaps the doer of action is a hidden influential power that can do anything to voice. The voice is represented as helpless and submissive to this power.

The subject could be claimed to be known by everybody, i.e. electronics technology, so there is no need to state it in the text. It is likely that the subject is symbolic of a paralysing tool of modern life, and that not only are people stricken by it, but also things like voice are as much affected by it too. Moreover, the long string of consecutive passivised actions in such a short extract suggests the amount of passivity on the part of the affected actant, voice, and that of the hidden, suppressive power of electronic technology. Eventually, the voice is no more than the narrator herself who feels that everybody else is like her - helpless, inactive, passive, acted on, suppressed and paralysed by the superpowers of modern life. This function is suggested by her use of the informal second person pronoun, which refers to every reader. For illustration, the following list isolates all passive forms used in the text:

you’re never truly dead
you can be electronically colourised
embellished
emulsified
enhanced
coaxed

(See Chapter Five later for an alternative active version and a cognitive stylistic translation of the paragraph).

3.11 Verbalisation vs. Nominalisation

What I mean by nominalisation and verbalisation here is the process of making a syntactic switch while keeping the same words, as Nash (1980: 69) suggests. Toolan terms the latter ‘a clause-size activity/process’ and the latter ‘a noun-phrase size thing’ (1998: 96). Put stylistically, it is a grammatical transposition that involves a preference of the use of noun phrases to verb phrases (nominalisation), or the choice of verb phrases over noun phrases (verbalisation).

The use of one style in preference to another might imply significant stylistic functions and effects (including, among other things, neutrality, authority, crispness (e.g. political, social, etc.), disguise, generalisation, ideology charge (e.g. during the war in Vietnam, the US government referred to their brutal bombing as ‘pacification’. See *ibid.*), etc. for *nominalisation*, and activity, process, action, vividness, directness, subjectivity, extended structuring, explicitness, etc. for *verbalisation*. More functions are suggested below with practical examples.

It is an interesting stylistic practice to avail from the possibility of switching a noun phrase into a verb phrase, or the other way round, as a kind of alternative strategy of phrasing. The result will be exciting indeed. However, our concern in the stylistic analysis of these two major types of phrase is to find out about the implications of nominalising or verbalising a text, what Nash calls for the nonce “‘noun-aggregating’ and ‘verb-aggregating’”. The next two versions of the same text may illustrate the point:

(In Wright and Hope, 2003: 48)

“And Dick, while I watch, clammers onto his bed and, reaching up to the precariously perched glass and mahogany case, containing the stuffed and mounted carcass of twenty-one-pound pike, caught on Armistice Day by John Badcock, puts his hand through one of its side panels.”

(Graham Swift, *Waterland*, p. 273)

Both finite and non-finite participial verb phrases are frequent in the text, perhaps to refer to continuity of action. The dominant feature of both texts is the discord between tense and time of narration. In the first text, the tense used is the simple present, but the time of events is in the past. Although tense and time are related to each other in grammar, there is no one-to-one relationship between them. Not only this, but Wright and Hope claim that “it is important ... to keep the notions of tense and time apart if we want to be accurate in how we analyse texts” (*ibid.*: p. 65). To me, the opposite might be more applicable, for the relationship between tense and time is the rule in English grammatical usage on which the forms of all tenses are based. We look at the incongruity between tense and time as a stylistic option in narrative texts that the writer employs to achieve significant effects and implications which have to be attended to by stylistic analysts.

Thus, such incongruity might suggest here that the writer aims to make his narrative events live with us, the readers, as if they take place in our days. Another function for this style is to presume that there is nothing new under the sun, that nothing changes with the passage of time. People are the same, doing the same things over and over again. A third effect could be to reconstruct the past in terms of the modernised and mechanised present. The reader is then made to process a range of stylistic effects and implications before making up his/her mind as to which direction to go.

To push the argument further for the difference between nominalisation and verbalisation, the following version is a heuristic drill, based on the strategy of REWRITING, or switching the verbalised phrases of the original text (underlined) into nominalised phrase forms, as follows:

“And Dick, while I am on the watch, made the clambering onto his bed and, with a reach up to the precariously perched glass and mahogany case, with the containment of the stuffed and mounted carcase of twenty-one-pound pike, being on the catching of Armistice Day by John Badcock, puts his hand through one of its side panels.”

This hypothetical and artificial switching of verb phrases, finite and non-finite, of the original into nominal phrases has brought the active and transitive style of action down to an ‘ongoing stability’, as it were. It has reduced the transitivity and vividness of the original to merely informative, neutral statements that are more concerned with telling and informing of the status quo of things, events and characters. This is a considerable diversion in the interpretation of the original verbalised text. After all, this strategy is heuristic, suggested to illustrate a crucial difference between the two styles of nominalisation and verbalisation. This point is amplified further in relation to transitivity above.

Having updated hugely developed and significant stylistic features of clause structure in cognitive stylistics, it is high time to discuss how sentences as stylistic features are considered in cognitive stylistics.

3.12 Sentence Structure: Simple and Complex Sentences

A sentence is defined by Crystal as “The largest structural unit in terms of which the grammar of language is organized” (1980: 318). He points out that innumerable definitions have been given to sentence. The hierarchical analysis of Hallidayan grammar of rank scale, for example, views sentences as composites, or a complex of clauses of different types, which in turn are analyzed into phrases of different types, words, etc.) (see Simpson, 2004: 10).

All linguistic evidence confirms the indisputable existence of sentence as “one of the most significant units of grammatical analysis, the largest: the others being clause, phrase, word and morpheme”, as Wales declares (1989:418).

Sentences are several types, two of which are major: *simple* (consisting of one main clause each) and *complex* (two sentences plus each). We will discuss the simple sentences first.

3.12.1 The Style of Simple Sentences

Simple sentences coincide with main clauses. A sentence can be one clause only with the main lexical verb, in which case it can be described as either a sentence or a clause. Having discussed the main clause under the heading of clause structure (see above), we cut our discussion of the simple sentences short and confine it to one example:

(In Wright and Hope, 2003: 172-3)

“Then there must be a change. I do want to marry. I want to have descendants. I want to hand down my name. I could not keep up our relation under a wife’s eyes. It has escaped my parents.’

‘Your father I daresay. What about your mother?’

‘I am not sure. It is hard to know.’

It has not escaped her, or you would know. Silence has its use.”

(Ivy Compton-Burnett, *God and His Gifts*, pp. 5-7)

This extract is a series of simple, short sentences which flow smoothly from beginning to end, thus reflecting conformity of the simple style of sentences to the simplicity of theme. Moreover, it sets a simple atmosphere of composure and tranquility of people, events and narrative dialogue. Adding to this climate of simplicity is the simple monosyllabic vocabulary used all through, that even readers who know just the basics of English would not find it difficult to comprehend the whole text comfortably. All this affects our interpretation and understanding of events, characters and their relationships (more cognitive effects and functions for the style of simple sentences are suggested in relation to the style of the main clause above).

3.12.2 The Style of Complex Sentences: Complex Subordination

A complex sentence is a sentence that has two or more clauses, one of which is main, the rest are subordinate. Complexity of sentences is caused mainly by subordination and coordination. There is no limit for the number of subordinate and/or coordinate clauses in a complex sentence. Using this style of complexity may produce several cognitive stylistic effects and functions. Here is an example:

“Then, with Miss Warsham and the old negroes in Steven’s car..., going pretty fast...but with an unctuous, an almost bishoplike purr until it slowed into the square, crossing it, circling the Confederate monument and the courthouse while the merchants and clerks and barbers and professional men...watched quietly from doors and upstairs windows, swinging then into the street which at the edge of town would become the country road... leading to the destination seventeen miles away...already picking up speed again and followed still by the two cars containing the four people ...in formal component to the negro murderer’s catafalque: the slain wolf.”

(From William Faulkner, *Go Down, Moses*, p. 196)

This single-sentence paragraph is really demanding for all readers. Extra efforts are required to be exerted by them to make their way through it. We have here a quite intricate and complicated network of subordinate clauses. Apart from vocabulary, the style of complex sentences poses a kind of jigsaw puzzle problem that readers have to sort out first in order to be able to put together the pieces of the puzzle. The best way to test this claim by readers is to analyze the sentence into its constituent clauses before they compare it with the following analysis:

1. "Then, with Miss Warsham and the old negroes in Steven's car with the driver he had hired and himself and the editor in the editor's
2. *they followed the hearse*
3. as it swung into the long hill up from the station,
4. going fast in a whining lower gear
5. until it reached the crest,
6. going pretty fast still but with an unctuous, an almost bishoplke purr until it slowed into the square,
7. crossing it,
8. circling the Confederate monument and the courthouse
9. while the merchants and clerks and barbers and professional men who had given Stevens the dollars and half-dollars
10. and quarters and the ones who had not, watched quietly from doors and upstairs windows,
11. swinging then into the street which
12. at the edge of town would become the country road
13. leading to the destination seventeen miles away,
14. already picking up speed again
15. and followed still by the two cars
16. containing the four people – the high-headed erect white woman, the old negress, the designated paladin of justice and truth and right, the Heidelberg Ph.D. – in formal component to the negro murderer's catafalque: the slain wolf."

Perhaps it is easier to spot the main clause now which is, of course, number '2' (italicised). This overstretching of the sentence for such length suggests a strong link between the message and complexity of structure. The sentence gives a boring, detailed account of an official funeral for the slain wolf, a black man who has been sentenced to death and hanged for committing a murder. Faulkner's short story is about the man's family's efforts to bring his body back and to have a dignified funeral for him. The clauses of the sentence describe the stages of the stately progress of the funeral's procession, demonstrating the black family's desperate attempt to achieve dignity for their son after death that could not be achieved in life. Further, the slow pace of the clauses reflects the slow pace of the funeral's procession, recording on the way every minute detail of actions, happenings, people and things. Almost nothing has been left out of the description in connection with the funeral's procession and surroundings.

This delicacy of account of everything is suggestive of dignity for the dead man, for everybody and everything is interested in showing respect for him. In addition, the temporal sequencing of clauses in terms of time is another indication of the special significance of the occasion and the dead man. Perhaps the writer wanted to point to this special significance, however indirectly by means of giving a precise account of the progress of the funeral's procession from beginning to end. By just displaying the events of the procession through a complexity of sentence and clause structure rather than arguing for them explicitly, Faulkner has left them to talk for themselves for the dignity and humbleness of the occasion and the man. Thus, style has attained more power of persuasion.

3.13 Summary

This Chapter has provided a contemporary stylistic perspective of words in language through sample theoretical accounts and practical stylistic analyses of major topics. Collocations of word combination are tackled in detail from a cognitive, conceptual, stylistic point of view, especially in literary texts. Special attention has been paid to 'Metaphor', the prime representative of rhetorical figures, which has been investigated from a cognitive stylistic view in different types of text. A special focus has been on the two conceptual domains of metaphor: the 'Target Domain' and the "Source Domain' and how influential they may be in our conceptualisation of stylistic choices and interpretation of metaphors.

A detailed discussion has been assigned to the power of words as weapons that reflect some kind of ideology, or attitude, whether political, social, cultural or religious. Concentration on the contingent theory of communication – which is, after all, a theory of ideology – put forward by Birch (1995) has been adopted as a state-of-the-art cognitive-ideological stylistic approach to the style of language. It has been applied to two texts, one journalistic, another literary, and has produced striking findings and implications.

The discussion regarding words never ends owing to their endless power and wealth of meanings and implications. In view of this, this Chapter has suggested some ways of how to consider words from a contemporary stylistic outlook. One never feels satisfied with the investigation and magic of words and their power.

This Chapter has also dealt with key grammatical issues that are found to be weighty in contemporary cognitive stylistics. Topics like the styles of passive vs. active, nominalisation vs. verbalisation, simple vs. complex sentences have been approached cognitively in practical terms. Special attention has also been given to two further major, highly developed, issues in contemporary cognitive stylistics: Transitivity and Modality, particularly the two sub-units of Point of View, and Speech and Thought Reporting and Presentation. Different models of both issues have been introduced and discussed with illustrations and applications.

It is hoped that the practical survey of the most prominent grammatical and lexical stylistic features and functions of language from a cognitive perspective has contributed to our understanding, perception, appreciation and interpretation of literary texts in particular.

Suggestions for Further Work

1. The following poem is entirely metaphorical and, at the same time, ironical. Analyze the style of the poem in the light of the cognitive approach to metaphor as a concept in terms of domains - source domain and target domain. Spot the ironical sense in these metaphors:

"My wife with the hair of a wood fire

With the thoughts of heat lightning
With the waist of an hourglass
With the waist of an otter in the teeth of a tiger
My wife with the lips of a cockade and of a bunch of stars of the last magnitude
With the teeth of tracks of white mice on the white earth
With the tongue of rubbed amber and glass
[...]

(Breton/Roditi in Germain 1978: 69. See Simpson 2004: 214)

2. In his psycho-linguistic experiments on loose synonymy, Aitchison (1987) confirms that our socio-cognitive abilities allow us to organise words in topic areas of word storage, i.e. lexical fielding. In the light of this claim, consider lexical fielding and other lexical relationships of synonymy, exhibited by the following text from Virginia Woolf's *Mrs Dalloway* (1925/1976. In Verdonk and Weber, 1995: 22-3):

"The hall of the house was cool as a vault. Mrs Dalloway raised her hand to her eyes, and ... she heard the swish of Lucy's skirts, she felt like a nun who has left the world and feels fold round her the familiar veils and the response to old devotions."

3. Are the models and techniques for analysing the style of Transitivity suggested above applicable to all texts, or only to certain texts? Why? Apply the same transitivity model of stylistic analysis of texts to the following famous text (for guidance, see Halliday's "Linguistic function and literary analysis: an inquiry into the language of William Golding's *The Inheritors*", in Freeman, 1981: 325-60):

"The bushes twitched again. Lok steadied by the tree and gazed. A head and chest faced him, half-hidden. There were white bone things, behind the leaves and hairs. [...] A stick rose upright and there was a lump of bone in the middle. [...] The stick began to grow shorter at both ends. Then it shot out to full length again."

(William Golding: *The Inheritors*. In Freeman, 1981: 355)

PART II
COGNITIVE STYLISTICS AND THE TRANSLATOR

CHAPTER FOUR

STYLISTICS AND TRANSLATION ... THEORETICAL ISSUES

4.1 Introduction: Matters of Defining

This Chapter sets the scene for the second part of this book on translation and its relationship with style and cognitive stylistics, the topic of the first part. Usually, the definition of 'terminology' is provided right from the start; however, the paraphernalia of defining translation will be provided in the course of articulation of the relationship between translation and style from cognitive/mental perspectives later on in this Chapter. Only provisionally can one say that translation is concerned with expressing meaning of one text, the Source Language Text (SLT) in another text, the Target Language Text (TLT) on stylistic bases. Here, translation is viewed as a reflection of the diverse features and functions of style of the source and translated texts from different points of view of the author, the translator, the target text reader and the target language style. Translation is, thus, claimed to be triggered and directed by style.

As to style, it has been argued earlier in Chapters One and Two that style is a matter of choice made by writers from the major language components of grammar, words and sounds in particular. It is received and perceived by readers in the context of the text and their own socio-cultural, ideological and mental (or cognitive) context. Stylistics is the approach to the analysis of texts that undertakes substantiation of this concept of style in practical terms. The foregoing Chapters have provided detailed argument and illustrative examples demonstrating how cognitive stylistic analyses are conducted these days.

Several questions about style, translation, and the relationship between the two and the translator demand answers in this Chapter, which also provides a theoretical backcloth for applications that come next. Some questions concern the relationship of style to translation; translation in relation to the intentional theory, reader-response theory, relevance theory and text world theory; cognitive stylistics and translation; the writer's style and translation; the reader's style and translation; the translator's style and translation; stylistic choices and translation; and stylistic creativity and translation. The Chapter ends with an enterprise put forward to be applied in the next two chapters based on the concept of relativity of meaning in translation, aiming at a freer cognitive stylistic approach in practice by suggesting simultaneous acceptable translations of the same style.

4.2 The Relevance of Style to Translation: Stylistic Choices and Translation

Oddly enough, and until recently, the topic of style has received but a cursory attention by the majority of good translation books. When a mention is done or implied, it refers to style on passing in a general, ambiguous and conventional way as a reference to a way of expression. For example, Landers (2001: 90), who assigns just over two pages for "style in translation", says: "style, after all, can be defined as a characteristic mode of expression...". Or a reference is made to some writers' style as, for instance, terse, lofty, baroque, elaborate, poor, complicated, simple, etc. without substantiating what these exactly mean with respect to the different features of language used by those writers. However, some translation theorists like Newmark have shown more interest in style, providing few details about it in general terms. He hints very briefly at text styles, and stylistic scales, with an occasional reference to the term throughout the book (1988/1995: 13-14). Snell-Hornby has notably shown serious interest in the concept of style, by what she calls "the factor of style" in translation, pointing out the significance of style and translation in translation (1988: 119-22, and 1995: 119).

Before this work, and in his paper on 'Stylistic Translation' published in FIT Newsletter, 1995, Ghazala for the first time has provided a detailed practical study of the stylistic problems of translation (English-Arabic). It was not until 2006 that a whole brilliant work on the strong links between style, contemporary cognitive stylistics and translation had appeared in English, by Boase-Beier, with the title *Stylistic Approaches to Translation*, which is quoted frequently in this work.

The concept of style has recently gathered momentum within the field of stylistics (Snell-Hornby, 1988/1995) (see Chapters One and Two of this book). This concept has been made complex in language with the different definitions given for the term. Lodge sees style as one of the most vexed terms in the vocabulary of literary criticism (1966. See *ibid.*). This makes the role of style in translation complex too, for the difference among translators in the ways they understand style means a difference in their translations.

What makes things even more complex is that the styles of both texts, the SL and the TL, have to be accounted for by translators. Our definition of the concept of style in terms of a system of choices made by the writer from the language repertoire would somehow bring complexity down (to use Leech and Short's term, 1981: 10). Furthermore, and as argued

earlier in the first part of this work, style is viewed as the most important and influential aspect of texts on which interpretation is based. As Boase-Beier also declares, style, rather than content, determines and embodies the meaning of a text (2004a: 29 and 2006: 4). A confirmation of this is demonstrated by a part of a verse of the Holy Koran (Chapter Two, The Family of Imran) which states clearly that the whole religion of Islam is based on STYLE: (159: آل عمران: "ولو كنت فظاً غليظ القلب لانفضوا من حولك" ("Had you, Prophet Mohammad, been rude and hard of heart, people would have broken away from about you'). It implies in effect that there would have been no Muslims and no Islam in the first place, had the Prophet's gentle style been harsh. It should be pointed out that only certain aspects of style are meant here, i.e. good manners, which involves the choice of kind words and expressions, respectful terms of address of people, the Prophet's composure, leniency, tolerance, patience, perseverance and soft tone of voice when talking to people.

The stylistic arguments suggested in the previous Chapters stress the point that style is the decisive constituent of the text's meaning and interpretation. The focus, especially in literary texts, has been on the style of texts from a cognitive/mental perspective as a clue to their meaning (see also Garcia and Marco, 1998. In Boase-Beier, 2006). The reader of a text's style – and the translator is, after all, a reader – is expected to dwell upon the effects of that style. Further, style can be seen as a set of choices made on purpose as a kind of commitment to a certain ideology, or point of view. Therefore, ignoring that would render the translator's reading and translation of the source text superfluous. As translation is a constant search for meaning to be expressed in the best possible way into another language, the translator's major concern is expected to be in style. Whose style is a matter to be investigated at length in this Chapter. Yet, we have to admit that the relationship between style and what the text means is not straightforward but rather embedded. So the translator has to work hard to come to terms with it.

The types of stylistic readings of texts provided in the former Chapters will be the springboard criteria for the translation of style in different texts. Translation is viewed as an act of *stylistic* interpretation based on the consideration of the different types of stylistic features of language and their effects and implications in the source text from a cognitive point of view, which the translator should take into account when he/she translates into the target text. In this sense, the styles, texts and contexts of both SL and TL have to be in focus. Both the ST author and the TT reader have to be borne in mind by the translator. In turn, the translator has a share of responsibility of reading carefully to carry what he/she understands from the source text into the target text socio-culturally, ideologically and/or cognitively. How this is done is indicated in a good number of examples throughout this part of the book.

Thus, to say style is central in translation is to state the obvious. Whether to preserve or change the style of the source text and to what extent is a major issue at the heart of the translation process. Before we proceed in our argument on whose style is to apply in translation, we may discuss the major contemporary theories that are thought to have an impact on the process and style of translation.

4.3 Translation Process, Style and the Intentional Theory vs. Reader-Response Theory

In the field of language studies and interpretation theories of texts, the old-new theory of the author's intentions has been well-established in the comprehension and interpretation of texts. Readers are claimed to be required to unearth the intended meanings of the text's author, the sole 'knower' of these meanings. Without him, they could not have existed in the first place. So, naturally, as the proponents of this theory claim, any meaning or interpretation concluded from the text should be derived from this intention of the author, or else it would be disproved. Thus, translators, in their capacity as readers, have to look for the meaning of the source text in terms of the authorial intentions to recreate the authorial meaning.

There are three disputable points implied in this argument. The first concerns the so-called fact that meanings are already embedded and construed in the texts by writers that readers have no right to question or change. Secondly, the author's intention is undoubtedly visible and accessible by readers. The third point is that there are right, or correct, meanings (those which conform to the writer's intentions) and wrong, or incorrect, meanings (those which do not).

Linguistic Stylisticians, like the Russian Formalists, the American New Critics and structuralists like Barthes – who pronounced the death of the author - have dismissed the intentional theory as a fallacy (Wimsatt, 1954b). The writer's intention is a phantom, something inaccessible and exists only in the heart of the writer and haunts the mind of the reader. It is unattainable, especially when the author is dead (see below). Above all, meaning resides in the text regardless of whether or not it is the intended meaning of the writer. What matters is not what the writer intends, but what the text really says, that makes interpretation possible.

Therefore, the translator should be concerned with the style of the text and how its diverse stylistic features reveal the meaning to be rendered into the target language. For the first time, this view gives priority to the reader who has to 'construct' meaning from the text with no reference to the authorial intention; the formal/stylistic characteristics of the text are the only guide for him/her to achieve his/her task. Yet, it should be pointed out that Wimsatt's 'Intentional Fallacy' is not necessarily so much a denial of the existence of authorial intentions as of their unattainability to readers and centrality of texts as entities independent of influential factors outside them. This will be a supportive point in the cognitive stylistic approach to translation, which validates the reader's inescapable assumptions about the author's intentions (see below).

In support for anti-authorial intention's view, a more ambitious theory, the 'Reader-Response Theory', has been suggested (see especially Iser, 1971f, 1974; Boase-Beier, 2006). This theory is derived from the 'Reception Theory', and 'Reader Response Criticism' (see also below) which focus on the TEXT-READER relationship, and the reader's activities in the interpretation of texts. The reader has accordingly been granted an imperial position in the interpretation of texts. His responses to the language of the text determine to a great extent its interpretation and meanings, irrespective of the writer's intentions. Again,

the writer has been dethroned to be succeeded by the reader as the master of the process of reading and interpretation. A considerable boost to this theory has come from Stanley Fish's *Affective Stylistics*, which strongly recommends a reader-centred reading and interpretation of texts from a stylistic perspective (see Chapter One of this book). It focuses on the description of the reader's activities, actions, reactions, responses and mental operations in the process of reading, a view reflected by Scholes' description of reading as a *constructive*, rather than *reconstructive* activity (my emphasis), an activity closely tied to the text, which has points at which the reader can take the initiative (1989). This property is what "gives rise to the text's dynamic nature" (Iser, 1974). The idea of *constructing* meaning by the reader, rather than *recreating* the author's "pre-existing message", or "true meaning", to use Diaz-Diocaretz's terms, is pioneering (1985. In Boase-Beier, 2006).

This brilliant step of 'meaning construction' by the reader, put forward by the reader-response theory, has its implications for translators. Being a reader in the first place, the translator is the one who constructs the source text's meaning, having been required for a long time to recreate the author's meaning. This task can be described as the simplest, most prescriptive, and least fruitful for the translator. It no longer denies the translator - as reader - involvement in the process of translation. Quite the reverse, as the translator has the greatest share as much as responsibility in the construction of the meaning of the source text into the target language. Diaz-Diocaretz (*ibid.*) calls the translator a "co-producer" of the source text.

A middle-ground position is held by cognitive stylistic translation, where both the author and reader/translator are mediated. Both have a share in the translator's construction of, and responsibility for, meaning in translation. Some translation theorists have tried to resolve this kind of conflict between the author's textual (stylistic) choices and the reader's inclination to postulate an author, "an implied author" (Booth, 1961). This author is a figure who can be reconstructed by close examination of the text in accordance with the norms of the TL through re-processing and negotiating the ST production norms, as suggested by Schiavi (1996) (see Boase-Beier, 2006: 38). Another term that might make sense in translation is proposed by Chatman (1990) and Boase-Beier (2004): an "inferred author", who is a figure constructed by the reader, but with direct reference to the style of the text, using concepts like mind style and cognitive state. Other writers on translation have suggested splitting the meanings of a text into two types: (a) 'lexical meanings', read right from form, intended by the author, and understood directly from the linguistic form of the text; and (b) 'weakly implied meanings', or stylistic implications, connotations and collocations, which are inferred by the reader from the text's stylistic choices and may or may not be intended by the author (Montgomery *et al.*, 2000). The latter type is also termed 'second-order meanings', whereas the former type is called 'primary meanings' by Katz (1990) and Dowling (1999. In Boase-Beier, 2006).

I find it necessary to comment on these terms. 'Implied author' and 'inferred author' can be misleading expressions, for they might be understood to be a reference to a second, imaginary author other than the real one of the text. Further, they may insinuate hiding the truth that any text we translate or read has a real author, and we should not be ashamed to point this out. Quite the contrary, and as the core practice of cognitive

stylistics is to unearth reality, we have to show respect for the real author. How to do this is a different question. It is possible to deal with the real author with more respect by simply using expressions of assumption and reckoning (e.g. 'presumably', 'we assume/presume that the author might mean so and so', 'I reckon/guess', etc.) and modality (like 'probably', 'perhaps', 'possibly', 'it might be the case', 'likely', 'most likely', etc.). By this, we imply three hints: one is to the existence of, and hence respect for, the real author; another is to the reader/translator's uncertainty about the author's meaning/intention; a third is the intimate and clever combination of both the reader/translator's assumptions with those which are likely of the real author. The reader's assumptions of an author are inevitably made tacitly by the reader, thus waiving away the 'intentional fallacy' and the impression that meaning is fixed or determinate (see Chapter One earlier, especially 'Evaluative Stylistics' for more discussion of the relationship of the reader and the author in cognitive stylistics, which also applies to translation. See also Boase-Beier, 2006: Chapter Two).

The second objection is against the wording of the two terms, 'weakly implied meanings' and 'second-order meaning'. In the light of contemporary stylistic studies, which demonstrate quite clearly the monolithic role of style in the interpretation of texts, one may wonder how implied meanings of style among other things can be described as 'weak' or 'second-order'. Whole utterances, sentences, texts, and political speeches, for example, might be based on these weakly (!) implied meanings or perhaps on only one of them, which might turn to be by analogy 'heavily implied meanings'. Almost all the examples of Chapter Three earlier would be good enough to confirm this point.

Indeed, many texts, especially literary texts of all types, are perhaps written and read for their interpretations which are mostly implied meanings. These meanings are manifested by stylistic and other functions and implied messages intended to be sent to readers *by implication* (for more illustrative examples, see Chapter Three, especially 'The Power of Words'). I mean to say 'implied meanings' may stand as such unqualified either by 'weakly', 'heavily' or anything else.

The notion of two meanings brings us close to the next point, of relevance theory and text world theory and translation process.

4.4 Translation Process, Style and Relevance and Text World Theories

Relevance Theory, to start with, was developed by Sperber and Wilson (1986/1995), a review of which is done by Blakemore (1992) and Fawcett (1997). Relevance to Sperber and Wilson is a general cognitive principle, for relevance theory is a cognitive theory in the first place. It is concerned with how utterances can be relevant in a cognitive environment of communication. Communication is viewed as the joint responsibility of speaker and hearer. It is a presupposed optimal relevance in the sense that an utterance is relevant enough to the hearer/reader to be worth processing, and that what is said is the most relevant way of saying it. Optimal, or maximal relevance, is a given information of communication, a process automatically triggered by every utterance. Maximum relevance involves inferring the greatest possible effects from what is heard or said. The theory

presupposes that the speaker encodes the message in such a way as to make it relevant to the hearer. It requires, as a precondition to relevance, that it makes some kind of change in the hearer's environment. Therefore, if you tell me something I already know, it fails to be relevant in this sense. Relevance leans heavily on implicatures (rather than 'implications' which are suggestions, or hints) which are inferences made by a hearer (or a reader/translator) from the circumstances of a speaker's (or a writer's) utterance rather than from its literal meaning.

A case in point is when a teacher gives a student's result in the final exam in the statement 'he has a clean sheet', to infer that he has a zero mark. The implicatures derived from an utterance by an addressee is his/her own responsibility, and not totally predictable by the speaker. Yet, if the addressee derives an implicature that the speaker might not have expected, it cannot be consistent with the principle of relevance. Sperber and Wilson (ibid.) deny that there are no bounds set on implicatures. They develop a cognitive theory of relevance which holds that only the maxim of relevance (i.e. Grice's 'relation') is necessary. Having cognitive effects in a given context (i.e. contextual implicatures) is a sufficient condition for relevance.

At reading written texts, literary texts in specific, we expect the implicatures to be essential to interpretation. It is widely felt that the more implicatures that can be derived from a text, the more rewarding it is. Indeed, the more meanings the students of literature derive from a text, the better they feel. The density of the texture of literary discourse encourages readers to search for implicatures more actively than if they read, say, non-literary texts. On the other hand, in literary texts, implicatures can be described as weak when they are not reckoned to be a part of the intended message. Weak implicatures might enrich reading and interpretation, on the condition they be consistent with the principle of relevance, i.e. licit or lawful. Relevance theory holds that it is not licit to go beyond the context of the intended communication of the speaker/writer. Different readers will access different implicatures, which explains why there are different interpretations. However, according to the relevance theory, they will not differ in their broad assessment of the meaning of an utterance, or a text.

This is made more eligible in the light of the notion of Context in Sperber and Wilson's view. Context is one area where the relevance theory differs sharply from other theories. They define context differently as the set of premises used to interpret an utterance, and consider it a construct which is hugely under the control of the hearer (and, in case of texts, under the control of the reader/translator). It is a psychological construct, a subset of the hearer's assumptions about the world. Unlike other definitions, context to them is not limited to the immediately physical environment of the interlocutors. It includes any panoramic or encyclopaedic knowledge that may be necessary to process the utterance, including scientific knowledge, religious attitudes and cultural knowledge. In fact, it can be anything that may affect an individual's interpretation of an utterance (or a text). Unlike logical, lexical and grammatical knowledge, which may be finite in principle, this kind of holistic knowledge varies from one individual to another, and changes over time (see Black, 2006: Chapter Seven, for more argument and discussion).

However, Sperber and Wilson's relevance theory has one or two limitations. One significant limitation is its insistence that the first interpretation to come to mind must be the one intended by the speaker. Hence, ambiguities are dismissed according to the principle of relevance, as a failure to communicate successfully for two simultaneous interpretations of the same utterance render them irrelevant. Yet, ambiguities are common in literary discourse and are sometimes hugely functional, influential and rich with implicatures. Perhaps the better way to describe these ambiguities is to view them as slightly different ways of interpreting something, which can be explained as generating possible implicatures. Another limitation of relevance theory is that it does not allow for humorous uses of language that are quite common in most types of discourse including literature, where they might have weighty implicatures and effects. Furthermore, relevance theory has nothing to say about code switching (the use of dialect or a foreign language in discourse) for it has no interest in discursual features. Almost all of us are members of overlapping speech communities which may be differentiated by lexis, forms of address, pronunciation or any other distinctive feature. Therefore, we adjust our mode of speech to our interlocutors, the situation and topic discussed. No account of this is taken by relevance theory. A major criticism of relevance theory is its failure to attend to the social context in which language use is situated. As postulated now, discourse occurs within a social space, or context, and its relevance and interpretation are strongly linked to social situations and genres (for further argument, see *ibid.* 87-91).

The application of relevance theory to translation is recommended by some writers on translation like Hatim and Mason (1990), Hatim (2001), Boase-Beier (2006), and Gutt (2004). Gutt puts forward suggestions about how translation might be explained by means of using relevance theory (see Boase-Beier, 2006: 44). The first is translation in communication that works under the assumption of relevance, that is, what the translator communicates to the readership is relevant enough to them to render processing it worthwhile. Secondly, a translated text is an interpretive, not descriptive, use of language (the translator says what someone else means). A third suggestion made by Gutt is that texts, in which style – the way of saying – plays an important role, require *direct translation*, as opposed to *indirect translation*, which just gives the substance, exactly like indirect quotation (see 6.10 below on these two hugely influential and impressive methods of cognitive stylistic translation).

More useful insights from relevance theory and cognitive theory are recommended by Boase-Beier for considering style in translation (*ibid.* & 2004a):

- a. The concept of mind style (see Chapter Two of this book earlier) can be integrated into translation theory as a set of weak implicatures.
- b. Relevance theory allows for the importance of a cognitive state as that which a translator will try to recreate, rather than meaning in a truth-conditional sense.
- c. By allowing a notion of style as weak implicatures, relevance theory provides a framework and legitimacy for the translator's interpretive freedom and the creativity of the translation act.
- d. By trying poetic effect in terms of optimal relevance that stylistic features invite, the relevance theory view may help explain the common intuition of the

translator. That is, retaining style might help recreate the effects of the source text on the target text reader.

- e. A significant difference between translating literary and non-literary texts is that, while the latter require *indirect translation* (where style is less important), the former require *direct translation* (which preserves style).

Thus, relevance theory is source-text-centred. It is of good use to translation in many ways. In addition to the above suggestions, I may add that, in its generalised version, relevance is what good translation is based on. A translation is assessed as qualified/disqualified, or more favourably good/poor in terms of well-derived relevance to the source text. I dare say no relevance, no good translation. How to establish relevance in translation, as also implied in the foregoing argument, draws heavily on the criteria of concluding effects and interpretations in stylistics in general and cognitive stylistics in particular (see Chapter Two earlier for such criteria). Whether effects are called in relevance theory ‘weakly implied meanings’, or ‘weak implicatures’, they are at the heart of relevance as much in stylistics as in translation. Interestingly, these ‘weak’ implicatures can be the most powerful elements of relevance and source text interpretation to the translator, such is the case with expressions of simultaneous paradox, irony, criticism, insult, especially when insinuated. Relevance theory in effect safeguards the translator against irresponsible translations and interpretations of the source text.

That said, relevance theory has been criticised, especially by Werth (1999), for its restricted context. Therefore, he replaces it with the notion of TEXT WORLDS to compensate for the shortcomings of the problems of the context of Sperber and Wilson’s relevance theory.

TEXT WORLD THEORY, introduced by Paul Werth, is an ambitious approach concerned with human discourse processing and context parameters (1994, 1995a, 1995b and 1999) (see also Gavins, 2000 and 2005). Werth argues that a proper engagement with the problems of context is a pivotal foundation for a full understanding of the complexities of texts, real texts in particular, not artificially constructed texts. The reasons for singling out real texts are various. A real text has a hierarchical structure that a reader is required to recognise to be able to orientate himself/herself and interpret certain lexical items (e.g. pronouns) at sentence level. In real text, the meaning of an individual sentence is derived partly from the surrounding sentences, being the textual context. Moreover, real text requires the reader to be able to draw on stored information from the preceding text and general knowledge. This stored information can also be used to aid interpretation by narrowing down possibilities. Finally, real text has cohesion, or connectivity. Sentences are organised in such a way that they flow smoothly from each other, and their connectivity is indicated linguistically (Emmott, 1997: 75. In Gavins, 2000). That is why the examples used in this book are primarily real texts.

In addition to textual context of real text, Werth stresses that discourse should be able to deal with the wider social and cultural context that surrounds the text’s production and interpretation, or reception. He suggests three levels for his Text World Theory (see also Chapter Three of this work earlier):

- (1) Discourse World deals with the real world context of a given discourse, and includes the participants and their immediate physical surroundings, as well as the personal and cultural experience the participants use over the discourse process.
- (2) Text Worlds are the product of the communication of participants, who create rich detailed mental representations of text worlds of the discourse in their minds.
- (3) Sub-worlds are deictic and referential expressions used to establish the spatial and temporal boundaries of the text worlds and specify whether any entities are present.

Now to the details. The first of these levels is the *Discourse World*, designed to deal with precisely the aspect of human communication. The discourse world is the immediate situation surrounding a speaker/writer and a hearer/reader participating in a joint language event. These are called 'participants' whose presence is crucial to the experiential nature of the discourse world. In addition to participants, Werth's discourse world contains the personal and cultural background knowledge – all knowledge available to the whole human race - they bring with them to the language event. This baggage of background knowledge is vital to the discourse world, for it has the potential to effect the choice of language used as much as how each participant receives and interprets discourse. The solution proposed to this apparently ungainly context is what Werth terms 'text-drivenness' based on Fillmore's frames, stored as coherent schematisations of experience (1982 and 1985) (see Chapter Three of this book earlier for more on Schema Theory in Cognitive Stylistics). A good example may be a discourse of some type on the game of football. It constitutes a knowledge-frame that, during processing it, participants will find associated knowledge of that game more useful to them than, say, their knowledge of repairing a car, or writing a research paper.

The second level of text world theory, *Text Worlds*, are mental representations that bear resemblance to Fauconnier's mental spaces (1994). 'Mental Space Theory', and the 'Possible World Theories' which preceded it, are different from Text World Theory in that all of its levels are constitutionally equivalent. This means that, although the text world and all its contents are mental constructs, they are realistic and rich in details as the discourse world from which they spring. Beside that, text worlds are deictic spaces whose boundaries are defined within the reference system of the text. These deictic elements are called by Werth 'world-building elements' that provide a sense of setting of time, place and characters. What the text is about is composed of 'function-advancing propositions' which relate to the arguments, events and actions involving the entities present in the text world and any predictions made about them. This distinction between text world-builders and function advancers originates from Gestalt philosophy from which the most part of Cognitive Linguistic thinking is derived.

Once the boundaries of text world are defined and discourse is processed, further conceptual layers may be distinguished. These are termed *Sub-worlds*, the third level of Text World Theory (see Chapter Three earlier). These sub-worlds are three main types: (i) 'deictic sub-worlds' which occur whenever basic world-building parameters of the text

world vary; (ii) 'attitudinal sub-worlds' which are divided into three central areas of conceptual activity undertaken by either the participants or the characters: want-worlds (desire), believe-worlds (belief), and intend-worlds (purpose); and (iii) 'epistemic sub-worlds' which cover any remoteness or hypotheticality expressed within the text world (e.g. conditional constructions). All these sub-worlds might be brought about either by the participants or by the characters.

Werth goes on to point out that when attention is shifted to the text world level, it is the text world, not the discourse world, that provides our conceptual backcloth. He has provided this detailed account of text worlds framework, for it would enable a comprehensive analysis of human discourse processing in all its pragmatic, textual and cognitive complexity (see Werth, 1999; Gavins, 2000 and 2005; Black, 2006; Simpson, 2004 for further argument, objections, applications and details).

As to the application of Text World Theory to translation, it can be put to use in the processing of the source text in still more detailed, comprehensive, delicate, sensitive, in-depth, realistic and reliable terms of analysis of the style of the source text. Perhaps the monolithic baggage of background knowledge of the entire human race is really demanding a condition for the majority – not to say all – of translators all over the world. Yet, a good proportion of this background knowledge, which is manageable to many translators, is sufficient in its own right to assist the translator to develop his/her skills and experience of the text style's processing. And the account of the minutes of the analyses of Relevance Theory and Text World Theory would be powerful and workable tools available at the translator's disposal for a translation processing of the style of the source text.

4.5 Contemporary Translation Studies and Cognitive Stylistics: A Cognitive Process of Translation

The three theories discussed above, Reader-Response Theory, Relevance Theory and Text World Theory, are components of Cognitive Theory of Linguistics (Cognitive Linguistics). Cognitive Stylistics is based on Cognitive Linguistic Theory. All the models, techniques and strategies suggested for carrying out cognitive stylistic analyses of texts, literary texts in particular, as suggested in Chapters 3-5 earlier, are cognitive demonstrations of conceptualising, structuralising, socialising, culturalising, ideologising, politicising or feminising interpretations of texts. This huge literature of contemporary cognitive stylistics has both revolutionised and evolutionised stylistic studies.

Hence, a great cognitive turn has been in action in contemporary stylistics. In effect, and as Boase-Beier rightly argues, "There is a cognitive turn in translation studies" (2003 and 2006: 71). She provides three types of evidence for that: (a) think-aloud studies (e.g. Kings, 1986; Jonasson, 1998); (b) studies which focus on the cognitive processes of the translator as reader (e.g. Wilss, 1996; Boase-Beier, 2004); and (c) translation studies of general cognitive persuasion (such as Gutt, 2000; Tabakowska, 1993; Setton, 1999). Gutt notices the predominance of political issues in translation studies, which is a cognitive tendency that incorporates socio-political factors into the cognitively conceptualised context (2005) (all in Boase-Beier, 2006).

This updated cognitive development encompasses cognitive linguistics, cognitive literary studies, cognitive stylistics and cognitive approaches to sociology, philosophy, archaeology, popular science and natural sciences of neuroscience, biology, consciousness, the nature of mind. More recently it includes even psychological crime novels and inward modern technology, away from the adjustment of the environment and toward the customisation of the way we think. All these different cognitive approaches can be seen as a general turn of focus from the observation of behaviour to speculation about the cause of that behaviour in the mind. This shift is described by Crane and Richardson as “the major interdisciplinary initiative” of recent years (1999: 23) (in *ibid.*).

Among the benefits of cognitive approaches to stylistic analyses of texts in translation studies are their assistance to us to understand issues about perception of literature, universality, and the differences between literary and non-literary texts. Cognitive stylistic studies have demonstrated that polarisation between literary and non-literary, or everyday language, is baseless and is dismissed as inadequate for they are not two separate domains, as Carter and Nash (1983, 1990), Lakoff (1987), Stockwell (2002), Simpson (2004), Black (2006) and most – or perhaps all - cognitive stylisticians argue. The issue of the differences between literary and non-literary texts is pivotal for translation studies, especially those differences in style (see Newmark, 1995; Nord, 1997; Gutt, 2000; and 6.10 below for further discussions).

So, as Boase-Beier (2006: 72) also argues, cognitive approaches are attractive for they are promising with respect to the provision of insight into the nature and effects of the difference, both in translation and style, as both translation and stylistics are developing new cognitive approaches. They view style as a reflection of mind and being closely linked to the nature of literature in stylistic studies as much as in translation studies, the simple reason being that style is a matter of choice in a way other aspects of language are not. These stylistic choices involve cognitive processes that require mind and suggest influence of mind more strongly than those aspects of language use where there is no choice.

All theories reviewed earlier propagate reading as a process which “transforms minds” (Fish, 1980: 66). These theories, which relate linguistic choices of style to cognitive processes and structures, are the fruitful product of cognitive stylistic approaches to the analysis of language and style. The cognitive stylistic context as a cognitive entity enveloping knowledge, text types, social roles, institutions and settings, draws heavily on the interaction of three components: the individual, the cultural and the universal (Semino, 1997. In Boase-Beier, 2006). Environment shapes the brain to a great extent, which can be true of all experience.

The view of style in translation has changed drastically, from a cursory mention of it in the past, to the full attention it receives now. As stressed in the first part of this book on stylistics, contemporary cognitive stylistics explores the concept of mind style, or ‘style as mind’ in ways which are highly significant for contemporary translation studies. Boase-Beier (*ibid.*) points out what she considers as the main issues in cognitive stylistics that are relevant to translation (the last three are mine):

- (a) Meaning is more than the words on the page. Although, as Newmark (1988) says, all we have on the page are words, a world of words, we do not understand them in isolation, but in context and combination with each other. One way to explain how meaning is more than words is to consider what words imply, connote, insinuate or emanate of functions, effects, assumptions, inferences or implicatures in the reader's mind. How, then, do we translate these implications, functions and implicatures, and allow for inferences and assumptions?
- (b) Reading is a cognitive process. At the same time, it is an integral part of the translator's task. So how do translators read? How do they arrive at an interpretation?
- (c) With all the freedom, involvement and mental state experience of reading and reader, how do we ensure when translating that the reader of our translation also experiences a change in mental state? And how do these changes have something in common with those we ourselves have experienced? If the translation fails to capture such cognitive mental state, will the target text have less effect on a reader's mind?
- (d) What does cognitive stylistics have to say about the differences between literary and non-literary texts? Does literary writing draw on different formal characteristics, or does it provide a different reading experience from non-literary writing? If so, what features guarantee it a different reading experience? If literature demands more effort and gives greater returns, how should the translation of literature ensure that this also applies to the target text?
- (e) If reading a text for translation means inferring an author, assuming a meaning, finding something we can act upon, can we accept that we are merely acting as though we knew what the author meant? Can we strike a balance between a sense of our ultimate ignorance with the need to act?
- (f) Meaning is not encoded in the text, so it cannot be decoded, but constructed in terms of the cognitive context of the reader. This context contains shared, communal elements as much as individual elements. The question here is how to construct meaning cognitively.
- (g) The relationship between the constructed meaning and the outside world is not measurable in terms of true and false in the light of information collected from texts, especially literary texts, against the world.
- (h) These cognitive insights into style in translation suggest that the process of reading a source text does not necessarily involve analysing all minute details of style and content.
- (i) Cognitive stylistics looks at texts as discourses composed of acts of communication. How can we apply this to translation as an act of cognitive stylistic interpretation?
- (j) Viewing translation as a cognitive stylistic act of interpretation, how will it be looked at from the target reader's viewpoint?

- (k) In the light of our understanding of cognitive approaches to style as processes of searching for the truth, how can a cognitive stylistic approach to translation unearth the realities of the text's meanings?

Verdonk argues that the kind of cognitive meaning that may be rendered by the text could be thought of as being organised into preexisting knowledge structures, or schemata, which readers as individuals have accumulated through a mixture of innate knowledge (1999). This knowledge includes, for example, how the body reacts in certain situations, and cultural knowledge and all manner of conventionalised patterns, beliefs and ideologies. Thus, contemporary cognitive translation corpus might change the mind in more than one way by introducing us to thoughts and feelings we have not experienced before; by demonstrating to us that other people experience these thoughts and feelings; and by allowing us to experience them for ourselves (see Boase-Beier, 2006: 77-78). Studies of the style of translated texts view it as the result of choice driven by cognitive, mental state (see Dahlgren, 2005). These translations contain not only the author's, but also the translator's, choices (Malmkjær, 2004. Both are in *ibid.*). One way of approaching these different choices is to compare corpora of texts, source text and translation (as Baker (2000) suggests). Another way suggested by Boase-Beier is to see the translator as assuming a particular translating persona, based on an interaction of his/her own view, or cognitive state, with that of an inferred author. She proposes two possible translations for the same poem by Morgenstern, 'Two Donkeys' from German into English, which represent two different but possible views held by two different translators of the voice of the informed author. Her suggestion is based on her understanding of style as a representation of a cognitive state when the text is not about a true state of affairs, i.e. fictional (*ibid.*: Chapter Five).

Thus, the concept of the mind in the text can be tackled from the point of view that it is constructed in that text and is affecting the reader in a certain way, or as being the cognitive state suggested by the interaction of the inferred author mind style and the translator's mind style. However, a shift from the two to the reader's mind style, or a third party mind style, a social group or a culture, especially when a text has multiple or unknown authors (see Millán-Varela (2004) (*in ibid.*), and Nida and Taber (1969) on the style of the translation of the Bible). The mind in the text can be viewed as representing a cognitive state in all its aspects, influenced by ideology by assuming a particular attitude. Unlike traditional views of reading and translation of mind in the text as a kind of re-experiencing the author's thoughts, cognitive approaches to translation talk of enlarging mutual cognitive environments of both the translator/reader and the author/implied author (see Hirsch, 1967/1976; Schleiermacher, 1977; Sperber and Wilson, 1995).

Adopting a cognitive view, some translation theorists have distinguished two cognitive types of features of texts: 'universal' and 'cultural' (or particular. See below) (see Semino, 1997; Gutt, 2000, 2005; Kiparsky, 1987; Boase-Beier, 2004, 2006). Universal features encompass a general knowledge of the world and many aspects of style and literariness of language, including ambiguity and metaphor. They are taken here in the sense that they are universal styles of all live languages, not in terms of their cultural connotations. These universals are claimed by cognitivists to be easier to translate than their cultural

counterparts. However, only some of them, particularly those relating to common knowledge and many non-literary texts, can be easier to translate, but certainly not metaphor and ambiguity, which are ingrained with cultural connotations. The many examples for various aspects of style forthcoming in the next Chapter of this work will illustrate this and other points and claims raised here.

Among several features of style which stand out and receive special attention in cognitive studies these days are Ambiguity, Metaphor (including Metonymy), Iconicity (or sound symbolism), and Foregrounding (or prominence/salience). In cognitive stylistics, AMBIGUITY is of special concern for cognitive stylisticians because it can be looked at as expressing a cognitive/mental state in which two or more different and probably paradoxical thoughts are expressed or entertained at one and the same time (see Popova, 2002; Boase-Beier, 1987, 2006). However, Relevance Theory declares that ambiguity is cognitively a failure, for two ambivalent meanings cannot be true simultaneously. This is not acceptable, for it is indeed one of the richest aspects of style both in language, especially literary language, and in translation, where two or more contradictory meanings can coexist simultaneously, none of which nullifies the other(s). For example:

1. 'You are one in a million!'

means either (a) or (b) at the same time for two readers/addressees, but not for the same reader/addressee:

- (a) You are among the few best;
- (b) You are among the few worst.

But in (2), both (a), (b) and (c) can be validly understood simultaneously by the same reader/addressee:

2. 'Fire green as grass' (Dylan Thomas):

- (a) Fire has changed colour into green perhaps as a reflection of the colour of grass.
- (b) Fire has become metaphorically green connoting happiness of the speaker/poet.
- (c) The speaker/poet is in a mental state that everything around him in nature looks green, and fire is no exception.

METAPHOR, on the other hand, is one of the pillars of Cognitive stylistic analysis for its utmost importance in language, especially literary language (see Chapter Three earlier). A cognitive approach to metaphor is adopted in stylistics on the basis of its conceptualisation into two main domains, namely the target domain and the source domain. Focus has been on viewing these domains as two concepts that undergo some kind of change from one domain into another in the same language in a creative process. Adopted in translation, this 'travel' from one domain into another is applied to two different languages. The travel here is from one world to another, from one culture to another and, in effect, from one kind of conceptualisation to another different type of conceptualisation in another language. Examples are to be sought for in the previous and next Chapters to underpin this

argument about metaphor. However, one short example can be recalled from Chapter Three, as follows.

Generally, cognitive approaches should be able to investigate six major areas which might play an important role in translating metaphor (Boase-Beier, 2006: 98) (the last three are mine):

- (a) Universality vs. specificity in metaphor.
- (b) Whether different types of metaphor can be translated in different ways.
- (c) Whether metaphor is a purely linguistic or ornamental figure, or whether and how it represents a concept, or a thought at a deeper level, and how such a distinction affects translation.
- (d) Whether or not a really purely universal, cultural-free metaphor and translation of it might occur.
- (e) The influentiality of metaphor as concepts in translation and the possibility of retaining them in the target text.
- (f) The size of loss/gain in the target text at translating a universal metaphor into a cultural one, or a cultural metaphor into a universal one.

FOREGROUNDING (i.e. linguistic prominence, salience, or deviation from language norms) is one of the major universals in language and translation. It can be understood as some kind of unusual emphasis, or deviant use of a linguistic feature for reasons of making it more prominent than other features among other things. In translation it can be defined as the notion of a text, or a structure of language that draws attention to itself, which involves a mental power described by Fowler as “the use of some strategy to force us to look” (1996). It is in Venuti’s view an interesting variance with a common theme in translation of smoothness, neutrality and readability (1996). Foregrounding can be perceived in the translated text in two ways: one is to view it as a lack of smoothness as an indication of the awkwardness of translationese, or bad style of translation. Another way is that, if a text does not draw attention to itself, it will be much easier to translate and seen as a part of the canon of the target culture.

VISIBILITY, on the other hand, is a term suggested by Venuti, and is assumed simply to refer to a text’s visibility as a translation, in the sense that the source text is visible in or behind the translated text (see Venuti, 1995, 1996, 1998; Landers, 2001; Boase-Beier, 2006: 89-90). The fact of the matter is that foregrounding has been among the very few stylistic topics which have been frequently tackled both in stylistics and translation.

A cognitive stylistic translation suggests that readers view style as a representation and reflection of mind, so they attempt to comprehend that mind in reading in order to recreate it in translation. What is beyond the source text, how translators arrive to it, and how they construct it in translation would depend highly on the mind. Style has long been seen as a manifestation of mental processes, characteristics or states, which explains what is meant by the concept of style as choice. The major difference between a traditional and modern view of style as mind is that it used to mean the author’s mind in the past, whereas now it means both the reader’s mind and the author’s mind, but priority is given to the reader’s mind. Thus, the source text, especially a literary text, is approached by the

reader as expressing attitudes, feelings, emotions, ideologies and states of mind. So does the translator. The prerequisite for that is we have to arrive at a certain interpretation, for which there should be reasonable evidence from inside as well as outside the source text.

In conclusion to this section, I would argue that a cognitive stylistic approach to translation stresses the dependability and profundity of translation process perhaps in an unprecedented way. A cognitive process of translation is the same as the cognitive process of stylistic analysis. It is a mental process that involves the interpretation of the text's linguistic features of all types in two contexts of theirs: (i) textual context, and (ii) socio-cultural, attitudinal, ideological and perhaps political context. This is done with the background realisation that the text is a communicative act which involves characters/persons, events, processes of different types, actions, actors, behaviour, behaviors, goals, phenomena, sensors, verbiage, identified, identifier, etc. These are the components of the influential cognitive stylistic model of analysis of TRANSIVITY (see previous Chapter for full details), a part of which is reproduced here for illustration.

This model of analysis of transitivity is just one example of the huge literature of models and strategies of cognitive stylistic analyses of texts to arrive at interpretation on solid mental grounds and evidence. A good translation should be the product of profound reading. A good translator has to read the source text carefully, analysing it cognitively in a way similar to that suggested here. I may argue that such detailed processing of style clears things up and makes it easier for the translator to translate, for all elements of the processed text and interpretation are stated. Thus, when translating into the target text, the translator will take these elements into account in such a way that an actor in the source text should be an actor in the target text; an infected in the former has to be infected in the latter, and cannot change places with an infector. A translation that attends to these nuances of meaning would achieve the highest degree of accuracy and credibility. This does not mean a literal, word-for-word copying of these elements into the target text. Yet, they have to be retained with respect to their cognitive roles in a way convenient to the rules of the structures of the language of the target text. This is the major approach adopted later on in the applications of the next Chapter. Suffice it here to translate the last example cited in Chapter Three in connection with the transitivity model referred to above:

Laila	is	a distinguished, sociable lady.
Identified	Process	Identifier

A good translation into Arabic should keep the transitivity roles of the Identified, the Process and the Identifier, in accordance with the TL grammar and word order, as follows:

"اليلي سيدة اجتماعية متميزة"

where the Identified and Identifier are retained in the same order and position for it is allowed in Arabic grammar. The Process is implied rather than dropped in Arabic in accordance with good Arabic nominal sentence structure. However, another version, which is equally acceptable, though a little redundant, may state the Process in a front position, thus conforming to proper Arabic verbal sentence structure:

"تعتَبَر ليلي سيدة اجتماعية متميزة"

where the three transitivity elements are potentially constructed in Arabic, but with a different order:

Process → Identified → Identifier

Other options are also available in English as follows:

Laila is a distinguished, sociable lady → A distinguished, sociable lady is Laila.

The same applies to Arabic:

(ليلى سيدة اجتماعية متميزة ← سيدة اجتماعية متميزة هي ليلي/اسمها ليلي)

That said, it is not advisable to change the word order of clause elements in the target language for stylistic reasons of emphasis, or foregrounding and backgrounding. However, in Arabic other styles of emphasis are possible:

(إنها السيدة الاجتماعية المتميزة ليلي / من تكون سوى السيدة الاجتماعية... / إن هي / ما هي إلا السيدة...)

Thus, a cognitive stylistic translation based on cognitive, mental and conceptualised processing of structural elements of the source text can be enlightening in translation, though not arbitrarily, as demonstrated in the previous example. A cognitive processing like this is administered by the translator as a reader before anything else, with an implied author behind the scene. The term 'implied author' is used here not in the sense of disregarding the author, but rather as a recognition of his/her inevitable presence in the reader's mind, however indirectly. This opens the way for the next three points about the writer's, reader's and translator's styles and translation respectively.

4.6 The Writer's Style and Translation

It is an old, valid claim that a text is produced by a human being, a writer who has the right to have a claim for the ownership of his/her production. As MacKenzie declares, the importance of human agency in the production of a literary text is axiomatic (2002). As pointed out earlier in relation to author-centred theory, the authorial intentions have been crowned by intentionalists like Hirsch as the paramount aim and basis for any text interpretation (1967/1976). Without these intentions, they claim the text would not have come into existence in the first place. It follows from this that translators have to exert all efforts to attain it, and for those who do not mention it, they presumably translate the meaning which is intended by the text's author.

But what is this intended meaning? Is not the author's intention a fallacy? (See above). It is true that the writer has his/her particular stylistic/linguistic choices, whether consciously or not, and means something in specific. It is also true that the author is the producer of

his/her texts and has certain preferences and intentions in mind, yet it is not true that he/she is the owner of his/her text which he/she directs to readers. On the other hand, some writers may intend to mean something when writing their texts, but may change their mind later on. Further, the great majority of authors do not disclose their intentions behind writing their texts to leave the door open for readers to work out meaning. In the XIII FIT World Congress (1993), I personally asked the famous novelist and critic, David Lodge, whose novels had been translated into around twenty languages, about whether he, as an author, was sensitive to different interpretations of his works, and whether he was sensitive to his intentions being ignored by analysts or translators. In reply, David Lodge said that he was unable to judge, and the intentions of the author were in any case problematical. The author did intend to communicate, but may also communicate without deliberate intention. He admitted that he did not "lie awake at night worrying about this problem" (vol. 2: p. 61). David Lodge's reply ends with an interesting remark in that authors do not worry much about the translators' commitment to their intentions, which have always been problematic.

It goes without saying that authors have their own intentions and stylistic choices. Yet, these intentions and choices are made in the author's mental, social, cultural and ideological environment, which might not apply to readers/translators who may have a completely different environment. Therefore, the authorial intention and style is author-specific not reader/translator-specific. Although the author's stylistic choices are substantiated in his/her text, his/her intentions are not, and are only assumed by readers/translators. Common examples of uncertain intentions are styles of ambiguity, metaphorical expressions, connotations, irony, insinuations, cultural expressions, political implications and ideological and attitudinal words and phrases. Perhaps the most salient of all are the effects and functions of these and other stylistic choices and features. Therefore, the reader/translator has a contribution to the meaning and interpretation of texts. Much space has then been granted to him/her in contemporary stylistic and translation studies.

4.7 The Reader's Style and Translation

No text has ever been written or survived in space, or directed to anything but mankind. This means readers have their rights to read and interpret the text in their own terms of mind, culture, social and religious conventions, ideology, personal experience and background common knowledge of the world. They have a sufficient amount of freedom to understand and construct the writer's stylistic choices in that large context of theirs, keeping an eye on the author's choices and assumed intentions, however indirectly. For example, reading a classic text like, say, the famous Greek Play, *Oedipus Rex*, in terms of the author's sociocultural conventions and intentions only would put an end to it as a work of art, if the reader had no right to read it with his/her own social, cultural, religious or possibly ideological background. Alternatively, a Western culture novel, whether British or American, for example, cannot be read by non-western readers unless they inculcate western culture, which is not acceptable.

Perhaps a better way to read these texts is to read them in terms of the reader's cultural and ideological environment and background. Like the author, the reader also has a mind, a different mind from that of the author and, thus, may approach the latter's stylistic choices of language structures in different ways with different cognitive perspective and attitude. The so-called 'pub culture' raised in Chapter Three earlier is a good example of the interaction and clash (or perhaps co-existence) of different cultures in the Australian community. It demonstrates how it is dealt with by a reader embracing a completely different culture, and the introduction of a new differential of his/her Islamic religious culture at reading the text. This approach would make reading more realistic and interesting indeed. Reading is taking place here from the point of view of the reader, and how he/she is acting and reacting to the complex of cultures represented in the text. As Fowler argues, style is not just a question of different ways of saying or expressing the same thing (in Boase-Beier, 2006: 53). Stylistic choices "reflect a speaker's (subjective) choice of a given conceptualization", and are a reflection of different content rather than different expression (see also Leech and Short, 1981). Because stylistic choice is optional to speakers, or writers, it is telling about the person who uses this particular choice. A choice is made from those structures that mind universally makes available for language users. Such a view of style as mind is a cognitive approach of conceptualising stylistic choices that has left the door wide open for different readings and different interpretations of the speaker's choices – or concepts – by different readers in different cultural and ideological settings.

As to the translator, he/she is after all a reader, a careful and informed reader, who also has his/her own style and stylistic choices, mind, socio-cultural background, ideology, experience and knowledge of the world. More recently, Semioni talks of "the social environment of translation" (2007). Most writers of Pierre and Kar's Collection of Articles (2007) view translation as a social, political, cultural and ethical act, which leaves the original other than what it was. That is, they transform it. Obviously, we do not expect the translator/reader to neutralise himself/herself at reading and then translating a text. A pragmatic view of a translator is he/she as a reader and a communicator. He/she reads the source text with the aim of constructing what he/she perceives as the text's meaning - rather than reconstruct the author's meaning - to construct it this time in the target text. By constructing the source text's meaning in the target language, the translator has an ambitious aim of producing the same potential effects on the target text readers that reflect those produced on the source text readers, though with variations, what I term 'Affective Stylistic Translation'.

The translator/reader has his/her personal style of reading which preferably draws on cognitive stylistic principles and models in the processing of the source text. To Venuti, translation is no longer a "domestication" in the sense of assimilating the original text to the norms, values and expectations of the target culture. Rather, translation is a "foreignisation", maintaining a certain distance from such norms, values and expectations, resisting assimilation to the target culture (Venuti, 1992, 1995, 1998a, 2000. In Pierre and Kar (eds.), 2007: 3. See also Boase-Beier, 2006: 68). Traditionally, within translation studies, the process of translation has been described in terms of gain and loss, and betrayal, thus, minimising translation to a mere reproduction, or reflection of an effect, an intention, or a

message. Now the process of translation itself has been receiving the greater amount of focus in cognitive studies of translation. It is a process of interaction in a new context, a new reading, a new writing from a cognitive/mental perspective of style. Translation to many contemporary translation theorists (see *ibid.*) is *a form of writing* (my emphasis). This might imply, among other things, that the translator is a writer.

4.8 The Translator's Style and Translation: Translator as Writer

"We write what we read" (Chaudhuri, 2007) is a corollary of all reader-response theories. Today the reader is thought of as activating a textual process that the author has initiated. The author is a reader before he/she is a writer, having read earlier texts. Pronouncing the 'death of the author', Barthes (1977), views writing as a liberation of language in a free transpersonal space. Within this space, the text changes its contours as it passes from writer to reader. The dissemination of the text is an endless series of *trans-lations*, carrying across-trans-positions in more senses than one: an overall change of context, but also a reconstitution of elements. Thus, to Barthes and his followers, the text a reader reads is not the text that the writer wrote (Chaudhuri, *ibid.* In Pierre and Kar, 2007: 87).

As pointed out above, the author's intentions are more assumed than reassured today, and the reader has the greater attention as the constructor of the text's meaning and interpretation. It has also been argued that the translator is after all a reader who has his/her own style and stylistic choices in the process of constructing the target text. In every translation, there is always a 'translator's voice'. There have been studies which examined the elements of the translator's style in the target text, described by Baker (2000) as some kind of thumb-print expressed in a variety of linguistic and non-linguistic features. The presence of the translator's personal style in the target text is ascribed to the translator's preservation of the stylistic nuances of the style of the source text. This can be illustrated by means of the translator's explicit, frequent interventions and interruptions of the source text, or perhaps by considering such choices as "consistent use of some strategies" like the use of forewords, afterwords, glossaries, endnotes, footnotes, etc. (*ibid.* In Boase-Beier, 2006: 64).

Malmkjær (2004) uses the term "translational stylistics" to describe those studies concerned with the recreation of the translator's choices made in the translated text, the target text. Translational stylistics is a special type of stylistics that views the target text in its relation to the source text. However, stylistic differences between, say, two translations of the same text are evidence for different interpretations on the part of the two translators of the cognitive state incorporated in the text (for illustrative examples see *ibid.*: Chapter 5, and the next Chapter of this work).

So far, the focus has been on the translator's style and stylistic choices in the target text. Before that, and as a preliminary to this stage, the translator makes his/her choices from those made by the writer of the source text. Certainly the choices of the two are more likely not identical. Boase-Beier makes the point that a translated text is seen by translators to be *co-authored* (my emphasis) due to the translator's world knowledge and view being influenced by that of the source text (2003). The new proposition of 'co-authoring' in translation studies is perhaps borrowed from recent literary studies which

view the reader as a co-author of the text. By analogy, the same applies to the translator. Both the translator and the author's voices co-exist in the translated text. Varela suggests a kind of interaction taking place between the translator's voice and other voices already present in the source text (2004. See Boase-Beier, 2006). Among the translation theorists who have attended to the stylistics of the translated text is Venuti, who has pointed to an interaction between the visible presence of the translator in the target text and the presence of the author of the source text (2000). If the target text is co-authored, the translator's voice will be yet another voice to be added to those voices in the source text, what Varela assimilates to a kind of 'heteroglossia' in the translated text more than the source text (ibid.).

The other point of interest in this connection is the factors that influence the translator's stylistic choices and state of mind. Like any reader, the translator has his/her own style, choices, likes, dislikes, social, cultural, religious, mental, ideological, political and attitudinal background, personal experience and knowledge and view of the world. These factors can also be exhibited by the author through his/her text. When a kind of clash between, say, the translator's cultural, religious or ideological attitudes and those of the writer through the source text, a great deal of influence may occur, which will be reflected in the target text. Of course, it is not a straightforward process to assess these influences on the part of the translator. Baker declares that it is not easy to determine the influencing factors, such as the influence of the source language, and the cultural and ideological attitudes of the translator (2000). Boase-Beier also finds it difficult to elaborate these influences, and that any elaboration about them would be speculative in nature (2003a). This is partly true because, as we know, the text is the product of the author's mind and that much of that in it is implicit, and the translator has to work hard to extract such implicit meanings. Further, although the notion of 'mind style' is used in approaching translation, there is no consensus on how mind inhabits the text (ibid.: 75-6).

Yet, I claim that there are two factors which might be used as tester guidelines to partly trace these influencing factors. The first is the translator's (frequent) use of footnotes, endnotes, or glossaries to illustrate the points (cultural, religious, ideological or even political) that reflect his/her objection to them for some reason. Another way is, if possible, to compare the source text with the target text to see what the translator has left out, modified, cut short, euphemised, or paraphrased. One example is my omission of taboo words used in Chatwin's novel, *The Songlines* (1987) (see Chapter Three earlier), which I justified for religious reasons in the first place. That said, it must be admitted that the second procedure is not available to readers, only to critics, researchers and translation revisers. Schleiermacher's view is that translation involves one direction movement, either of the reader towards the writer, or of the writer towards the reader (in Schulte and Biguenet, 1992: 42). A meeting of the author with the reader highlights the former peculiar way of thinking and feeling, a view held by Spitzer that style discloses the soul of the author (1948).

More recently, in the light of reader-response theory, relevance theory and text worlds theory, the translator's approach to the processing of the source text in terms of cognitive stylistics has led some writers on translation (e.g. Mackenzie, Sperber and Wilson and

others) to view the translator as a WRITER. According to them, the translator is the writer of the translation who is initially responsible for the style of the translated text to which readers of the translation respond and from which he/she creates meaning. Thus, the translator has the role of a writer who instigates discovery in the reader (Mackenzie, 2002. See also Boase-Beier, 2006: 51). For Sperber and Wilson and other proponents of text worlds theories, the text, apart from imposing some structure on the reader's experience, has no restrictions on the meanings which are possible for the reader (hence, the translator) to construct (1995). The burden in those theories is on the reader (or translator) to construct meaning under the guidance of the text (see also Iser, 1979). Beside that, the author can be responsible only for certain guidance offered to readers/translators; the rest is the latter's responsibility in the process of reading and constructing meaning in the target text. This point of the translator's responsibilities is assigned a separate section below.

Now, can a translator be called a writer or a creator? Can he/she be a writer or a creator in the same way as the source text's writer and creator? In reply, I would say, yes, the translator is a writer and a creator, but a writer and creator of translation, not in the same way as the original writer and creator of the source text. The translator is the writer and creator of the translation in two senses: first, without a translator, a target text does not exist; secondly, the translator is the constructor of the translated text out of the source text. He/she is not merely reproducing, reconstructing, or recreating the author's meaning of the original into the target text; he/she is the constructor of the meaning of the source text in terms of the cognitive stylistic approach outlined earlier. He/she reads and understands the original on its and its author's terms and conditions, to interpret it, or construct it on his/her terms and conditions of background knowledge, culture, ideology, experience, conventions, etc.

What I may term the *translation writer* is a creator of a new translated text in the target language, which means a new addition to the corpus of the target knowledge. A reconstructing, reproducing and recreating translator is neither a writer nor a creator; he/she is just a translator in the traditional sense of the job of translators, as 'copyists' or 'mimics' of the meaning of the source text into the target text as closely as possible. Well, this job is not disgraceful and is by no means easy or straightforward, and has to be one of the options available for the translator in certain situations. Yet it is not the kind of job that gives the translator due respect. We all know that some names have become figures in the field of writing and translation just because they have been good translators of famous works. Their reputation is on par with that of the authors of the source texts. A case in point is the famous English poet Edward Fitzgerald's translation of 'Rubaiyat of Omar Khayyam' (Khayyam Quartets) into English (1859). Perhaps Fitzgerald, the translator, is now more famous than Fitzgerald, the poet, and Omar Khayyam himself in the West. Moreover, as a translator for that great work, his name is listed among the entries of famous English dictionaries (e.g. *Collins Dictionary of English Language*, 2000).

The promotion of the translator of today to a translation writer should not confuse things. The translator as a writer and creator of translation is different from the writer of the source text. The source text writer is the original creator of the work, whatever

interpretation or meaning we might conclude from that work. Now, the translator has a ready made and already created text, out of which he/she would create a new text in the target language. He/she will do that on the basis – not on the debris – of the originally created text in his/her own terms of cognitive knowledge, culture and experience (see above). So the translator is a writer and creator of a translated text in the target language that is not entirely a creation of his/her own, but a creation that draws heavily on somebody else's original creation in the source text.

Therefore, we should not undermine the original creator of the source text when we deal with the target text with respect to translating, preparing for publication, publishing, reading, interpreting, using and enjoying it, unless the name of the writer of the original is ignominious. I personally have translated some books, including Peter Newmark's *A Textbook of Translation* (1988) into Arabic in 1992. I have never felt that Newmark's book has become mine through translation. At the same time, the translation is read by Arab monolingual readers as MY translation, that any mistakes committed are MINE (unless marked by 'sic') and my responsibility, not the original author's. On the other hand, my translation has been circulated around in three editions (1992, 2004, 2006) perhaps due to the famous name of the author of the source text, who by no means can be sidelined.

By contrast, most recently I translated another book entitled *Christians in Makkah* (1909) into Arabic (2009), where I felt quite differently about the Editor and the writers of the collected papers. I found out that the translation and the textual criticism done for it by specialists in Geography, History and Islamic Jurisprudence, have received attention by me as well as by readers of the translation. I guess this is so in the sense that the editor and writer's names were not as important as their material, especially for monolingual readers who know only one text, the Arabic translation, the product of the translator who is to them the sole writer of the translated text. As a translator, this makes me very much responsible for all the material of my translation in such a way that a writer feels. But what are the responsibilities of the translator? This is the point in order now.

4.9 The Translator's Responsibilities

The translator's responsibility is not to be taken here in the sense of reliability (meeting the user's needs; translating the texts the user needs translated, in the way the user wants them translated, by the user's deadline, or professionalism (professional pride, professional integrity, professional self-esteem, reliability, involvement in the profession and ethics of the profession (see Robinson, 2007: 24)). The translator's reliability, professionalism, efficiency, experience and competence are postulated when the term is used here. What is meant are those responsibilities and duties the translator feels in relation to the author of the source text, the source text style and meaning, the target text style and meaning, and the target readership.

The translator's responsibilities toward the source text author, to start with, are several. The translator has always to have in the back of his/her mind that the text he/she translates has an author, without who it would not have come into life. Dryden speaks of the need to pay attention not only to the spirit of language, but also of the original author

(in Robinson, 2002: 233. See Boase-Beier, 2006: 11). Thus, the spirit of the author is present in his/her text, and should not be proclaimed dead, as Barthes did (1977). Perhaps the author's intentions are not accessible to the translator, but they can be assumed by him/her. In addition, the translator is supposed to check the historical, sociocultural, ideological and perhaps religious surroundings of the author and his/her time in history. This is sometimes crucial to the understanding and interpretation of some texts, especially classics. Further, the author's style and stylistic choices have to be attended to carefully by the translator for their usefulness in the stylistic analysis and interpretation of the source text. As to the author's biography, I suppose it is optional for the translator to acquaint himself/herself with it.

The source text has equally some conditions to be considered by the translator. It is important that type of text, even within the same variety or genre (such as literary genres), be attended to by the translator for, say, a novel may not be approached like a poem in terms of style, layout, analytic strategies, and conventions of reading. The translator has a major responsibility to make a close reading of the source text and detailed analysis of its style from a cognitive stylistic perspective as demonstrated above and in the first part of this work. The stylistic choices of the writer, which are found to be significant by the translator, have to be understood in the textual as well as cognitive context of the text. Perhaps putting the text into the context of similar texts, or intertextuality, might be required for specific types of text (see also Snell-Hornby, 1988/1995; Bose-Beier, 2006 and others).

Also, the translator has to take into account whether a text is literary or non-literary for the major differences in style between the two types, a distinction that has its repercussions on the analysis and interpretation of that text. The styles of the language of the text (formal, colloquial, etc.) have to receive a good deal of attention by the translator for their important impact on the interpretation and, hence, translation of the text.

For the part of the target text, the translator's responsibilities are numerous. The target text's norms and rules of the structures of different types and different styles have to be given priority by the translator over those of the source text (unless meant to be foregrounded). The grammatical structures of sentences, clauses, sentence types and word order are chief among the styles to be observed by the translator in the grammar of the target language text. Similarly, lexical structures of word combinations (i.e. collocations, associations and frames), special and fixed phrases (like idioms, proverbs, stylistic formulas, stereotypes, clichés, compounds, etc.), rhetorical figures (especially metaphors), semantic rules of selection restrictions, etc. Sound patterns and prosodic features are also to be attended to in the target text which might have different phonological patterns and features. The same applies to language styles (or tones) of formality and simplicity/complexity of language grammatical and lexical structures in particular. These should also be target-language oriented, as its norms of written and spoken discourse might not be identical with those of the source text. A case in point is the Arabic language, which generally uses standard Arabic, whereas colloquial Arabic is restricted to conversation only. Moreover, the target culture background of all features of the style of the target language text has to be borne in the translator's mind.

More responsibilities are laid on the translator's burden with respect to the Target Text Readership. MacKenzie rightly argues that the translator, both as a reader and a communicator, attempts in the target text to make stylistic choices that presumably create effects on the target-text readers, which would reflect the potential effects of the source text on its readership (2002). This view has been voiced by several translation theorists like Newmark, who has suggested his two methods of translation, 'semantic translation' and 'communicative translation', the second of which is based on producing the same effect on the target readership as that produced by the source text on its readers (what I termed earlier 'affective translation') (1981, 1988/1995). Probably it is more practical to talk of the translator's responsibility to give rise to effects on the target readership, not necessarily less or greater than those made on the readers of the original. The important point is to produce an effect in as much amount as the target text language may allow (e.g. 'alas! (وأسفاه!)', and 'help!' (واغوثةاه!) both of the English terms are of less effect and emphasis than their Arabic counterparts, etc.).

Another pivotal responsibility the translator has to attend to is the target reader's cultural, religious and perhaps ideological and political milieu, particularly when the source expression or meaning could be insulting (e.g. swear, taboo and blasphemous words and expressions. See the next section on translation bias for illustrations). Furthermore, the translator is responsible for transforming the source text meaning into the target text in the style, which is most convenient to the target language conventions. It follows from this that he/she has to be equipped with the necessary knowledge of the target language style in all its nuances, intricacies and complexities of grammar, words and sounds in particular. Also, the translator is responsible for correcting the flagrant mistakes that might occur in the source text, such as dates, proper names of persons, cities, countries, titles of books, titles of important people, figures and numbers, and the like (see also Newmark, 1988: Chapter 17, especially 204-5).

More so, the translator has to distinguish the stylistic differences between the two languages, the source and the target, to be able to draw comparisons between the two styles when necessary. He/she then opts for the more appropriate style for the target readers, which might be generally target-language biased, unless the style of the source text is unavailable in the target-text style, or is meant on purpose to be deviant, and prominent even in the target translation for its stylistic significance.

Above all, the translator has unpronounced moral responsibilities toward the target readers who trust him/her as reliable, honest, informed, experienced, transparent, competent, conscientious and unpretentious. The translator should not wipe clear of "ethical slates", to use Pym's term. He rightly argues that, "to the extent that translators are creative, they are also responsible and thus subject to moral judgement" (in Beylard-Ozeroff, 1998: 124). Indeed, the translator is not and should not be a pretender. He/she is doing a real, hard and noble job. He/she is not acting or pretending to be somebody else when translating in such a really daunting cognitive way of processing and translating the style of the source text.

Whatever Robinson may mean by claiming that translators and interpreters “have something of the actor in them, the mimic, the impersonator...” (2007: 22-23), morally speaking, I find it not fair to look at them as actors and impersonators. They should not pretend to be somebody else or do a job they do not believe in or feel serious about. Had the translators been actors and pretenders, the readers of both texts, source and target, would not have believed them or held any esteem for them, for pretence is deception. In effect, things will be disastrous for the whole discipline as a field of study and a profession.

To me, the translator is no more an actor and a pretender than, say, a teacher might be, who is a teacher at school or university, a father and a husband at home, a political party member, a Manchester United football fan, a social club member and/or a taxi driver. The translator is a specialist who works among people, with people and for people. He/she works hard and goes deep into the realities of things at analysing texts and their styles cognitively before translating them into the target language, taking into account all the considerations suggested above. The question now is whether or not the translator is biased, which is the issue of the next sub-unit.

4.10 The Translator’s Style and Bias in Translation

In an article entitled ‘The Translator’s Dilemma with Bias’ published in Belgium (see Ghazala, 2002), I expressed deep sympathy with the translator’s dilemma with bias at translation. The translator’s task has been misjudged as objective; the translator is mistakenly thought of as a mediator between two languages who, in order to achieve his/her task, has to be neutral. The case is certainly not so. The translator is a social and sociable human being in the sense that he/she lives and belongs in a certain community, holding certain religious beliefs, feelings, cultural background, peculiarities and idiosyncrasies, mental, psychological and experiential constraints, ideologies, political attitudes and biases, stylistic preferences, etc. He/she is, therefore, under all kinds of pressure and bears serious responsibilities toward the target text and target readership in particular (as argued above). Amid such infinite, endlessly changing and developing intricacies and biases, it is hard to expect anything else but a biased translator. Hence, and in the light the requirements of the cognitive stylistic approach to translation outlined earlier, the translator’s dilemma is now over.

Thus, to be unbiased is a fallacy with respect to the stylistic translation (or, in Malmkjær’s term, “translational stylistics”), especially of major sensitive topics like culture, religion, politics and sex (2004. See Boase-Beier, 2006). The fact of the matter is that it is the translator’s bias, rather than unbiased, which is the case in the different types of topics and texts, with varying degrees.

The following is a brief account of the inevitability of the translator’s biases and prejudices in his/her translations: what, how and why. In other words, it shifts the focus from translation onto the translator’s personal mental and psychological activities, which may provide some justifications - or perhaps pretexts! - for his/her biases (see above. See also Bell, 1992). It is an attempt not so much in defence of the translator’s bias, as to do justice to him/her, and familiarise ourselves with possible reasons for his/her biases in a flagrantly and horrendously biased world. Translators are not expected to be blind to their

surroundings, then. These surroundings are imposed on them either directly or indirectly, sometimes quite influentially in the form of pressures of different kinds. They cannot ignore these extraneous influences, and any attempt to do so would be superficial. The translator may be entrapped in a reticulum of biases whether he/she likes it or not.

Thus, in theory, to be unbiased is understood as a neutral, objective stance of taking no sides. It is also understood as identical with logic, impartiality, abstractedness, and science. However, and as has just been argued, in translation, unbiased in this sense of undisputed disinterestedness and neutrality might be a fallacy. Language is primarily a cultural-specific phenomenon (see Robinson, 1996: Chapter 10; Alvarez *et al.*, 1996: Chapters 4-5-7; Snell-Hornby, 1988: pp. 39-43; Hatim & Mason, 1990 and 1997: Chapter 8 who view translation as a topic of culture). Therefore, the rendition from one language into another involves many cultural aspects (see Newmark, 1988: Chapter 9; Baker, 1992; Ghazala, 1995/2008, pp. 119-62; Boase-Beier, 2006 and many others quoted earlier in this Chapter). This includes not only terms and expressions, but mainly different aspects of style. Here is an account of the major areas of bias in translation.

Culture, to start with, is a major area of explicit bias in translation. In his definition of translation, Lawrence Venuti says: "Translation, as scholarship ... is a constant forward movement of approach to another cultural space. A constant movement, because real knowledge of the other culture is never achieved, be it at the linguistic or semiotic level. And a forward movement, because it implies a goal, the consecution of sufficient data of an ideal, abstract space which is linked with the progressive advance of civilization frontier" (in Álvarez, *et al.*, 1996: 1). On the other hand, in his translation of Homer's *The Iliad*, a centrally cultural text, to French culture, Dela Motte admits his blatant interference in the genre of the SL (Lefevere: 1992: 89. See also Chapters 6-7).

Culture is subjective for its specificity in relation to a people or a community. When translated into another language or, more precisely, culture, it puts on the dress of subjectivity whatever the translator's approach might be. In sensitive examples in particular, the translator's options are narrowed down, and the chances for unbiased transformation are slim. Some proverbs impose certain translations and biases on him.

In a religiously sensitive society like ours, the English proverb "love me love my dog" cannot be translated directly into (من أحبني أحب كلي) (Literally: "He who loves me should love my dog"), for dogs do not have the same connotation in Arabic - except for faithfulness/loyalty (الوفاء). In western societies, however, the dog is a member of the family, which is quite inconceivable in an Arab, Muslim society. The translator, then, has no choice but to be biased to his/her culture and translate it into a rather accommodating, plausible version like (إكراماً لعين تكرم مرجعيون أحبك وأحب كل من يحبك / أجبني وأحب من يحبني / من أحبني أحب أولادي) (Literally: for the sake of one eye, a host of eyes are honoured / he who loves me should love my kids/ love me and love those who love me / I love you and love everyone who loves you - a title of an Arabic pop song - respectively) or into a cultural equivalent of some sort such as this line of humorous traditional verse: (وأحبها وتحبني (ويحب ناققتها بعيري (Literally: "and I love her and she loves me, and her she-camel is loved by my camel"). The cultural point here is the use of 'camel' to match 'dog' in English, to

express an animal's love as a humorous, symbolic reflection of a person's love to another person.

Religion is another hypersensitive area of bias in translation. Newmark argues that "the function of the translation of the Holy Koran and the Bible is a weapon for truth" (1991: 162). In the translation of religious texts, the translator is thrown into an embarrassing situation at translating danger-area-conflicting expressions which are the centre of religious beliefs of Islam and Christianity, let alone pagan and atheist superstitions. Many translators - and I am one of them - feel reluctant to translate any atheist, pagan, dualist or anti-religious terms that can be anti-Islamic or, more precisely, anti-God, anti-God's Oneness and anti-Prophetic (i.e. against the Prophet Mohammad, Abraham, Jesus, Moses and other Prophets (according to Islamic creed), peace be to them all). Translating such terms is, therefore, dismissed as insulting. At best, and only when a descriptive account of a religion is aimed at, can the translator translate everything in a religious text.

Politics is a third danger area of translation bias. Political language is one of the major topics in cognitive stylistic studies of today (see Chapter Three of this work earlier). According to Alvarez *et al.*, translation is completely biased. They write that it is essential to know what the translator has added, left out, chosen and how he has placed them. Behind every one of his selections there is his history as much as the sociopolitical and cultural environment surrounding him (1996). In a similar way, Newmark rightly remarks that we are governed by politics and that the word 'political' itself has a debased pejorative sense (1991: 146-7). Further, Gasset points out that "to create a concept is to leave reality behind" (in *ibid.*: 146). The translation of anti-regime, anti-governmental material will put the translator behind bars in many countries, which causes much embarrassment to the translator, and might coerce him/her to drop out 'red-line' expressions, or - worse still - euphemise or change them into favourable target expressions. Not only does unbiased disappear here, but the translator's reputation will also be at stake. It is one feature of negative bias of infringement of the translator's moral commitment to honesty and conscientiousness (see above).

The fourth major area of translation bias and sensitivity is **sex** and taboo terms. Sex words are under all circumstances biased (except in science, and one or two more types of text of educational nature), whether preserved in full, euphemised or deleted. That is, if the translator translates them *per se*, he/she might be under attack and accused of indecency. If he/she euphemises them, he/she would risk changing the original. And if he/she drops them out, he/she would be described as dishonest, translating what he/she likes, and leaving out what he/she does not. In other words, the translator will be biased in all cases. Yet, not all these options are equally good/bad or right/wrong. While the first is considerably impalpable, the other two are palpably favourable. Alleviating or writing off the lewdness of sex words is not so much a matter of dishonesty to the source text as a sign of respect to the target text readers.

Related to this area is taboo, obscene language. In a strictly religious Muslim/Arab society, the translator has a zero option here, that is to drop out obscenity altogether; otherwise he/she would be insulting and violating the sacred faith and feelings of Arab and Arabic

Muslim readers in particular. Unbias here is questionable as lewdness is outrageous to them all. The pretext that it is the writer's not the translator's responsibility and sin does not ease the latter's burden. By this I obviously disagree with less conservative writers like Newmark, who maintains that "translation should be slightly more rather than slightly less erotic than the original" (1993: 13).

As to non-sensitive areas like general and abstract text, the translator might be thought to be closer to unbias. However, subjectivity appears in the different linguistic and stylistic levels of language in general areas like:

- (a) Formality/informality (cf. Joos, 1965; Nash, 1980: Ch.6; Mason, 1982; Newmark, 1988/1995: 14; and Ghazala, 2008).
- (b) Lexical specification/non-specification (see especially Cruse, 1977 & 1982; and Ghazala, 1987: Ch. 2, Introd.).
- (c) Cultural (connotative), religious and sex hints (see Alvarez, *et al.*, 1996; Newmark, 1993; and Boase-Beier, 2006).
- (d) Simplicity/complexity (of style and language) (see Ghazala, 1995/2008).
- (e) Jargon (argot)/familiarity (see Newmark, 1988/95).
- (f) Variation/repetition (of words and syntax) (see in particular Nash, 1980: 45-53 & Ch.3; Ghazala, *ibid.*).
- (g) Verbalisation (i.e. the use of verbs)/nominalisation (i.e. the use of nouns) (see Ghazala, 2008: Ch. 3; Simpson, 2004).
- (h) Passivity/activity (lexically, grammatically and stylistically) (see Nash, *ibid.*: 140- 42; Ghazala, *ibid.*).
- (i) Long sentencing/short sentencing (grammatically and stylistically) (see also Nash, *ibid.*: Ch.5; Ghazala, 2008).
- (j) Directness/indirectness (discoursally, translationally and stylistically) (Hatim and Mason, 1990 and 1997; Boase-Beier, 2006; and 6.10 below).
- (k) Pompous style/natural style (for more details see Newmark, 1988: 24- 29; and Ghazala, 2008: 243-46).

Taken from a different perspective, the translator's bias is, after all, an ideology. It can be reclassified in broad terms into two types: *negative* (for reasons of impressiveness, snobbishness, hypocrisy, ignorance, negligence, prejudice, exaggeration, minimisation, and the like); and *positive* (for showing respect, avoidance of insulting readers, glorification, euphemisation, and so on).

Negative bias is any unjustified impingement on the SL text, that might result in a harmful considerable loss of meaning, caused by changing, adding or dropping something out for personal stylistic reasons of impressiveness, snobbishness, hypocrisy, lack of accuracy,

ignorance, negligence, excess of commitment to the original even to blunders and historical mistakes, national/racial discrimination, prejudicial motives, exaggeration, minimisation, humiliation, and the like. Here are examples in detail:

1. *Impressiveness*. For example:

Five children were killed

(قُتِلَ خمسة أطفال بوحشية) (ferociously) is added)

2. *Snobbishness*. For example:

Listen to me (اشفوا آذانهم) (i.e. Lend me your ears!) (usually أصغوا إلي)

3. *Hypocrisy*. For example:

The king has taken a wise decision (اتخذ جلالة الملك المعظم حفظه الله قراراً حكيماً كعادته). (Literally: His great majesty, may Allah guard him, has taken...) (usually اتخذ الملك قراراً حكيماً)

4. *Lack of accuracy*. For example:

a. Hundreds of people gathered before the court (تجمع عدد من الناس أمام المحكمة)

(مئات) (a number) for hundreds (عدد)

b. The whole world was very angry at the Gaza Massacres by the Zionists (كان العالم بأسره) (منزعج) (inconvenient) for 'very angry' (غضب غضباً شديداً) (مجازر) instead of (مجازر)

5. *Ignorance*. For example:

W. Scott is a famous Scottish romantic novelist and poet

(ويليام) (W. stands for Walter (ولتر) not William (ويليام)) (ويليام سكوت شاعر وروائي رومانسي اسكتلندي مشهور)

6. *Negligence*. For example:

Napoleon Bonaparte seized power in 1799 (تسلم نابليون مقاليد السلطة عام 1799) (1979 instead of 1799)

7. *Excess of commitment to SL text*. For example:

World War II ended in 1939 (انتهت الحرب العالمية الثانية عام 1939) (1939 instead of 1945)

8. *National and other motives*. For example:

The Persian Gulf States: e.g. (دول الخليج العربي) (the Arab Gulf States) (rather than دول الخليج الفارسي)

9. *Racial discrimination*. For example:

a. The government of Serbia (حكومة صربيا العنصرية) (racist) is added)

b. Germany (ألمانيا النازية) (Nazi) is added)

10. *Prejudice*. For example:

a. The Developing Countries (البلدان المتخلفة) (backward) instead of (النامية) (developing)

b. The Unpredictable English weather (الطقس الإنجليزي المتقلب الذي لا يطاق) (unbearable) is added)

11. *Exaggeration*. For example:

a. Many people died in the earthquake (مات آلاف من الأشخاص في الزلزال) (thousands) instead of : كثير (many))

12. *Minimisation*. For example:

a. The AIDS casualties are in hundreds in our country (تعد إصابات الإيدز على الأصابع في بلدنا) (very few) instead of بالمئات (in hundreds)

13. *Humiliation*. For example:

a. Some TV channels are not worth watching. (بعض القنوات التلفزيونية رخيصة لا تستحق المشاهدة) (cheap) is added)

(We may note that these biases interchange depending on the angle we see them from).

Obviously, *negative bias* is pejorative and shunned as unjustifiable personal ideological attitudes of the translator, reflecting his/her personal feelings of prejudices, misjudgements, partiality and hypocrisy. Therefore, it is implausible in translation.

Positive bias, on the other hand, means the translator's justifiable bias to show respect for target readers, avoid insulting them, explain ambiguities, glorify or euphemise for social purposes, correct blunders and printing mistakes, drop out unnecessary, trivial or taboo words, etc. In addition to the major, most sensitive areas of bias outlined above, here are further stylistic examples of general nature of bias:

1. *Showing respect*. For example:

a. Some parents are bloody ruthless with their children (بعض الآباء أشداء على أولادهم)
(The dropping out of 'bloody' and the use of (أشداء) instead of قساة/ظلمة (ruthless))

b. The boys of the cabinet had some rest from hard work (أخذ الوزراء قسطاً من الراحة من العمل) (الشاق)

(أولاد (ministers) وزراء)

2. *Avoidance of insulting readers*. For example:

a. (The omission of sex, taboo, obscene and anti-religious expressions)

b. You are rude! (أنت جريء!) (bold) instead of وقح (rude))

3. *Explanation of ambiguities*. For example: (The explaining phrase (or classifier) is underlined):

a. The Red Devils are the Champions of the English Premier Football League this season (الشياطين الحمر (فريق مانشستر يونايتد لكرة القدم) هم أبطال دوري كرة القدم الإنجليزي الممتاز لهذا الموسم)

("The Manchester United football team" is added)

4. *Glorification*. For example: (The glorifying terms are underlined)

a. God (الله جل جلاله) : (Allah Most Glorified)

b. The Koran (القرآن الكريم) : (The Holy Koran)

c. The House of God (بيت الله الحرام) : (The Sacred House of Allah)

d. Our Prophet Mohammad (نبينا محمد صلى الله عليه وسلم) (Peace be to him)

5. *Social euphemisation*. For example:

- a. Blind (بصير) (i.e. the opposite of blind/the good sighted) (instead of كفيف or أعمى)
- b. Two Palestinian youths were killed (استشهد شابان فلسطينيان) (were martyred), not قتل for 'killed'
- c. Cancer (مرض اللهم عافنا \ ذلك المرض \ المرض الخبيث) (Lit.: the illness, God forbid/that disease/the malignant disease, respectively) (Avoidance of the exact word of the illness: السرطان)
- b. Bastard (ابن الخطيئة \ ابن غير شرعي) (i.e. illegal child/the son of sin) (instead of taboo words like ابن زنى \ ابن حرام (son of adultery/son of forbidden sex)

6. *Correction of mistakes*. For example:

- a. The Republic of Morocco (المملكة المغربية) (Kingdom instead of republic جمهورية for Morocco is a kingdom)
- b. Charles Dickens is probably the greatest novelist of the Elizabethan Age. (ربما يعد تشارلز ديكنز أعظم روائي في العصر الفيكتوري) (Victorian) instead of إيزابيثي (Elizabethan)
- c. The Atomic bomb was dropped on Hiroshima and Nagasaki in 1945 by the U.N. (ألقت الولايات المتحدة القنبلة الذرية على هيروشيما وناغازاكي عام 1945) (U.S.(الولايات المتحدة) instead of the printing mistake (U.N.) (الأمم المتحدة).

Some of these justifications (like 3, 4 and 5) are commendable, yet others (like 1, 2 and 6) are vitally required. The translator should avoid using bad, obscene, strong or insulting words which might be socially, culturally, or religiously sensitive, unacceptable and disrespectful to readership. This is not so much trespassing or interference on the original as refining it, making it more readable and agreeable. Or, it is a positive, necessary style of trespassing to dispose translation of harmful expressions, harmful to the original as much as to the translator, the translation and the target readership.

We may conclude from the foregoing argument that the translator is under all kinds of influences and pressures: psychological, social, political, religious, cultural, ideological, racial, linguistic and personal. Therefore, he/she cannot isolate himself/herself from these influencing factors inside himself/herself and in the outside world and surroundings, or else he/she would be ivory towered.

It follows from this that the translator's bias is indispensable and inevitable especially in certain texts, contexts and occasions. This bias can be positively plausible, invested to reflect the translator's interference only when necessary, useful, justifiable and required for good reasons as outlined earlier. However, misusing it for personal, impressionistic or pejorative reasons would be implausible and dismissed as redundant. Looked at from a different perspective, well-calculated bias of the translator's style might be in some way one aspect of creativity in translation, as the next point would among other things demonstrate.

4.11 Stylistics as the Source of Creativity in Translation: A Cognitive Stylistic Perspective

It is easy enough to say that translators are creative for they create another text from an original text of different language, which otherwise would have not been in the target language. Among the common, naïve claims is that any translator, as Pym (in Beylard-Ozeroff *et al.*, 1998) declares ironically, “can put two texts-side-by-side, observe the differences, and call the result creativity”. Creativity is usually postulated, but I find it useful to substantiate one or two points about it. The term is not taken here to mean ‘creation’ in the sense of ‘creating something out of nothing’; nor to mean ‘re-creation’ in the sense of reproduction of the source text’s implied meaning in the target language. “Translative creativity” (Pym’s term (*ibid.*)) is intended to mean creating a new translated text that is constructed by the translator in stylistic cognitive terms set forth above. Describing what is governed by rules and what is creative in the translator’s work, Newmark (1995 and 1998) argues that translation is continuously hovering between rule (or cognitive science) and intuition. It is a balancing act, a juggling twice with five changing factors: languages, cultures, traditions, readerships, and settings; and five universal factors that keep it steady: reality, logic, morality, aesthetics and pure language.

The corpus on creativity is huge and, for the purposes of this book (which is not about creativity), a definition or two can be cited here. Mednick (1962) defines it as the ability to form new combinations, whereas Gentzels and Jackson (1962) define it as the ability to join commonly independent and different elements. As a process, Taylor (1956) and May (1959) describe it as that which gives a new product, and brings something new into existence. To Parnes (1972), it is a behaviour which produces something unique and valuable (in Gran, 1998).

Looking at translation as a sociolinguistic activity concerned with the uses of language and the values associated with such uses, Nida sees creativity as any sociolinguistic feature of language. It revolts against traditional renderings of texts of different types, including religious, legal and classic texts (e.g. Greek drama) (1998). He considers changes of style, grammar, cultural expressions, compensations for losses and adjustments of any kind to the original to conform to the socio-cultural values and connotations of the translator’s time. Nida is, in principle, against translation as imitation. He argues of the supremacy of dynamic functional translation, a translation that changes constantly with the changes of time, societies, cultures and connotations. It is with this dynamic change that creativity lies. However, Nida (*ibid.*) points out some sociolinguistic constraints which are factors that influence the style of translating a text creatively: the *register* of language that is appropriate for the intended audience; the *expectations of the intended audience* as to the kind of translation that should be made; *distinctive sociolinguistic features* of the source text; and *the medium* in which the translated text is to be used.

Gran (1998) suggests creative strategies based on the development of cognitive linguistics during the acquisition of translation/interpretation skills. He points out five cognitive linguistic-based creative strategies for training translators and interpreters: (i) comprehension and analysis of the source text (i.e. grasping the functional components of the source discourse); (ii) abstracting and compressing the incoming discourse (i.e. the translator’s cognitive/mental and rigorous ability to subdivide the source discourse into concepts, a process similar to verbalisation); (iii) reproduction of the discourse in the target

language; (iv) didactic implications (i.e. creative reformulation techniques including paraphrasing, semantic abstraction, shared knowledge and elaboration of personal strategies of maintaining textual cohesion); and (v) acceleration and partial automation of the interpreting process (based mainly on implicit, internalised memory; implicit competence and explicit knowledge (see Paradis, 1994; Feo, 1993; Viaggio (1992b). In Gran, *ibid.*).

Like Nida, Newmark views creativity as opposed to imitation, as “Creativity in translation starts where imitation stops” (1993: 40). He also argues that the wider the choices, the more creativity is required. On the other hand, dynamic equivalence which unearths the sub-text, the hidden agenda (what he calls elsewhere ‘re-creation’), is pre-eminently target-text oriented and more creative than formal, or literal equivalence (1988/95: 76). Also, like Jakobson (1960) who describes ‘poetic function’ as the principle of equivalence from the axis of selection onto the axis of combination (e.g. non-poetic: ‘the cat lay on the rug’; poetic: ‘the cat sat on the mat’), Newmark views creative translation as a matter of a play of words and a ‘peculiar’ stylistic/linguistic combination of lexical and grammatical choices and structures. He cites the following examples (taken from Patrick Creagh’s translation of Claudio Magris’ *Danubio* into English (see *ibid.*):

<u>Non-creative</u>	<u>Creative</u>
‘a true passion’	‘a downright passion’
‘becoming a rhetoric, even though tortured’	‘turning into rhetoric, however lacerated that rhetoric might be’
‘a mine of hatred’	‘a time-bomb of hatred’
‘of snow’	‘snow fresh’
‘absolute night’	‘night in its most absolute sense’
‘the prose of the world’	‘the humdrum world’

Newmark (*ibid.*: 40) lists what he describes as the most obvious occasions for the need for creativity, declaring that the list is not exhaustive, but useful:

- (a) Cultural words that are specific to one community: objects or activities with connotations (‘koa’ for furniture).
- (b) Transcultural words with similar referents and different connotations in the target language (e.g. staples like bread, rice, tea, sugar, drink, etc.)
- (c) Concept words with different emphases in different communities (obedience, liberation, freedom fighters, terrorism, liberalism, democracy, etc.).
- (d) Peculiar syntactic structures.
- (e) Cultural metaphors, idioms, proverbs, puns and neologisms.
- (f) Significant phonaesthetic effects (e.g. bauble, pullulate).

- (g) Words of quality with no one-to-one equivalent in the target language.
- (h) Words as images and prosodic features (e.g. in poetry, stories, novels and sagas).

We may draw some conclusions from this account of creativity in translation. In principle, creativity is a major issue in translation studies and practice. The extent of its frequency depends mainly on the type of text, register, purposes of the translation and the demands and type of the intended audience of the target text. In abstract, legal technical and the majority of non-literary texts (advertising is an exception), creativity is not a big issue and is not sought by target readers. This does not mean that the translation of these texts cannot be creative, but its frequency is rather low. However, in literary texts in particular and creative writings in general, creativity is the core of translation. A non-creative translation of literature is thought to be dim and poor, and might not be recognised as a good translation. However, the concept of creativity may be approached differently in cognitive stylistic translation.

In cognitive stylistic translation, meaning is conceptualised and 'constructed', rather than reproduced or recreated in the translated text. In this sense, meaning is 'created' from the stylistic choices made in the source text with the translator's target cultural, social and ideological considerations of the stylistic choices to be made in the translated text. These reflect, or more specifically 'create', the stylistic functions and effects of the original in the target context. Thus, the whole cognitive stylistic translation is 'creative' in principle. The construction of stylistic effects and implications of the source text's stylistic choices is a creative process from start to end: from the careful, profound and rigorous cognitive stylistic process of the analysis of the stylistic choices of the source text, through the translator's/reader's interpretation of the text's style on the grounds of its stylistic effects in the translator's/reader's cognitive/mental background of culture and other influencing factors, to the construction or creation of that interpretation in the target text, through target-oriented stylistic structures and effects.

Probably close to the cognitive stylistic approach to creativity in translation argued for here are the following concepts: Dryden's reference to style as the 'genius' of the text (1680, in Schulte and Biguenet, 1992), Pope's 'spirit' and 'fire' of the text (in Levevere, 1992), Nida's dynamic functional equivalence (1964 and 1998, and Nida and Taber, 1969), Fillmore's frames, scenes and deverbalsation (1985), Newmark's recreation of subtext (1988/1995 and 1993), Gran's cognitive interpretive process of abstracting the text's implicit concepts (1998), Maalej's 'Cognitive Translation Hypothesis' based on Johnson's cognitive metaphor framework (2008) and Gorgis' 'Diachrony Hypothesis', one of the principal tenets of the Cognitive Theory of Metaphor (2008).

The view held in this book is that all aspects of creativity in translation, whether particular or universal, are stylistic, based on cognitive stylistic theory of meaning and interpretation (see Cognitive Stylistics and Translation above). A long time ago, Jakobson, the forerunner of Cognitive Stylistics, argued in an article on translation (especially translation of poetry) that it is strictly speaking not possible. However, 'creative transposition' is possible thanks to the Universality of "cognitive experience", as are certain properties of poetry such as its style and patterns, including the following features: rhythm, rhyme, parallelism and many

other sound/prosodic features of poetry (ibid., 1987; McCully, 1998; Goldsworthy, 1998); stylistic figures of metaphor and metonymy (which he insightfully saw as psychological rather than mental processes); foregrounding (van Peer, 1993; Miner, 1990); metaphor, iconicity and ambiguity, which have the nature of universal stylistic principles (Boase-Beier, 2006: 14); 'semantic primitives' (simple and core words) (Goddard and Wierzbica, 1994); and semantic features, described by Catford as 'common features of situation substance' (1965: 50).

However, I would argue that creativity in cognitive stylistic translation includes not only universal but also particular features of style. Creativity in cognitive translation is a creativity of concepts in the context of the cognitive aspects of style outlined above in this Chapter. Stylistic choices of the source text are all contextualised and conceptualised into the stylistic choices of the translated text. Perhaps creativity may not be seen in the theoretical corpus of the cognitive approach to translation, but not in the sense Pym (1998) meant, in that creativity is not necessarily a good thing, nor is it always powerful enough to matter. Rather, in cognitive stylistic translation, creativity *does* matter and is postulated by cognitive translators in every single construction and conceptualisation, they suggest, in the target text. Thus, what may be termed 'cognitive creativity' is potentially implied in the effects and functions of the stylistic choices of the source text, which should be constructed, or created, by the translator in the translated text's terms and culture. This applies not only to stylistic universality but also to cultural relativity as stressed by Venuti (1995: 20). Relativity of translation is a major issue that needs attending to in the following sub-unit, although from a new cognitive translational perspective.

4.12 Relativity of Translation: Toward a Freer Cognitive Stylistic Translational Practice: Direct and Indirect Translation

In contemporary stylistic approaches to the analysis and translation of texts, it might be more accurate to think of meaning as the result of the cognitive interpretive process of their styles. It is not assumed that all readers/translators will come to share the same view of all aspects of a text's meaning (see also Weber, 1996). However, a general consensus is likely, but not compulsory.

One interpretation of the social variant of the Whorfian Hypothesis holds that the people's world, universal view is conditioned by their language. Therefore, a linguistic study might reveal its meaning. A proponent of Whorfian hypothesis, Lackoff (1987 and 1989), who might be responsible for reviving interest in it, argues that one influence of Whorf's theory on our thoughts is Conceptual Metaphor in contemporary cognitive stylistic studies (see Chapter Four of this work). Conceptual metaphors are used as a part of our reasoning and thought on topics (see Black, 2006: 104). Bakhtin is famous for his influential contribution to the sociolinguistic studies of language. He has a pragmatic approach to discourse. For him, meaning in language is context-bound, and can be understood and interpreted only within its context. Like Whorf, he argues that there are two opposing forces at work in language: the centripetal or unifying, and the centrifugal, which reflects the variety of speakers, experiences and historical periods encoded in language. He is opposed to language standardisation. To him, all language use virtually includes heterogeneous

elements within a matrix of the standardised (rare exceptions include certain forms of official documents, legal and some scientific discourse). Hence his term 'Heteroglossia', which is exemplified in fictional discourse, in particular whose prime source is reflected in the interplay between narratorial language and that of the characters, with their different perceptions and world view (see Clark and Holquist, 1984 and Holquist, 1990 for a review of Bakhtin's life and views. See also Black, 2006: 92-3).

The language-thought link is related in origin to Sapir (1949) and Whorf (1956) and their hypothesis. Whorf's Hypothesis has come to be known as Sapir-Whorf Hypothesis. It is concerned with classifying the details of particular languages. It partly consists of (i) Linguistic Determinism; and (ii) Linguistic Relativity. According to linguistic determinism, language determines thought. However, linguistic relativity states that language encodes different distinctions (see Jakobson, 1960; Crystal, 1987; Malmkjær, 2005; and Boase-Beier, 2006 for further details). Sapir and Whorf maintain that each language involves two interplaying types of aspects: *the particular*, cultural-specific aspects as a unique way of viewing the world, and *the universal* aspects which languages may share.

Some writers on translation conclude that the particular, cultural specific relative aspect of language is untranslatable (see Hyde, 1993). However, many of them, including Hyde, Lecercle (1990) and Venuti (1998), do not deny that different languages embody different kinds of thinking, which is not a barrier to translation if pragmatic and contextual factors are taken into account. These differences may reflect ways of living (*relativity*), or shape ways of thinking (*determinism*). Ethnocentricity of both relativity and determinism is rejected for they are not completely opposed. It is a fact, as Schopenhauer argues, that one thinks in a different way in every language, for one adopts the particular *mindset* (my emphasis) of that language (in Schulte and Biguenet, 1992; Robinson, 2002).

I may go further and argue that even in the same language we may think differently through language, a claim that might be made clearer by experiencing writing the same thing, a letter - not to say a chapter in a book - twice on separate occasions. Most likely, there will be stylistic differences between the two versions, but perhaps not major differences. This is stressed by Ervin (1964), who suggests that even bilingual speakers demonstrate different personalities when using each of their languages. The way one fits one's thoughts into available linguistic forms means that, by changing linguistic form, one's thoughts might change (Slobin, 1987. See Boase-Beier, 2006: 23).

It seems that these views are good for translation as a middle ground between too great a relativity (or particularity) and an overemphasised determinism (or universality). Proponents of both parties tend to see translation, especially of literary texts, as a way of both recognising the cultural boundedness of language and of being free from it. Therefore, some translation theorists see the language of translated texts as a separate language that is different from untranslated texts, what Frawley calls a 'third code' (1984). Duff calls it "The Third Language" (1991), whereas Bayely describes it as a "new" language (1992). Slobin suggests the term 'thinking for translation' for it (i.e. translation has a special language of its own) (1987). Venuti has suggested the term an 'independent form of writing' for the translated text (2000). Hamburger (1994), on the other hand, has

developed a style of translation that has some source text terms as a kind of flavour, an additive to the target text “to come to terms with the otherness of language” by way of enriching one’s own language through the act of translation, and to move the translation toward the original source language, as Benjamin and Pannwitz suggest (in Schulte and Biguenet, 1992: 8).

That said, in view of the cognitive approaches to translation, the notion of translation as a ‘third code’ may not be quite so practical. It might push translators toward artificiality and overuse of source-text biased words and expressions. More importantly, the translated text would be looked at as inferior and subordinate to the source text. A third serious reason is that a translation that is neither source-language nor target-language biased runs the danger of being a non-identity and, hence, non-recognised language. After all, a cognitive stylistic translation is a target-text style-orientation, and has no concern with a third code translation. The cognitive, context-based concept of style and stylistic choices are not really enthusiastic about polarity between relativity and determinism of language and thought. Cognitively, all aspects and choices of style of the source text, whether relative or deterministic, particular or universal, are translatable in terms of the cognitive stylistic approach to translation which constructs meaning in target text environment argued for earlier.

I extend the concept of relativity of translation to encapsulate the relative nature of the meaning transported into the target text, as opposed to one absolute, perfect and invariable meaning of the source text. In cognitive studies, and as pointed out earlier, meaning is constructed mainly on the basis of the conceptualisation of stylistic choices of the source text and their effects. Therefore, I find it possible and practicable to introduce this suggestion in the applications of the next major chapter of this book. My cognitive enterprise draws profoundly on the views of some translation theorists like Hyde, Lecercle, Venuti and others just quoted above, who accept that different languages embody different kinds of thinking. This is not a barrier to translation if pragmatic and contextual factors are taken into account (which is what cognitive approaches to language and translation do). More so, one thinks in a different way in every language, for one adopts the particular mindset of that language. This ‘think-in-a-different-way’ proposition is what I am exactly concerned with here through the adoption of Nord’s (1997), Gutt’s (2000) and Boase-Beier’s (2004a, 2004b and 2006) two types of translation, *Direct Translation* and *Indirect Translation*.

Like direct quotation, **DIRECT TRANSLATION** attempts to preserve not just what the source text said, but also how it said it (Gutt, 2000). He argues that the stylistic characteristics of texts are linguistic features which are not universal. Further, their formal qualities are not as important as what they stand for as clues that guide readers to the interpretation intended by discourse. He calls them “communication clues”, which are preserved in direct translation, and which is appropriate for literary translation, where faithfulness is both for content as much as style. He suggests that direct translation focuses on recreating the relationship between features of style as ‘communicative clues’ and the meanings to which these clues point. This is clearly a cognitive stylistic translation practice. In this sense, direct translation is an interpretive activity which retains what features of style might mean at

the overall context of the text, not only their formal shape. Therefore, Gutt declares that direct translation is more difficult for the reader to process, yet it is rewarding for it provides more cognitive and emotional effects (*ibid.*).

INDIRECT TRANSLATION, on the other hand, is to Gutt an interlingual interpretive use, that only interpretively, and not actually, resembles the source text (thus, indirect translation is not to be confused with Landers' (2001) and Toury's (1995) indirect translation, which refers to a translation from another translation (such as the translation of The Holy Koran into French from an English translation of it, not directly from the Arabic original)). His distinction between the two types of translation is based on the degree and manner of resemblance. To Boase-Beier, direct translation is specifically concerned with the style of the source text. She takes it to mean that "stylistic features demand engagement with the text" (2006: 46). On the other hand, Nord's distinction between the two types of translation is based on function. Her views direct translation as documentary translation, which is source-text oriented, aiming at showing it more clearly; whereas indirect translation is instrumental translation, which establishes a functional communication between the source-text author and the target-text reader (1998). However, both Nord and Gutt suggest that some translations aim at giving readers a clearer picture of what is happening in the source text than do others (see also House's distinction of overt from covert translation (1981)). However, they have not meant either actual linguistic resemblance or formal equivalence. Boase-Beier rightly concludes that Nord's documentary translation (i.e. direct translation) will be instrumental translation (i.e. indirect translation) whenever it retains relationships between meanings and the potential for effects, rather than forms (2006: 59). She is also right to argue that this distinction between direct and indirect translation does not correlate with the literary/non-literary distinction, if we want to do justice to the style of translation activity of non-literary texts. The distinction is rather more a question of degree than an absolute opposition (*ibid.*).

I side with Boase-Beier's argument in that these distinctions between direct and indirect translation cannot be taken as a hard-and-fast dichotomy. They are best seen as "scalar, rather than polar opposites", having varying degrees of focus on form and effect on the source text or the target text (*ibid.*: 58). A translation can be more direct than indirect, or have more concern with effect than form, or vice versa, but few translations might be wholly this or that. There are varying degrees of function and form, then, which is what I exactly mean by my suggestion of RELATIVITY OF TRANSLATION. I do not mean to say that both relative types of translation, direct and indirect, can be dealt with on equal terms with respect to stylistic insights and interpretation, in relation to the translation, intended readers and purpose of translation in the target language. Both types can be treated as possible and acceptable versions in the target language, one with more concern in style in cognitive terms, another with more concern in meeting the intended audience's demands and the purpose of translation.

Boase-Beier (*ibid.*: Chapter Five) proposes two possible translations for one and the same poem by way of representing two different, but possible, views held by two different translators of the voice of the informed author. Her suggestion is based on her understanding of style as a representation of a cognitive state when the text is not about a

true state of affairs, i.e. fictional. The same applies to my proposed two types of translation, which are taken to be two possible variations and differences in the style of the translated text, not as two identical or opposite versions of translation to be judged as either correct or incorrect. The best judgement perhaps is in terms of a grading scale of good, acceptable and possible translation, or of more convenient or less convenient to the occasion (or purpose) and to the target readership. By this, and due to the fact that any translation can only be relative and never absolute with respect to meaning and style, I would like to leave the door open for a further non-cognitive version of translation that might be plausible by many target readers for being satisfactory to them for various reasons. These reasons will be pointed out in the course of discussion and argument put forward for the pairs of versions of translation suggested in the applications of the next Chapter of this work.

4.13 Summary

This Chapter is a theoretical background for establishing the solid grounds for the relationship between stylistics and translation. It argues for the close links between the two disciplines. It views translation as an activity that is ingrained in the style and stylistic choices made in the source text in which meaning resides. According to contemporary cognitive stylistics, these choices are made by the text's writer from language structures of different types, with specific sociocultural, ideological and mental background. The translator in turn has to transform the meaning and interpretation of these choices into the target text with his/her own sociocultural, ideological and mental background, taking into account the target readers' backgrounds. Thus, the translator is a cognitive stylistic translator who is more of a creative writer of translation than a dull imitator or producer of the source text's meaning alleged to be intended by the writer.

This cognitive stylistic approach to translation is investigated through an intricate process of discussing a number of delicate and interconnected points and subunits. This in turn demonstrates the nature of this approach and how relevant translation is to cognitive stylistics. How cognitive stylistic translation is processed and meaning constructed in the target text is argued for with respect to the analysis of the source text's stylistic choices, and the interpretation, implications and effects they may have, and how they are constructed in the target text.

Having investigated the theoretical part of the relevance of translation to style and stylistics, this Chapter concludes by putting forward a practical suggestion of *Direct and Indirect Translations*. It approaches translation from a cognitive stylistic point of view to be put in use through diverse applications in the next Chapter. This approach is based on viewing stylistic translation as a relative activity in practice that rejects to be absolute, or deterministic. Accordingly, it leaves the way open for more than one acceptable version of cognitive, style-centred and non-cognitive content-centred relative translation of the same text at the same time, however with variations.

Suggestions for Further Work

1. Cognitive stylistic translation gives priority to the implicated concept of style as choice that reflects the speaker/writer's mind. How does the translator approach the text's style cognitively?
2. What are the implications of the term 'construction of meaning' in today's cognitive stylistic translation? Does it include, among other things, creativity and originality of the whole translation process? Do you agree that translation is a creative cognitive process from beginning to end, and why?
3. The two relativist methods of translation, 'direct translation' and 'indirect translation', are suggested here to achieve more than one purpose. One is to bring the diverse methods of translation down to two main methods only that can be potentially applied relatively to texts of all types in varying degrees. Point out other potential purposes for them. Also point out the types of text to which each one is more likely to apply, and why.

CHAPTER FIVE

COGNITIVE STYLISTICS AND THE TRANSLATOR

5.1 Introduction

The foregoing chapters have spelt out the theoretical details about stylistics and translation. It is high time now to introduce the practical applications that confirm the argument put forward, especially in Chapter Four. It could be useful to recap the main line of this argument. In contemporary cognitive stylistics, meaning is inculcated in style as mind. Therefore, translation is a stylistic-based activity which attempts to interpret meaning as implied in the stylistic choices made by the writer/speaker of the source text, then to be constructed in the target text by the translator as a reader in the first place. In the process of constructing his translation in the Target Language, he/she takes the mental and cultural environment of the target readers into account.

The translator's reading is double-faced: reading of the source text for translation, and reading of the target text as a translation, with the implied assumption that a stylistically-aware analysis may explain why and how readings are arrived at more easily than through impressionistic, non-stylistic chaotic analysis. Awareness of style through cognitive stylistic analysis makes the reading process much easier, more dependable and more convincing with respect to drawing evidence for the meaning constructed by the translator.

As argued earlier, in a cognitive stylistic approach to translation, meaning is not exclusively source text-immanent nor universal, but a combination of the universal (or the foreignised), the specific (or the domesticated), cognitive potentials, cognitive correlates and the cognitive context of the reader/translator (see Venuti, 1995; Stockwell, 2002a). The translator is a reader involved in every nuance of reading, which subsumes both the stylistic reading process, and its product, and at the same time an active participant in

“creating a textual reading” (Boase-Beier, 2006: 114). Therefore, different translators/readers will read the same text differently, will engage with its implicatures (or stylistic meanings) differently and will construct *different translations* that reflect different aspects of the mind *behind the text* (my emphases) (ibid.). She rightly takes interpretation to mean a specific understanding of a text which the interpreter (here the translator) feels that it is the best understanding to the best of his/her knowledge. ‘The translator’s specific understanding’ suggests that different translators will produce relatively different types of understanding, or interpretations.

Hence, my TRANSLATION RELATIVITY proposition of DIRECT and INDIRECT TRANSLATION is to be put to application here. As argued in the final section of the previous chapter of this work, it adopts a relative approach to the translation in the sense that two types of translation, namely direct (which is based on pursuing all nuances of style and stylistic choices), and indirect (which is committed in certain non-literary texts more to meaning and message in general than to nuances of style).

The translator is concerned more with what goes beyond the actual words on the page than what they referentially mean in context, preserving especially in literary texts “the mind-altering qualities of the original” (ibid.: 111). This practical chapter takes further the theoretical argument for the cognitive stylistic approach to translation set forth in the previous chapter. So, practice is prime here at the three major levels of the style of words, grammar and sounds. Miscellaneous sample examples of a variety of styles and stylistic features and functions of different texts are approached in translation from the cognitive stylistic perspective of the two possible translation methods just pointed out: *direct* (i.e. cognitive style-based) and *indirect* (i.e. content-based). Then they are compared with one another with the aim of providing further argument and evidence for the validity and solidity of the cognitive approach adopted in the translation. It is a kind of stylistic and translational discussion and evaluation, which ends up with conclusions and notes about the suggested translations.

5.2 Translating the Style of Dialects

(1)

“Writing a textbook can be the most insufferable donkey-work, your colleagues may praise you, your family may be proud of you, but it’s donkey-work all the same, and you are the donkey. Dear God! Would a navy put up with this? Would a dustman – cry you mercy, sanitary operative – sustain these grubby labours?” (Nash, 1980: 150)

1. (Indirect Translation)

(1)

“قد يحتاج تأليف كتاب جامعي إلى [شغل الحمير]. فقد يمدحك زملاؤك، وقد تشعر أسرتك بالفخر بك، لكن لا يغير هذا من حقيقة هذا الشغل، وأنت [الحمار]. يا إلهي! هل يستطيع عامل غر تحمل هذا؟ هل يستطيع [الزبال]-عفواً، عامل النظافة - أن يصبر على هذه الأعمال الوضيعة؟”

In this version, style has been rated second. Instead, priority has been given to content of the source text as closely as possible. It is a source-text oriented. The target readers are left alone with the stylistic tricks and inadequacies of the original. This translation sounds

acceptable, and it is, but it has left key questions unanswered about serious stylistic issues concerning the general tone of the style of irony and the use of inept, insulting dialect words and expressions (e.g. *شغل حمير / وأنت الحمار / زبال*).

Inept, insulting dialect words are here the most harmful and disastrous to translate into Arabic as such. I suggest calling them *dangerous translations* - dangerous to the translator's career, the source text as much as the target readership. The whole tone of the text would be twisted to swearing and personal insult, which the translator is held responsible for in the first place. The writer has played on the metaphorical expression 'donkey-work' (which connotes 'hard, unbearable work') by taking it back to its literal origin to create a humorous effect, and not to be taken seriously. The same context and style does not apply to Arabic, whose readership has negative connotations about such expressions (especially the first two, namely 'donkey-work' and 'you are the donkey' (*شغل حمار شغل / وأنت الحمار*). Still worse than these is the notorious dialectal collocation, *شغل حمار* (literally: 'a donkey of work') which harshly and pejoratively describes any hard-working person. The third one, *زبال*, though less dangerous, is socially unacceptable and debasing. Thus, faithful and acceptable as it may be, this version has a number of deficiencies that have to be attended to by another style-based translation, as the one suggested in '2' below.

2. (Direct Translation)

(2)
"قد يكون تأليف كتاب عملاً فوق طاقة البشر. فقد بثني عليك زملاؤك وتباهى بك أسرتك، ولكن هذا لا يغير من الحقيقة شيئاً، فالتأليف فوق طاقة البشر وأنت الضحية. يا إلهي! إنه عمل يحتاج منك صبر أيوب (عليه السلام). هل يطيق هذا عمال إصلاح الطرق والبنائون وأصحاب الأعمال اليدوية الشاقة؟ أو يصبر الزبالون - أستمحكم عنراً - موظفو البلدية على عمل وضع كهذا يحرق الأعصاب!"

Apart from their common features of style of a spokesman of vocal address (i.e. questions, an exclamation and a parenthesis, all of which suggest an appeal to readers in person), warmth and concretisation, the two versions of translation are cognitively and stylistically different in essence. The second version is now comprehensible thanks to the translation of the implications of the social, cultural and ideological stylistic choices of certain terms and expressions into Arabic. Target readers are not affronted, nor diverted away from the essentially humorous style of the source text. Moreover, they can achieve a high degree of readability and comprehensibility. More importantly, they may now enjoy the style of irony aimed at in the source text by the text's speaker/writer. Now to the details.

The insulting dialect words 'donkey-work' and 'donkey' are avoided in favour of their positive sense (*فوق طاقة البشر / صبر أيوب / الضحية*). As to *زبال* (dustman) it is not replaced, only changed into plural form (*زبالون*) for it is euphemised immediately into *موظف بلدية* (sanitary operative) in both versions and texts. Further, it is preserved on purpose to achieve the tone of irony intended.

This is not the whole story regarding version '2'. Several extensions have been suggested throughout to disclose the mental/conceptual background of some underlying concepts. For example, the dialectal word 'navvy' is conceptualised fully into *عمال إصلاح الطرق والبنائون*

وأصحاب الأعمال اليدوية الشاقة, a concept that otherwise cannot be accessible or comprehended by target readers, for the term's reference to 'a novice' (غر), or 'worker' (عامل) would not disclose the implications of exceptionally hard labours of manual trade, road-mending, house-building and refuse-collecting. Besides that, emphatic collocations like فوق طاقة البشر؛ (for 'insufferable donkey work' and 'grubby labours' respectively) are supportive of the conceptualisations of key terms in the source text.

That said, I suggest leaving the judgement to readers as to which version of translation, '1' or '2', is more convincing and more solid as a creative construction of the source text styles' meanings.

(2)

The baker dug me in the ribs. 'I come from Salamanca,' he screeched. 'Is like a bullfight, no?'

Someone else shouted, 'The Boongs are fighting,' although they weren't fighting – yet. But the drinkers, jeering and cheering, began shifting down the bar to get a look."

[...]

'Ole!' shouted the Spanish baker, his face contorted into grimace. 'Ole! Ole!'

(Chatwin, *The Songlines*. 1987. See Birch, 1995 for the whole text)

The text is obviously literary, taken from a novel. It includes a number of dialect words and expressions. The characters are non-educated and use their own dialects. The style is, therefore, rather colloquial. When translating the passage, it might be a good idea to translate dialect words into Arabic to reflect the colloquial tone of the original, as suggested by the following version:

(1)

"نحرنى الخباز نحرة في خاصرتي وزعق قائلاً: أنا من سلامنكا. تبدو(العركة) كمصارعة الثيران، ولا لا / ولا إيه؟ صاح آخر: علقت (عركة) بين أهل أستراليا الأصليين. لكن ما بدوا بعد. لكن السكرائين بدؤوا يخرجون من الخمارة ليتقروا على الحركة وهم يصيحون ويهيصون.

صاح الخباز الإسباني: يا ويلي، ولي، وقد انقبض وجهه مذعوراً وكأن حية قرصته."

The dialect words used are:

(نحرنى، نحرة، زعق، الحركة، ولا لا، علقت (عركة/علقة)، ما بدوا، ولا لا/إيه، الخمارة، يهيصون، يا ويلي، ولي، وكأن حية قرصته)

Some of these words and expressions are local dialects. For example, نحرنى...نحرة ('dug me in the ribs') (Syrian); علقت ('fighting') (Syrian); حركة ('fight') (Saudi); علقه ('fight') (Egyptian and Syrian); ما بدوا ('they weren't fighting') (Saudi/Syrian) (ما بدوا لاء، ولا لا) (Syrian); ولا إيه ('no?') (Syrian); ولا إيه ('no?') (Egyptian); يهيصون ('jeering') (Arab Gulf States); ولي، ولي ('Ole!') (Syrian); وكأن حية قرصته ('panicking'/'as though bitten by a snake') (Syrian).

Other expressions are used in both formal and dialect Arabic (e.g. خمارة ('bar'); يا ويلي (Ole!').

This version of translation has preserved the dialectal tone of style of the source text. Therefore, it seems to have achieved the maximum degree of transforming meaning and effect of the style of the original. This is partly true, but not to one's satisfaction. First, the Arabic language is a conservative language that, despite many anti-standardisations and pro-dialectalisations of written Arabic, the Arabic dialect is still alien to writing in general, and literary texts in particular. One or two exceptions of dialectal use might be allowed for emphatic, humorous, ironical or other peculiar stylistic reasons. As a result, the frequent use of Arabic dialect words and expressions in a translated text would cause negative reactions against it and its translator from the target readers, who take it as a sign of disrespect for the Language of the Holy Koran.

More importantly, dialect words jeopardise changing the style of a serious text into a less serious, or even sarcastic, style, in which case the whole translation might collapse. Above all, which dialect of the Arab country is the translator going to use, bearing in mind that he/she translates to an Arab readership? The best way to achieve a sort of unanimity of Arab readership is to give up dialects in favour of formal Arabic, whether Classical or, more agreeably, Modern Standard Arabic (MSA), a variety of which is perfectly formal and more simplified and which uses modern words and expressions. Dialect is still strongly confined to spoken discourse in Arabic.

On the other hand, cultural connotations and implications are ignored in this translation. Many cultural hints have been left covert where they should be constructed and made overt to target readers to enable them to get into the world of the style of the source text. The next version of translation of the same text suggests some kind of solution to the two major problems of dialectal and cultural deficiencies of translation (1).

(2)

"وكزني الخباز الإسباني وكزة في خاصرتي وصاح بأعلى صوته: "أنا إسباني من سلامنكا. أتراها مصارعة الثيران كما في بلدي في الخارج، أم لا؟" صاح آخر: "الأستراليون الأصليون يتقاتلون". لكنهم لم يكونوا يتقاتلون بعد. فكيف عرف ذلك؟ بدأ الزبائن ينسلون من البار وهم يصيحون ويهتفون ليتفرجوا على المعركة.

صاح الخباز الإسباني: "يا للهول!", وقد انقبضت قسما وجهه وارتعدت فرائصه من شدة الذعر والتقرز.

In this translation, dialect words and expressions are disposed of for good reasons. Literary language is expected to be formal only, Classical and MSA. More so, Classical Arabic is more frequently used in literary texts, traditional and modern, than MSA. Unlike Modern English views, which refuse the division between literary and non-literary language (e.g. Fowler, 1982/1985; Carter and Nash, 1981/1991; Boase-Beier, 2006 and all contemporary stylisticians), this polarisation sustains in Arabic. Arabic Literary language, especially poetry, is viewed as a special language, not inherently (which comes to terms with current English views), but in terms of language patterning and prosodic features in particular. Therefore, dialect is not expected by Arab readers to be used in literary translation for the reasons just pointed out. The dialect words of (1) above are replaced by formal ones, which makes the translation formal and normal, thus conforming to the stylistic traditions and requirements of translating literature into Arabic. Here is a list with the dialect and formal words and expressions of both (1) and (2) juxtaposed:

(2)

(1)

وكزني ... وكزة
صاح بأعلى صوته
التقاتل / الشجار
أم لا
يتقاتلون
لم يكونوا يتقاتلون بعد
البار
يهتفون
يا للهول
ارتعدت فرائصه

نحرنى ... نحرة
وزعق،
العركة،
ولا لا/إيه
علقت (عركة/علقة)
ما بدوا
الخمارة
يهيصون،
يا ويلي، ولي
وكان حية قرصته

However, the process has not been a mere replacement of a colloquial word or expression with another equivalent formal one. Other factors are involved. For example, 'وكزني ... وكزة' is a classical collocation that is different from the informal 'نحرنى ... نحرة' both in sense and effect. More importantly, the latter is rather painful and connotes dissatisfaction, whereas the former is not painful and connotes humor and attracts somebody else's attention to something. In a similar way, 'خمارة' (bar) is substituted for بار, not so much for dialectal as for cultural reasons, to avoid using it for its unfavourable sense for the majority of target readers. Thus, by using the transferred term, بار, the cultural factor has been realised, and at the same time it is referred back to its foreign, non-Arab source. However, this does not apply to كلونتر (counter) which is a dialect transferred word. Therefore, it has been replaced by the formal word منصّة.

Unlike the colloquial 'ولي ويلي', which is formal, it is dropped in favour of the more emphatic and expressive 'يا للهول' (other options of similar effects include 'يا سواد ليلي'). However, the last metaphorical Syrian dialect 'وكان حية قرصته' can be standardised by vocalisation as 'وكان حية قرصته', and, due to its localised connotation, it has been replaced by the similarly effective formal, well-known expression 'ارتعدت فرائصه'.

One might object that the style of the original is mainly dialectal; therefore, disregarding dialect choices would waste a proportional part of meaning. It must be admitted that the overall tone of the style of the source text is dialectal and, obviously, should have specific implications and effects. Yet the target text readers' mental and cultural reactions and target language conventions of reading and writing literature have to be among the priorities of the translator. At the same time, the translator has to admit some losses, which are sacrificed for the sake of cognitive and cultural priorities, and exert all efforts to compensate for some of these losses, or take them into account in the course of the translation, directly or indirectly.

On the other hand, some words and expressions have been modified, qualified, extended, over-emphasised, dropped or replaced for stylistic and cultural reasons. For example, 'الإسباني' (Spanish) is added to pre-modify 'baker' to pinpoint his cultural belonging; the same applies to 'إسباني' to introduce the same character from Salamanca, as many target readers do not know the whereabouts of this city. On the other hand, stating the nationality and cultural origins of characters plays a pivotal role in our understanding and interpretation of the source text's stylistic choices, which would be constructed by the

translator in the target language. Also, the 'Boongs' is translated into الأستراليون الأصليون, 'Aboriginal man' into الأسترالي الأصلي and 'truckie' into سائق الشاحنة الأسترالي الأصلي to emphasise the strong cultural and racial ties between them, which illustrates much about the implications of people's action and reaction to the fight. Hence the addition of the phrase من بني جنسه (compatriot) with the aims of underpinning the character's strong links with the Aboriginal man.

In addition, other expressions are understood from the source text by implication, and have accordingly been extended, e.g. فكيف عرف ذلك ('how did he know that?'), implied in 'they weren't fighting'; ارتعدت فرانصه ('scared to death'/'scared out of his wits'), implicated by 'in grimace'; في بلدي ('in my country'), connoted by 'bullfight'. Other terms have been preferred for their greater effect and emphasis, for example ينسلون ('shift away') and دس ('shoved it').

All the above are examples of conceptualisation of stylistic choices in their original context. Extensions like these are extensions of the characters'/speakers' ideas triggered by certain stylistic choices which are made in their cultural, mental and ideological backgrounds. Many of the extended terms and expressions (such as 'my compatriot' and 'in my country') are ideology-laden, expressing a political or racial attitude on the part of the characters involved. 'Truckie' is a dialect word that has been ideologised through its dialectal use and, in the translation, through stating the truck-driver's nationality and culture which is behind his mentality (of aggressiveness and trouble-making) and attitude (of supporting and encouraging his compatriot).

For all these reasons taken together, the second version of translation, which is constructed on cognitive stylistic bases, might have dug in deep for the actual meanings and effects of the source text.

5.3 Translating the Style of Ambiguity

A word or an expression is described as ambiguous when it has more than one interpretation. It is one of the universal language features, for it is common to all languages (Wales, 1989). To Newmark, it is a word or a syntactic structure which has more than one meaning in context or in spite of it. 'Vagueness' and 'obscurity' are parts of ambiguity for they can be reduced to it. He points out seven types of ambiguity in translation (i.e. grammatical, lexical, pragmatic, cultural, idiolectal, referential and metaphorical) (1988: 218-20). The most prominent and recurrent are the following three types: the grammatical, the lexical and the metaphorical (see also Wales, 1989).

In Chapter Four earlier, ambiguity is viewed from a cognitive stylistic perspective, a view propagated and shared by many modern stylisticians and writers on translation. To recap, I hold Boase-Beier's view that, in a cognitive translation approach to ambiguity, the translator focuses not so much on the ambiguity of the word itself as on the ambiguous concept this word suggests (2006: 121). In other words, ambiguity has to be conceptualised by the translator at the time of translating it. I also adopt the view that it is

quite possible and eligible for two different meanings of the same word or expression to coexist simultaneously with no paradoxical implications accrued (see also *ibid.*).

In principle, certain texts, especially religious, humorous, literary, political and advertising texts, have proportional potentials being ambiguous, in the sense of implying more than one possible interpretation, sometimes intentionally, sometimes not. The following examples suggest more argument:

- (1)
1. لهم قلوب لا يفقهون بها ولهم أعين لا يبصرون بها ولهم آذان لا يسمعون بها أولئك كالأنعام بل هم أضل...
(الأنعام: 179)
 2. وما رميت إذ رميت ولكن الله رمى (الأنفال: 17)
 3. وقالوا سمعنا وهم لا يسمعون (الأنفال: 21)

These examples are parts of three verses of the Holy Koran. They might be ambiguous to those who read them without exegesis, which disambiguates them. Here are two versions of the translation suggested, one resembling the original, another attending to the style of ambiguity by making the underlying sense clear:

(1)

1. "They have hearts but they do not understand with them, they have eyes but they do not see with them, they have ears but they do not hear with them. They are like cattle, no indeed they are further astray..."
2. "You did not throw when you threw, but it was God who threw."
3. "They said, 'we have heard', but they do not hear."

In the three verses, ambiguity arises from the simultaneous reference to the same thing, which is both in use and not in use:

- 'they have hearts to understand, but they do not understand' (1);
- 'they see with their eyes, but they do not see' (1);
- 'they hear with their ears, but they do not hear' (1);
- 'you threw, but you did not throw' (2);
- 'they hear, but they do not hear' (3).

The ambiguity here can be illustrated by posing the questions:

- do they understand or not? (1)
- do they see or not? (1)
- do they hear or not? (1)
- did you throw or not? (2)
- did they hear or not? (3)

Thus, a translation such as that suggested above preserves ambiguity, which may not be recommended in a text like the Holy Koran where clarity and accuracy are priorities. Hence, the following version takes the underlying meaning into account:

(2)

1. "They have hearts but do not understand the truth; they have eyes but do not perceive the truth; and they have ears, but do not listen to the truth. Therefore they are as astray as animals (which do not have reason, and not responsible like man), even worse..."
2. "You thought you had thrown and hit the target but it was God who had really thrown on your behalf but you did not feel it."
3. "They said, 'We have heard you', but they did not listen to the truth."

In this version, it is now clear in (1) what they understand and what they do not, what they see and what they do not, and what they hear and what they do not. That is, they have the physical ability to understand, see and hear, but they are not prepared to understand, see or hear the truth. Likewise, in (2) physically and mentally, the Prophet Mohammad (peace be to him) had thrown the arrow and hit the target, but the actual fact was that it was God, the All-able, who had thrown and hit the target on the part of the Messenger of God. The same applies to (3) which states that they can hear everything, but they refuse to listen to the truth and take it up.

To disambiguate these ambiguities, the implications of the verses of truth (الحق) (1 and 3) and actual doer of action (2) have been brought out to the surface and stated clearly in this translation. Perhaps, elsewhere, it is more advisable than not to preserve the style of ambiguities for its significant stylistic implications and effects in texts. Yet, the stylistic functions and effects of ambiguity are counteractive here and that, preserving it, would lead to serious misunderstanding of a sacred text like the Holy Koran. By the way, the original might be clear to many Arab readers, but the translation of (1) above can make it seriously misapprehended to English target readers. Therefore, I suggest eliminating ambiguity here.

(3)

"In the last session the Government presented its programme badly. It dug pits for itself and strewed the banana skins in strategic places for ministers to fall in. The pits are still there, not least the pit marked 'fear of freeing the economy from state chains'." (Editorial in The Times, 7 November 1985)

(Carter and Nash, 1991: 141)

(1)

"في الجلسة الأخيرة تقدمت الحكومة ببرنامج سيئ. فقد حفرت حفراً لنفسها وألقت بقشور الموز في الأماكن الإستراتيجية للوزراء لكي ينزلقوا ويقعوا فيها. ما زالت الحفرة قائمة ، لاسيما الحفرة الموسومة بـ 'الخوف من تحرير الاقتصاد من قيود الدولة'."

(2)

"في الجلسة الأخيرة لمجلس الوزراء تقدمت الحكومة ببرنامج سيئ. فقد وضعت نفسها بنفسها في ورطة، وحفرت لنفسها حفراً، ونصبت أفخاخاً خفية في الأماكن الإستراتيجية الحساسة في طريق الوزراء الكرتونيين لينزلقوا ويقعوا فيها وتتصيدهم. ما زالت الحفرة محفورة والأفخاخ الخفية منصوبة، لاسيما فخ 'الخوف من إطلاق الدولة اليد للاقتصاد الحر والخصخصة'، والذي سيطيح برأس الحكومة في النهاية."

The two translations are two different points of view of the style of the original. The first is conservative, preserving the ambiguous, metaphorical tone of the speaker, what Carter and Nash call “figurative fuzziness” (ibid.: 142). They describe the source text as “analogy gone lunatic” for those who view the style of ambiguity which veils the unspoken truth, and metaphorical images (represented by digging pits (حفر الحفر), strewing banana skins (رمي قشور الموز), for ministers to fall in (ليقع فيها الوزراء) and pits which remain (الحفر الباقية) as essential to preserve. Thus, they recreate in the target text the same style of ambiguity and metaphorical conceptualisation and hide the real truth behind the words. The obvious reason is that the source text intends not to be as direct and explicit.

However, taking into account the target readership, many of which have no clear idea about the implied connotations of the metaphorical expressions and words - pits, digging, bestrewed banana skins and cartoon characters, like ministers who slip on them - it would be a good suggestion to eliminate the ambiguities of these figurative-cultural images and concepts. Hence, the second version has changed the metaphorical, unclear conceptualisation of the source text into a disambiguated, straightforward conceptualisation of the style of the whole text in the target translation. A back translation test – which is not applicable in cognitive translation as a tester for translation accuracy – can be suggested to illustrate the major changes on the constructed translated text in comparison to the original:

(Back Translation)

“In the last session of the cabinet, the government presented its programme badly. It created a logjam for itself, dug holes and set unseen traps in strategic and sensitive places on the way of cartoon character-like ministers to slip on, get caught with and be hunted by them. The holes are still there and the traps are still set, not least the trap of fearing to set the economy free from the State and go for privatization, which will eventually overthrow the government.”

Everything is stated explicitly in this back-translated version of the target translation. Target readers have no problem understanding the text now. No harm has been done to the original, but ambiguities, figurative and cultural expressions have been stated clearly. This translation has unearthed the realities of the implied meanings of the stylistic choices of the source text to create a newly constructed target text, which achieves a better readability rate than that of version (1).

(3)

“It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us”.

(Charles Dickens, *A Tale of Two Cities*)

Towards the end of this text, we understand that we have ‘nothing before us’. Everything is countered, encountered and nullified by its opposite:

←the best of times	≠	the worst of times→
←the age of wisdom	≠	the age of foolishness→
←the epoch of belief	≠	the epoch of incredulity→
←the season of Light	≠	the season of darkness→
←the spring of hope	≠	the winter of despair→
←everything before us	≠	nothing before us→

Figure 6: Discordant relationships of Antonyms
(The outside arrows pull antonyms out)

Yet, a more careful reading of this style of paradoxes would suggest the unusual co-existence of pairs of ambivalent situations that cannot meet at one and the same time. Or, they are brought in an unusual way, face to face, in a clash that brings about the re-conception of neutralising their effect to become a zero effect:

-the best of times	→	‡	←the worst of times
-the age of wisdom	→	‡	←the age of foolishness
-the epoch of belief	→	‡	←the epoch of incredulity
-the season of Light	→	‡	←the season of darkness
-the spring of hope	→	‡	←the winter of despair
-everything before us	→	‡	←nothing before us

Figure 7: Concordant relationships of antonyms
(The inside arrows pull antonyms in to meet at a crossing, clashing point)

It is not clear which way to go. Perhaps everything in life has come to a halt and has been struck by paralysis. The feeling of despair is everywhere and in everything. Yet, perhaps hope is embedded in this condition of ambiguity, frustration and despair, which has hopefully come to an end to make way for a new era of hopefulness.

In any case, ambiguity is unique here. It is neither referential nor semantic nor connotative. It is an ambiguity of oxymoron and ambivalence of pairs of contrastive concepts that normally cannot be perceived as quite ostensible. We all know that something can be black or white, or at one time black and at another time white, but not simultaneously black and white. The well-known English phrase 'in black and white' means 'in extremes' (*Collins English Dictionary*, 2000). So, how can extremes co-exist? And how can something be both at the same time? Thus, ambiguity lies in the inconceivability of extremes living together. Yet, this can be conceived and perceived in fiction as 'fictional reality'. Further, the environment where extremes in contention are made to co-exist in such way is given unusual emphasis and conceptualisation that has to be dwelt upon considerably.

Translation (1) preserves the same style and conceptualisation of the environment of the original:

(1)
"كان أفضل الأزمان، كان أسوأ الأزمان، كان عصر الحكمة، كان عصر حماقة، كان حقبة الصدق، كان حقبة الكذب، كان فصل النور، كان فصل الظلام، كان ربيع الأمل، كان شتاء اليأس، ملكنا كل شيء بين أيدينا، ما ملكنا شيئاً بين أيدينا."

Another interpretation of these co-existing conflicting concepts is to understand them in a conceivable context of alternation. That is, each two extremes occur alternately rather than simultaneously. Sometimes, they may intersect but only for a certain period of time. Yet, when they co-exist, it is for some time only and exceptionally:

(2)
"كان ذلك الزمان أحسن الأزمان في أشياء ، لكنه كان أسوأها في أشياء أخرى. كان ذلك العصر عصر الحكمة والحكماء، لكنه كان أيضاً عصر حماقة والحمقى. كانت تلك الحقبة حقبة الصدق، بيد أنها في الوقت ذاته كانت حقبة الكذب. كان ذلك الفصل فصل النور، غير أنه كان أيضاً فصل الظلام. كان ذلك الربيع ربيع الأمل، إلا إنه كان في الوقت نفسه شتاء اليأس. لقد كان كل شيء بين أيدينا آنذاك، لكن أيدينا كانت أيضاً حاوية من أي شيء آنذاك. يا لذاك الزمان، لقد كان زمان العجايب والمتناقضات، حرنا فيه، فما عرفنا خيره من شره. لقد ذقنا حلاوة خيره، وتجرعنا مرارة شره."

The expressions used to indicate alternation include (with respect to some things/with respect to other things). The contrastive connector لكن (but) is used with variations at the head of the second clause of each pair to demonstrate the paradoxical relationship between them and the fact that it is not normal for them to co-exist. However, the two phrases (at the same time) are used to emphasise the abnormal simultaneous survival of adversative situations. At the end of the translation, commenting expressions are appended by way of putting these adversary pairs of situations in their conceptualised context of unusual setting. Here is a back translation of these expressions:

"يا لذاك الزمان! لقد كان زمان العجايب والغرائب. كان زمان المتناقضات. حرنا فيه. فما عرفنا خيره من شره. لقد ذقنا حلاوة خيره، وتجرعنا مرارة شره."

(Back Translation)

"What a time that time was! It was the time of wonderments and bewilderments, the time of adversaries, we are confused about it. We can't distinguish its good things from its bad things. We have tasted its delightful good, and tossed down its bitter evil".

I would argue that these last statements can be a good version of translation for the whole text, for it stands as an overall conceptualisation of its setting. However, the first version is closely concerned with the preservation of the fictional conceptualisation of the style of the original in the target text, for it is conceivable to have such ambivalent situations in our daily life. Many of us sometimes feel that opposing concepts, feelings, emotions, ideologies and attitudes may co-exist at one and the same time. Whether we like it or not, we have to live with that. As a matter of fact, this is life.

5.4 Translating the Style of Simplicity and Complexity

The complexity and simplicity of the structures of language, especially sentence and clause structures, can be a prominent feature of the style of texts. Simplicity or complexity of style might make a difference of a sort in the interpretation of a text (see Chapter Three earlier). Therefore, the translator is expected to attend to these two different grammatical styles of language and texts, as the following examples may demonstrate. The first two are of a general nature; the third and fourth are literary.

(1)

"The library is a blessed haven. There I can meet the amicable shades of poets, historians and philosophers. The library is indeed my parliament, my highroad and my playground of imaginings. Its carpeted lanes of meditation restore my soul."

(Nash, 1980: 100-103. See also Text Two below)

This short text is written in a simple style of grammar and sentence structure. All sentences are short and simple, consisting of S(subject) – V(erb) – O(bject)/C(omplement) structure. Nothing is made complex, so readers have no difficulty following and understanding them. One of the significant effects of simplicity of style here is to suggest the fluency of text, the speaker's easiness and leisurely temperament of recording his/her own emotional impressions about the library. Besides, each sentence is made to stand as an independent statement of fact; the readers may take the whole text as a group of sentences which represent a state-of-the-art. In a sense, it is a distinguished style of persuasion. For these stylistic effects to be preserved, a simple style of Arabic translation can be suggested:

(1)

"تعتبر المكتبة ملاذاً مباركاً. هناك أستطيع أن أقابل الأطياف المحبوبة للشعراء والمؤرخين والفلاسفة. حقاً إن المكتبة هي برلماني وطريقي الرئيسي، وملعب خيالاتي. إن مساراتها التأملية المفروشة بالسجاد ترد لي روعي."

The structural style of the translation is as simple and fluent as the original. Lexically speaking, one or two variations can be suggested on the religious word مبارك (blessed), and the cultural term برلماني (my parliament). The two related terms 'my highroad' (طريقي) (مساراتها) and 'its lanes' (الرئيسي) are retained for their metaphorical implications of 'knowledge is as long as one's life'. Of course, other lexical choices are potentially available for these terms, provided they be within the same metaphorical domains (e.g. طريق حياتي (my way of life), منهج/نهج حياتي (my course of life). Here is a cognitive translation of the stylistic implications of the same text, which illustrates some of these points:

(2)

"إن المكتبة ملاذي الآمن. هناك ألتقي الأطياف الدمثة لشعرائي ومؤرخي وفلاسفتي المفضلين. حقاً إن المكتبة هي مجلس أنسي الخاص الذي أناقش فيه ما أشاء، ونهج حياتي الرئيسي وديني الذي أواظب عليه، ومرتع خيالاتي التي تدغدغني. إن زقاقاتها المفروشة الباعثة على التأمل ترد لي روعي وتحيني."

(Back Translation):

"The library is my secure haven. There I meet the amicable shades of my favourite poets, historians and philosophers. Indeed, the library is the council of my private good company where I discuss whatever topic I like, the main course and habitual practice of my life which

I never give up, and the fertile ground of my imaginings which titillate my mind. Its carpeted lanes of meditation restore my life and revive my spirit.”)

This translation has brought to the surface the implicated effects of the stylistic choices, with the simplicity style of sentence structure being preserved in the target text. The main stylistic/lexical choices of the source text have been retained for their association with other words and expressions throughout. This point of argument is developed further in the discussion of the example of complexity style.

(2)

“In a world made virtually uninhabitable by the noise of traffic, the din of popular amusements, and the dolorous rumblings of politicians, the library is a blessed haven.

(1)

"في عالم أصبح غير صالح للسكن من شدة ضوضاء المرور، و ضجيج مدن الملاهي العامة، والهمهمات الكثيرة للسياسيين، تعتبر المكتبة ملاذاً مباركاً."

The first translation of this text into Arabic insists on reflecting all stylistic choices of syntactic and semantic structures of the original. The style of complexity of sentence structure has remained unchanged, preserving clause subordination of mainly premodification and postmodification. This is done in parallel with the source text's style of reflex conceptual associations of certain words and expressions with one another. These associations are cultural and mental conceptualisations of some lexical choices of style used to achieve an elaborate, well-plotted "intensive complexity" of the style of the text (ibid.). So the first translation above is not a bad suggestion, but it requires one or two modifications and concessions to be made for the target culture and readers' sake, as follows:

(2)

"في عالم انعدمت فيه الراحة في السكن من جراء ضوضاء السيارات، و ضجيج مدن الملاهي العامة، ولغظ أهل السياسة المثير للشفقة، تعتبر المكتبة ملاذاً آمناً."

This version is more concerned with translating the implicated concepts and functions of the stylistic choices of the original, with the complex sentence structure being made longer. That is natural when the underlying meanings and concepts are unearthed and translated explicitly into the target text.

These and other versions of translation are fully constructed conceptualisations of the style of the original. Complexity of sentence structure is also preserved in the target text for their important functions pointed to above.

Cognitively speaking, and since the stylistic choices of the original have been conceptualised, the second version of target translation is target reader-directed and, hence, probably more convincing. This does not mean that the first translation is poor; it is in some sense acceptable, especially when the text is non-literary. However, when the text is literary, things might change. Here are two examples; the first is for simplicity style, the second for complexity style.

(3)

"The bushes twitched again. Lok steadied by the tree and gazed. A head and chest faced him, half-hidden... . A stick rose upright... . The stick began to grow shorter at both ends. Then it shot out to full length again."

(William Golding, *The Inheritors*)

Obviously, this famous passage from Golding's *The Inheritors* is narrated in simple, short sentences to be on par with the precipitated actions and events. Usually, action is full of suspension in narrative (as in the case here) and, therefore, is preferably expressed in this type of style which reflects content. Besides that, the doer of the action (or the subject) keeps changing (i.e. from 'bushes' to 'Lok', to 'a head', to the dummy 'there were', to 'the man', and 'the man' again, to 'a stick', then back to 'Lok', etc.). Further, each sentence is made independent to gain more emphasis and importance, especially the doer of the action which is mainly inanimate, and the main verb phrases which are mainly intransitive (or, in transitivity terms, inactive. See Chapter Three of this work above). Moreover, each sentence represents an event in a series of narrative episodes of the plot that might be required to concentrate on its own temporarily then in the minor linguistic, stylistic and major context of the whole text. Hence the following version of translation:

(3)

"اهتزت الأدغال ثانية. تسمر لوك بمحاذاة الشجرة ونظر محققاً. أطل عليه رأس و صدر نصف مخبيين. ... ارتفعت عصا بشكل قائم. ... بدأت العصا تقصر من طرفيها. ثم استطالت كلها من جديد."

The style of translation has been constructed in accordance with that of the source text to preserve its implications and effects in the target text. It is a direct translation which is completely style-biased for its huge influence on the text's interpretation. This influence will be wasted and misdirected if the stylistic choices of the original pointed out above change in the target text. However, this does not contradict with the target-reader construction of meaning in the translation with respect to cultural, social and mental aspects of the style of the original.

Conceptualisation of style also takes place in Arabic, though in terms of the source text's style this time, the text being literary. Above all, this construction is possible in the target text in terms of target language grammatical/syntactic and lexical/semantic aspects in particular. Thus, joining short sentences into longer ones is not recommended under any circumstances here, and generally in any literary text, if a cognitive stylistic approach to translation is adopted. Simplicity style is in many respects different from that of complexity, as suggested by the translation of the following example from Faulkner's novel, *Go Down, Moses*:

"Then, with Miss Warsham and the old negroes in Steven's car..., going pretty fast... but with an unctuous, an almost bishoplke purr until it slowed into the square, crossing it, circling the Confederate monument and the courthouse while the merchants and clerks and barbers and professional men...watched quietly from doors and upstairs windows, swinging then into the street which at the edge of town would become the country road... leading to

the destination seventeen miles away... already picking up speed again and followed still by the two cars containing the four people... in formal component to the negro murderer's catafalque: the slain wolf."

(From William Faulkner, *Go Down, Moses*, p. 196)

"بعذذ، وبعد صعود الأنسة وورشام والزنوج المسنين في سيارة ستيفن...، تنطلق مسرعة وهي تنن على الغيار البييء حتى وصلت إلى القمة، وهي لا زالت تسير بسرعة لا بأس بها بخرخرة الزيت التي أشبه ما تكون بخرخرة الأسقف، إلى أن خففت السرعة عند دخولها الساحة، ثم عبرتها لتدور حول صرح الولايات المتحدة ودار القضاء، بينما كان التجار والحلاقون والحرفيون... يطلون بهدوء من الأبواب ونوافذ الطوابق العليا يتفرجون على الموكب، ثم تلف الجنازة وهي تتمايل إلى داخل الشارع الذي يتحول عند أطراف المدينة إلى طريق زراعية توصل إلى وجهتهم التي تقع على بعد سبعة عشر ميلاً من هناك، وقد زادت في سرعتها من جديد، وخلفها السيارتان اللتان تحملان الأشخاص الأربعة... وهم الجوقة الرسمية المرافقة لموكب جنازة القاتل: الزنجي المدعو بالذئب المذبوح."

The whole text is one sentence only. It has been elaborately patterned as such to suggest an unstoppable journey of the funeral procession from start to end, and stand as a kind of paying tribute to the dead man who nobody paid tribute to. The 'purr' of the car was even respectful of him, playing the bishop's role in funerals. These and other stylistic effects and implications argued for earlier in Chapter three (see 3.4.2) are good reasons for reflecting this style of complexity of sentence structure in the target text. The two premodifying prepositional/adverbial phrases and the host of subordinate clauses and phrases have been joined by a number of coordinating conjunctions, e.g. *و/ثم* (and); the simple past and progressive constructions, e.g. *وهي تتمايل* (at the time it was swinging), *وهي لا زالت تسير بسرعة* (going pretty fast still, etc.); and simple present tense forms, e.g. *يتفرجون* (swing), *يتحول* (watch), *يتحول* (turn).

Therefore, any disruption of these sequential procession-like clauses and phrases, which echoes the hearse's procession, would disrupt the significant implications of the text. The literary and moral values implied in the source text are too critical to waste in the translation. As a result, the best way to construct and conceptualise them is by means of a complex style of sentence structure in the target text. Unlike the style of simple sentence structure discussed above, the sequencing of the stages of the funeral's procession through subordinate clauses and phrases is different from that of short sentencing in that it is continuing without stopping, whereas the latter is made temporarily independent. Also, unlike the latter, taking the long sentence into pieces might require a complete reconstruction of its syntactic structure and, naturally, its meaning and stylistic effects. Therefore, complexity of style should not be touched in translation as long as the target language syntactic rules of sentence structuring allow that. As to cultural and other relevant connotations, they are made explicit to target readers without breaking down the complexity of sentence structure.

5.5 Translating the Style of Passive vs. Active

Passive and active are two contrastive forms and styles. They have different functions, attitudes, points of view and ideologies. Cognitively speaking, they conceptualise the style of language quite differently. Therefore, they should not be confused or ignored in either the source or target texts. There is a common mistake of changing the passive into active

by some Arab and Arabic speaking translators, who claim that Arabic is an active language, while English is passive. This is not confirmed with the Arabic language by any linguist/grammarians or language reference; both passive and active are used in all types of Arabic texts at will and when necessary. Thus, both styles are preferably retained in Arabic translation for their important functions to the message, especially in literary translation, as illustrated by the following three examples. The first two examples are general, the third is literary:

(1)

"You think perhaps that the university is a bastion of unshakable virtue? Tommyrot. We're a bit more civilized maybe, than the tribe at the gate. But like other communities, we have our villains. What do you say to thieves in a university library? I mean people who steal purses, wallets, watches, fountain pens. We have them".

(Nash, 1980: 141. In Ghazala, 2008)

(1)

"ربما تُظن أن الجامعة معقل الفضيلة الراسخة؟ هراء! قد نكون أكثر تحضراً بقليل من رجل الشارع. إلا أننا كالتجمعات الأخرى لدينا أو غادنا. ماذا تقول عن لصوص مكتبة الجامعة؟ أقصد الأشخاص الذين يسرقون أكياس النقود، ومحفظات الجيب، وساعات اليد، وأقلام الحبر. عندنا هؤلاء."

(From Ghazala, ibid.)

Obviously, the tone is entirely and strongly active. It is used as a straightforward, sharp, provocative, candid, non-diplomatic and aggressive style. It implies an invitation to some kind of action to be taken. It is an outspoken opinion which expresses the speaker's ideology and attitude bluntly and daringly. Whatever our own position might be, the speaker's tone is expressive of his/her mentality and ideology of aggressiveness and provocation of hearers to revolt against wrongdoing and the status quo of social and political powers. Active style here is a reflection of all these stylistic functions and implications, which is why it is preserved in the Arabic translation.

By contrast, a version of the same text in passive style will demonstrate a different attitude, point of view, people and concepts:

(2)

"It might be thought, perhaps, that the university must be a bastion of unshakable virtue. The supposition would be misguided. Academics may be considered a little more civilized than the population at large. But wrongdoers are nonetheless to be found in the university as elsewhere. Though theft from a university library might be judged quite inconceivable, valuables in the form of purses, watches, wallets or fountain pens are stolen."

(2)

"ربما يُظن أن الجامعة معقل الفضيلة الراسخة. لعل هذا الافتراض مضلل. قد يُعتبر الأكاديميون أكثر تحضراً بقليل من عامة الناس. لكن المخطنين مع ذلك موجودون في الجامعة وفي غيرها. فبرغم أن السرقة من مكتبة جامعية قد لا تُتصور، فإن الأشياء الثمينة تُسرق وتتمثل في أكياس نقود، أو ساعات يد، أو محفظات جيب أو أقلام حبر...."

(In Ghazala, ibid.)

The passive is dominant in the target text as well, and the stylistic effects are certainly not the same as those of active. This time the text is charged with a kind of neutrality of attitude on the part of the speaker. It helps him/her be diplomatic, distancing himself/herself from being sharp and critical, which is typical of academic dialogue. In other words, it is an indirect, polite attitude that reflects the speaker's lack of willingness to act or react. He/she is not provoked and, naturally, unable to provoke others to take any kind of action. This is an attitude of diplomacy, the policy of those who refuse change by force or protesting, and claim to believe in dialogue as a more civilised way of settling differences. These are good reasons for the translator to retain passive as completely distinctive from active.

(3)

"It seems that as long as you're in print or on a film or a name on a buff envelope in an archive somewhere, you're never truly dead now. You can be electronically coloured, emulsified, embellished, enhanced, coaxed towards some state of virtual reality.

(Gordon Burn, *Alma Cogan*, p. 165. In Wright et al., 2000)

(1)

"يبدو أنه ما دمتَ تقوم بالطباعة والنشر أو تمثل في فيلم أو يكون اسمك على ظرف أصفر مختوم في المحفوظات في مكان ما، فإنك لن تموت أبداً بالفعل. فقد تلَوَّن إلكترونياً وتُسْتَحْلَب، وتزخرف، وتُرَيَّن، وتزرَّكش، وتُحوَّل إلى حالة من الحقيقة الواقعة."

This text is a literary passage whose style of passive is ostensibly functional, conceptualised with particular implications which are different from active style. It is connotative here of inactivity and lack of will or ability to react. The speaker is acted on her and on her voice more intentionally than unintentionally. But she finds herself crippled in the face of the hegemony of the overwhelming power of modern technology, a power that acts upon the humans as though they were deaf machines (for further argument see Chapter Three above).

To show the significant differences between passive and active styles, and to take the above argument a step further, an active version of style of the same passage is suggested below:

(2)

"يبدو أنه ما دمتَ تقوم بالطباعة والنشر أو تمثل في فيلم أو يكون اسمك على ظرف أصفر مختوم في المحفوظات في مكان ما، فإنك لن تموت أبداً بالفعل. فقد يلونوك إلكترونياً ويستحلبونك، ويزخرفونك، ويزينونك، ويحولونك إلى حالة من الحقيقة الواقعة."

(Back Translation)

"It seems that as long as you're in print or on a film or a name on a buff envelope in an archive somewhere, you're never truly dead now. They can electronically colourise you, emulsify you, embellish you, enhance you, coax you towards some state of virtual reality."

Obviously, the speaker's tone of voice and attitude are completely different. She appears here to be more positive and audacious. She refuses to be acted upon; instead, she names those people who treat her and her voice as a commodity for sale. Her manner of speaking

about them, using the third person plural pronoun, is that of blame. Furthermore, it implies an attack on them, threatening them and, at the same time, stirring readers against them as being insensitive daylight robbers. This can be made obvious by the negative reaction that readers might instantly have against them. The politics of the whole text is now changed to the speaker's as much as the readers' advantage.

However, the original source text is in a passive style, which suggests a different cognitive world and interpretation of passivity, inactivity and perhaps surrender to the dominant power of the modern technology of today.

5.6 Translating the Style of Transitivity

Transitivity is "the set of options relating to cognitive content, the linguistic representation of extralinguistic experience, whether of phenomena of the external world or of feelings, thoughts and perceptions" (Halliday, 1967). As argued in Chapter Three earlier, transitivity is used in contemporary stylistics in an expanded semantic sense, referring to "the way meanings are encoded in the clause and to the way different types of process are represented in language" (Simpson: 2004: 22). He argues that transitivity refers broadly to the way meaning is represented in the clause structure. The major types of transitivity processes suggested by Halliday's Model are three: (i) Material Process; (ii) Mental Process; and (iii) Relational Process (see Chapter Three above for further discussion).

When translating some texts, there are processes and relations among people, or characters, that have to be taken seriously and practically into account. Here is the Burton's example, quoted in part from Chapter Three earlier (see 3.3.3) (sentences are numbered for convenience of reference):

(1)

"(1) The wall-eyed nurse came back. (2) She unclasped my watch and dropped it in her pocket. (3) Then she started tweaking the hairpins from my hair.

(4) Doctor Gordon was unlocking the closet. (5) He dragged out a table on wheels with a machine on it and rolled it behind the head of the bed. (6) The nurse started swabbing my temples with a smelly grease."

(Sylvia Plath, *The Bell Jar*. In Carter (ed.), 1982: 202; and Simpson, 2004)

(1)

(1) رجعت الممرضة التي في عيناها بياض. (2) نزعْتُ ساعتِي وأسقطْتُها في جيبها. (3) ثم بدأت تنزع دبابيس اللف من شعري. (4) كان الدكتور جوردون يفتح قفل الخزانة. (5) جر طاولة على عجلات وعليها آلة، ثم دسها خلف رأس السرير. (6) بدأت الممرضة تمسح صدغيّ بدهن كريبه الرائحة.

Burton applies her model of transitivity to this passage from Sylvia Plath's novel, *The Bell Jar*. Her reading is a feminist-stylistic application of the transitivity model, with the aim of exploring relationships of power in Plath's text. Burton asserts that textual interpretation has a political dimension. In her analysis of Plath's excerpt, she identifies three types of participant: a helpless nurse; a victim persona; and medical staff more interested in getting a job done than caring. Here are some interesting stylistic features of the text.

The nurse's actions are of material-action-intention sequence, but when the nurse's body is the Actor, the actions change into material-action-supervention sequence, or event processes. All the doctor's actions, on the other hand, have the dominant material-action-intention sequence, with his equipment, like the nurse's body parts, being of supervention processes. The electricity is also represented only in terms of material-action-intention processes. These three principal Actor-participants seem to be in control of all events that take place. However, the patient fails in her attempt at the material-action-intention process. Her body-part actions are 'accidental' events only, and beyond her control (i.e. she closes her eyes). This new dimension of analysis, then, informs us more of accounting for our understanding of the persona's conception of her world.

The central issue of Burton's model is: "*Who does what to whom?*". The fact explored by her analysis is the overwhelming choice of the material-action-intention process option at clause structure level (20 clauses out of 30 opt for this selection). (See Chapter Three of this work above for full details of Burdon's transitivity model, further discussion and argument.)

The first part of the analysis abstracts out the Actors in each process, and the lexical realisation of each of the processes associated with them (see Simpson, 2004 for the whole text and full analysis).

A simple analysis of processes gives a clear picture of *who does what to whom and when*. On paper, as Actor, the nurse: 8 times; the doctor and his equipment: 7; electricity: 4; and persona (i.e. the patient) and her body parts: 7. However, in reality *the persona does not do anything*, and everybody and everything else have done everything to her. She is quite helpless and does not act on anybody or anything; only acted on by a succession of Actors.

The analysis is taken a step further by charting the types of processes involved in this passage in Simpson (see *ibid.* for full details). The process sequencing, material-action-intention is found to be domineering (20 out of 30 clauses). All the nurse's actions are material-action-intention processes; even her body is an Actor and has the effect of deliberate determinate actions on the persona/patient, producing contingent, accidental, yet influential effects on her world of thought. The same applies to the doctor's actions, which are material-action-intention processes, and to his equipment - by analogy to the nurse's body - which also produces tangent effects on the persona's world. Even electricity has the same sequence of material-action-intention process effects. These are the three major Actor-participants that are to the poor persona in control of all events that occur in her world. They are to her the constructors of the reality that she perceives, feels and expresses. All these are cogent reasons for any translator to attend to these stylistic implications of passivity here.

More good reasons are provided by a third analysis, which isolates who or what is affected by each process (see *ibid.*). This analysis provides more solid grounds for the abstract reality of the patient's world. The nurse has the greater share of exercising effect on the patient's possessions and body parts, feelings and the whole of her. Then, in the second

place, comes the doctor and his equipment. As to electricity, it continually affects the whole patient. The patient, on the other hand, affects nothing at all even though she has the intentions and behaves as an Actor.

The three stages of analysis confirm that our understanding of stylistic choices in terms of power relations and processes of a text, like this one here, plays a crucial part in our interpretation and, hence, translation of it. Therefore, the target translation has constructed these relations and processes to the best of my knowledge. This has been done through preserving the transitivity roles and relations displayed by the source text's style.

Obviously, the patient is a remarkably poor, defenceless scapegoat who came to be in this unfortunate aggressive environment. Her thought world is invaded brutally by three undesirably urgent powers, namely the nurse, the doctor and the electricity. She has no alternative but to succumb by force to these merciless powers. These crucial transitivity meanings of style have to be observed closely by the translator. Therefore, the choice of verbs in particular, and words and expressions in general, have been elaborately made to construct the mental attitudes and ideologies of the characters and objects involved. These choices have been sharper, harsher, more expressive, emphatic, direct, prejudiced, exaggerative, provocative and of more pejorative connotations when necessary. The following two lists show that, while the first on the left is the actual choices made in the translation, the second is the probable normal unmarked choices that can otherwise, in different circumstances and context, be used:

- came back (رجعت) (more depressive to patient) → (cf. عادت)
- unclapsed (نزعت) (more violent) → (cf. فكت)
- dropped (أسقطت) (suspicious and violent) → (cf. وضعت/ألقت)
- started tweaking (بدأت تنزع) (more violent) → (cf. بدأت تفك/تزيل)
- was unlocking (كان يفتح قفل (الخرانة)) (insinuating patient's chains → (cf. كان يفتح (الخرانة))
- dragged out (جرّ) (more violent) → (cf. سحب)
- rolled (دسّ) (more violent, secretive and reminiscent of دس السم (foist poison) → (cf. لفّ)
- started swabbing (بدأت تمسح) (not necessarily very clean) → (cf. بدأت تنظف)
- muffled (كَمّ) (more expressive and pejorative) → (cf. غطى)
- emanated (انبعثت) (negative, connoting bad smell) (cf. فاحت) (connoting nice smell)
- grinned (ابتسمت في وجهي مبتسمة) (pejorative and passive) → (cf. ابتسمت في وجهي)
- tried to smile (حاولت جاهدة أن أبتسم) (more emphatic) → (cf. حاولت أن أبتسم)
- had gone stiff (تبيّس) (stiffer) → (cf. قسا)
- was fitting (كان يُركّب) (as if working on a machine, not on a human) → (cf. كان يضع)
- buckled (شدّ (برباط)) (harder and harsher) → (cf. ثبت/شبك)
- dented (بعج (رأسي)) (more exaggerative and serious) → (cf. جرح/خدش)
- gave...to bite (أعطاني... لأعض عليه) (less polite for human) → (cf. أعطاني... لأشد عليه بأسناني)

- shut (أَطْبَقْتُ عَيْنِي) (more emphatic and artificial)→ (cf. أَغْمَضْتُ عَيْنِي)
- bent down and took hold (انحنى وقبضني قبضاً) (hasher and more emphatic)→(cf. انحنى وأمسك بي)
- shook (هز هزة) (more emphatic)→ (cf. هز/اهتز)
- shrilled (أصدر صوتاً مدوياً) (more exaggerative and emphatic) → (أعطى صوتاً قوياً (cf.
- drubbed (صفعتني صفعه قوية) (more exaggerative and pejorative)→ (ضربتني ضربة قوية (cf.
- thought (خلتُ) (more formal and emphatic) → (cf. ظننت)
- would break (تتكسر) (more expressive)→ (cf. تتكسر)
- fly out (يتطاير) (more serious and sarcastically rhythmical with يتكسر)→ (يدفق/يتدفق (cf.
- wondered (سألت نفسي) (more formal and collocational) → (cf. تساءلت)
- had done (اقترفته) (more emphatic, formal and sarcastic)→ (cf. عملته)

A common denominator among these choices is their provocative implications and connotations. Readers are provoked against the oppressive powers, the nurse, the doctor and the electricity. They are indirectly moved to take an aggressive attitude against those powers. At the same time, they feel so sympathetic with the victim, the poor patient. This provocative attitude is underpinned by other choices of some words and expressions, including:

(1) 'white-eyed' is translated into *في عيناها بياض*, instead of *في عيناها حور*, for it is pejorative, whereas the latter is quite positive in Arabic.

(7) 'fat breast' is translated into the pejorative *ثديها السمينتان* rather than into the non-pejorative *صدرها البدين*.

(8)'vague stench' is translated into the strong and sarcastic phrase *رائحة كريهة لا يُعرَف كُنْهُهَا*, not into less pejorative, non-sarcastic *رائحة غير زكية غريبة*

(8) 'her flesh' is translated into the insulting *لحمها* instead of the non-insulting *جسدها/جسمها*.

(10) 'scared to death', a serious psychological blunder to suggest the nurse's ruthless carelessness, is translated into the equally strong expression *ترتعد فرائصه* rather than into a normal expression like *يشعر بالخوف / يخاف*.

(18) 'what a terrible thing it was' is translated into the simultaneously effective, exaggerative, religious and sarcastic phrase *ما هذا الذنب العظيم*, instead of the rather normal, less effective *ما هذا الأمر الخطير/الجلل*.

(18) *لِيُفْعَلَ بِي مَا يُفْعَل* (literally: to be done with me what is being done) is added by way of illustrating and reinforcing the hugely emotional, impressive, literary, effective and persuasive concluding statement by the wretched patient.

Clearly, the style of transitivity is so crucial to the interpretation of some texts, especially those which exhibit relational powers and political attitudes and ideologies. And since these issues are the gist of style as mind, transitivity has been occupying a leading position in contemporary cognitive stylistic studies and, naturally, in cognitive stylistic translation. The task of attending to the style of transitivity in translation is daunting, yet quite

rewarding and worthwhile, for it endeavours to reach the untrodden depths of style, meaning and mind.

5.7 Translating the Style of Lexical Repetition vs. Variation

It has been argued in Chapter Three earlier that lexical repetition is one of the major styles of language of all types of texts, not the least literary texts. It has been employed and elaborated by writers of different texts for constructing different effects, functions, aims and purposes. Lexical repetition can be a repetition of the same word, phrase, clause or sentence a number of times in one text. Variation, on the other hand, refers here to the synonymous words which are similar or close to the key word used deliberately in order to avoid the repetition of the same word. In this sense, it is a relationship of general synonymy aimed at preserving the meaning of the key word and, at the same time, allegedly making it less boring. In translation, lexical repetition as yet has been misunderstood and misjudged by the majority of Arab translators as bad style, dismissed as boring, monotonous and unnecessary. This is clear evidence that the importance of style to meaning has been either ignored, marginalised or misunderstood by those translators who may have a little knowledge of contemporary stylistic studies of style.

In principle, I would argue that repetition is one of the significant styles of speech and writing that all speakers, listeners, readers and writers use at will for diverse reasons to produce various effects. This is not to say that repetition is of equal significance in all types of text and discourse. So, generally, describing repetition as boring, tedious and unnecessary should be dismissed as the exception, not the rule. This could be true of casual conversation, and when a summary of the contents of a text is aimed at. But a summary is a summary and cannot be a translation. However, in texts where a high degree of accuracy is demanded (e.g. religious texts), or a close cognitive reading and conceptualisation is expected (e.g. literary texts), attendance to the style of repetition is a must. Even variation on repetition is dismissed as disruptive in effect in these texts, let alone eliminating it.

Indeed, it is a common misconception among many translators, writers on translation and readers that repetition is a bad style of writing. This is simply a fallacy for, like emphasis, repetition is one of the major functional styles of rhetoric and eloquence of language. The Prophet Mohammad (peace be to him) used to repeat what he said three times to make people understand (كان رسول الله يكرر ثلاثاً للإفهام). Al-Zarkashi defines the style of repetition as follows: "وقد غلط من أنكر كونه من أساليب الفصاحة طناً أنه لا فائدة فيه، وليس كذلك بل هو من محاسنها..." (he is mistaken who denies it (i.e. repetition) to be one of the styles of eloquence misconceiving it as useless, which is not the case. Rather, it is one of its (i.e. eloquence) meritorious styles) (in As-Samurraei *et al.*, 2006: 229). Al-Zamakhshari (1990: 137) equates emphasis with repetition, whose function is to stress something beyond doubt. For Al-Khattabi (in Matloob, 1996: 140), and Al-Ghalayeeni (1999: 231-232), repetition is two types: useful (or functional) and useless (non-functional). Only the first type is what we have in the Holy Koran. As-Samurraei *et al.* make it clear that the style of repetition is one of the sophisticated rhetorical styles in the Holy Koran. The repeated verses are reiterated to achieve a contextual function of some kind (2006).

Thus, in principle, repetition is more useful and functional than anything monotonous or unnecessary. At its best, it can be understood as being two types: useful and useless. As Nash also rightly argues, “We should distinguish, perhaps, between planned reiteration and the lexical stammer of ungainly repetition” (1980: 48). In the Holy Koran, however, we have the first type only, for no single word in it is unnecessary or redundant. On my part, I do not believe that repetition of any kind can be non-functional or unnecessary because, for the speaker/writer, it has a function of some kind. Perhaps we describe the different types of repetition in terms of more/less functional and important types, for what is unimportant to readers can be important to speakers/writers or other readers. In other words, it is stylistically preferable to leave the door open for a difference of opinions in the way repetition is understood in language in general.

As to repetition in English, it can be as effective and functional as intended, and as ineffective and non-functional as imagined. In English language and rhetoric there are over thirty types of repetition (see Leech, 1969; Nash, 1980; Ghazala, 2000; and others). It is not the point of focus of this section to number these types. Suffice it to emphasise that repetition in both languages, English and Arabic, is generally not a waste of time – as, unfortunately, many would mistakenly think - let alone its highly functional and accurate use in the language of the Holy Koran, than in literary texts in particular.

To confirm the significance of the style of repetition, two major types of text are exemplified here: the Holy Koran and Literature. First, here are miscellaneous examples from the Holy Koran:

(1) (Examples from the Holy Koran)

Once repetition occurs in the Holy Koran, it adds to meaning variably. To illustrate the point, and to organise argument, repetition is discussed through the following points, followed by a critical review of translating it into English:

1. *Repetition of warning and threatening:* (e.g. كلا سوف تعلمون. ثم كلا سوف تعلمون (1) كلا سوف تعلمون (2) الحاقّة ما الحاقّة. وما أدراك ما الحاقّة (3) القارعة ما القارعة وما أدراك ما القارعة (4) أولى لك فأولى. ثم أولى لك فأولى (5) لنسفن بالناصية. ناصية كاذبة خاطئة).

((1) Nay, you shall certainly know. One more time, nay, you shall certainly know; (2) It is the Inevitable. What is the Inevitable? What do you know of the Inevitable? (3) It is the Striker. What is the Striker? What do you know of the Striker? (4) Woe to you and verily woe to you. Once more Woe to you and verily woe to you. (5) We shall verily drag him by the forelock, a lying, sinful forelock).

2. *Repetitive predicate as an emphatic refrain* (e.g. فبأي آلاء ربكما تكذبان (33 مرة) (الرحمن) / ويل يومئذ للمكذبين (10مرات) (المرسلات) (Then which of the bounties of your Lord do you both (jinn and mankind) deny?/Woe that Day of Judgment to the disbelievers).

3. *Lexical repetition of different referential meanings:* (e.g. فإن مع العسر يسراً إن مع العسر يسراً) (الشرح: 5-6)
(So truly with the hardship comes ease. Truly with the hardship comes ease). The hardship is the same in both, whereas ease is different. In other words, there is one and the same hardship, but there are two 'eases'. That is why it is said functionally that one hardship cannot beat two eases).
4. *Defining repetition:* (e.g. إذ جعل الذين كفروا في قلوبهم الحمية حمية الجاهلية) (الشرح: 5-6)
(That those who disbelieve put in their hearts haughtiness and arrogance, the haughtiness and arrogance of the pre-Islamic era of ignorance).
5. *Hyperbolic emphatic repetition:* (e.g. نور على نور/موج من فوقه موج) (الشرح: 5-6)
(Light added unto light/waves riding on waves).

It is notable that translators (both Muslim and non-Muslim. See Ghazala, 2008) usually preserve all types of repetition almost accurately in English, having realised its importance in the style of the Holy Koran. Thus, repetition is functional, relevant and in the heart of meaning, which has changed by repetition significantly. Thus, the Holy Koran's style of repetition is understandably justified, and the English readership is expected to appreciate it. Readability and naturalness of translation is preconditioned by several factors, among which are the type of text, the type of language, the degree of accuracy required and context. The Holy Koran, the Bible and literature in particular are among those texts whose language exhibits examples of understandable and conceivable un-naturalness and fluency of reading.

(2)

"Rain, rain all day, all evening, all night, pouring rain. Out in the country, over field and fen and moorland, sweet-smelling rain, borne on the wind. Rain in London, rolling along gutters, gurgling down drains. ... Rain bouncing on roofs and pavements, soft rain falling secretly in woodland and on dark heath. Rain on London's river. Rain from north to south and from east to west, as though it had never rained until now, and now might never stop.

Rain on all the silent streets and squares, alleys and courts, gardens and churchyards ... and nooks and crannies of the city."

(Hill, *The Mist in the Mirror*, 1993: 9)

It has been argued in Chapter Three earlier that the referential context of this text informs us that its message is: 'Rain is falling heavily in an unprecedented way in London'. However, the reader and the translator would ask, 'Is that all the text would like to say?' It is naïve to read such a literary text as if it were a weather-forecast image, or accurate account of the City of London's scene when heavy rain is pouring. The surface meaning of words in context is, therefore, not aimed at by the writer. We go beyond it stylistically as well as translationally to a cognitive and pragmatic context which discloses the reality behind the text. We consider carefully the functions and effects of this painting of heavy, incessant rain fall which is given in delicate details. The word 'rain' is repeated fifteen times, probably to shower down on our ears unremittingly by way of resembling those

constant showers of rain. More importantly, the writer would convey a message about the miseries, mysteries, darkness, harshness and relentlessness of not only London, but the whole society of the corrupt Victorian age, being the time of writing the novel and its content.

Furthermore, this downpour of the word 'rain' in such a short extract, fifteen times relentlessly, conceptualises it as a kind of refrain, or a scheme out of it. It turns it into a menacing power of paralysis of life, people, plants, in fact everything. Constructed differently, it may present an attitude of hope that marks the end of a time of hopelessness and gloominess.

After all, such emphatic repetition of 'rain' and lexical and syntactic symmetries of weather conditions everywhere, in all nooks and crannies of the Victorian Metropolis, ideologises the miseries of Victorian society and values. Underpinning this repetition is the grammatical structuring of verb phrase, which is marked by the absence of finite main verbs completely and the abundant use of the progressive non-finite '-ing' form of verbs. This suggests a marginalisation of any action other than rain fall, on the one hand, and the continual relentless state of heavy rain and, in effect, the world of misery that cannot be brought to end, on the other. The main conclusions that have been constructed by this repetition of 'rain' can be summed up as follows:

- (a) the construction of the concept of incessant, relentless rain fall on London;
- (b) the construction of the concept of the miserable conditions of weather conditions everywhere in England;
- (c) the ideological construction of the historical and social picture of the Victorian Age as an age of despair and gloominess;
- (d) the construction of an implied call for a change of Victorian society's terrible conditions;
- (e) the construction of marginalising any event or action but the downpour of rain and its effects;
- (f) the construction of the values and conventions of historical context of the text to draw a comparison between it and those of the reader's present history;
- (g) the construction of the concept of fitting oneself into the society of the Victorian Age as one of its members and see how convenient/inconvenient one might be;
- (h) (or) the construction of an assumed unbiased stance to conceive the present as present and the past as past, their relevance/irrelevance being a matter of opinion in terms of the surrounding cultural, social, political, religious and mental environment.

It is needless to stress at this stage of the argument the crucial significance of the lexical repetition of 'rain' to the text's understanding and interpretation. So, a translation into Arabic is assumed to take all these implications into account in the process of constructing the text's meaning in the target text. The following version of translation might come close to such construction:

"مطر...مطر طوال اليوم، طوال الليل، مطر منهمر. بعيداً في الريف، فوق الحقول، على المستنقعات' على أرض الله الواسعة، مطر ذكي الرائحة، محمول مع الريح. مطر في لندن، يتدحرج في الميازيب، يخرخر في المصاريف... مطر يصب على السقوف والأرصفة صباحاً، مطر خفيف يهطل على استحياء في الغابات وعلى الأرض البراح الظلماء. مطر منهمر على نهر لندن... مطر من الشمال إلى الجنوب ومن الشرق إلى الغرب، وكان السماء لم تمطر من قبل أبداً حتى الآن، والآن ربما لن تتوقف أبداً.
مطر على البقاع الصامتة، الشوارع والساحات، الأزقة والملاعب، والحدائق والمقابر... والزوايا والخبايا في مدينة لندن."

The key word 'rain' is preserved with its downpour fifteen times in the target text. The first interesting point is the translation of 'rain' into مطر, not into غيث for, unlike the latter which connotes 'good' (الخير), it is rather connotative of 'punishment', or 'bad omen', exactly as that of the source text. This use is confirmed in the Holy Koran, where مطر is used in these two negative senses only, especially as a severe punishment befalling the infidels (e.g. (الشعراء: 173). (And we rained down upon them a rain, an evil rain was of those who were warned)); فلما رآوه عارضاً مستقيلاً أوديتهم قالوا هذا عارض (Then when they saw it as a dense cloud coming towards their valleys, they said: 'This is a cloud that will give us rain'. But it is that which you did seek to hasten, a wind wherein is a painful torment...)).

إن الله عنده علم الساعة، on the other hand, is used as a good omen and good tidings (e.g. (Verily God only has the knowledge of the Doomsday, and He sends down rain, and He knows what is in the wombs...)); وهو الذي ينزل الغيث من بعد ما قنطوا وينشر رحمته (الشورى: 28) (And God only is Who sends down rain after they have despaired, And He outspreads His Mercy...)).

This good sense is echoed in the Prophet's traditions of supplication (e.g. اللهم أنزل علينا الغيث (Our God, we ask You to send down rain upon us, and do not count us among the despaired people)). ماء (water) is a third option, but it has been excluded for it is now restricted to the Holy Koran, and, like غيث, it connotes good.

Another good reason for preferring مطر is its onomatopoeic effect which partly resembles the sound of heavy rain. Similarly, the choice of the words ينهمر؛ ينهمر؛ يهطل is deliberately chosen for onomatopoeic as well as emphatic reasons (related to this onomatopoeic effect is the translation of 'gurgle' into يخرخر, which is reflexive of the sound of running water). As to يصب صباحاً an equally recommended phrase is يسيل أودية (borrowed from the Holy Koran's part of verse (المرعد: 17) (the valleys flow according to measure)) is preferred over يهطل بغزارة / يتساقط / ينزل for it is more emphatic.

The word مطر is also left indefinite in Arabic in most occurrences for it is the centre around which everything else in the text rotates and, therefore, requires no definition. Besides, used indefinitely, it suggests that it is everywhere, realised and experienced by everybody and everything. Its realisation and experiencing can be taken cognitively and connotatively as a form of miserable life and paralysed world. Being indefinite, it leaves the way open for the target reader to construct it as a topic, with a deleted comment, a comment with a deleted topic, or a subject with a deleted verb. This implies that it fits almost everywhere, even grammatically, and wherever it occurs it receives prime attention. A final function for

the indefinite مطر is to aid reading fluently, emotively and at ease, which charges the word with greater effect that grows gradually with every new repetition of it.

An alternative translation which aims at avoiding repetition may take up variation as a better, less boring style. Here is a suggestion (variations on مطر are underlined):

"مطر... غيث طوال اليوم، طوال الليل، ماء منهمر. بعيداً في الريف، فوق الحقول، على المستنقعات' على أرض الله الواسعة، حياً ذكي الرائحة، محمول مع الريح. ماء السماء في لندن، يتدحرج في الميازيب، يخرخر في المصاريف... . وابل يصب على السقوف والأرصفة صباحاً، رذاذ خفيف يهطل على استحياء في الغابات وعلى الأرض البراح الظلماء. نوء متساقط على نهر لندن.... طُفْل من الشمال إلى الجنوب، ورزق من الشرق إلى الغرب، وكأن السماء لم تمطر من قبل أبداً حتى الآن، والآن ربما لن تتوقف أبداً. وُدق على البقاع الصامته، الشوارع والساحات، الأزقة والملاعب، والحدائق والمقابر... والزوايا والخابايا في مدينة لندن."

The replacement of the repetitions of مطر with its variations has caused serious damages to the target text. It has disrupted the source text's meanings and has affected it drastically. The reader's focus has completely shifted onto these variations' referential meanings and connotations in comparison to rain. The whole text is minimised to a mere search for the differences among these synonyms, turning translation and interpretation into a dictionary-activity of looking words up in dictionaries and references. In effect, the pivotal implications and connotations of the repetitions of مطر pointed out above have subsided. This has serious effects and aftereffects on such a literary text and its translation into Arabic. Further, variation is an artificial technique that, although less boring, it is destructive and has serious consequences on the original, which looks like a completely different text. Artificiality is reflected by the chaotic choice of the words used as variations on مطر. Some of them have sharp differences and are problematic in more than one respect, as the following list demonstrates:

- غيث (of good connotation and referentially is 'rain 12 miles wide').
- (منهمر) ماء (general and Koranic, especially when collocating with منهمر).
- حيا (positive and formal, but obsolete and unknown in this sense).
- ماء السماء (Koranic and favourable).
- قَطْر (formal and obsolete).
- طَلّ (gentle rain).
- وابل (heavy rain).
- رذاذ (drizzle).
- نوء (formal and known to readers in a different sense of 'climate').
- طُفْل (obsolete and completely strange to target readers).
- رزق ((subsistence) positive, optimistic but so general and cannot be confined to 'rain').
- وُدق (formal and Koranic).

Obviously, these synonyms are incongruent, misused or disused in this artificial translation. Certainly, the stylistic effects and implications are conceptualised quite differently that the whole translation has dismally corrupted the meaning of the original. Thus, a translation like the first one, which preserves and constructs the stylistic/lexical and stylistic/structural repetitions of the key word 'rain' (مطر) is highly recommended, if the translation is

intended to be a genuine translation of the source text. (See Chapter Two for more argument and examples for the Lexical Repetition.)

5.8 Translating the Style of Periphrasis and Redundancy: Elaborate Variation

Periphrasis is a statement or a phrase which uses more words than are necessary. It is equivalent to circumlocution and redundancy. However, periphrasis is usually associated with politeness, formal or elevated styles of speech and writing. It is often characteristic of euphemism and jargon, used to avoid unpleasant associations (see Wales, 1989: 346). I take periphrasis here to refer to a style of planned, elaborate variation used to construct the same concept into different creative concepts, be they referential or metaphorical, to further our knowledge and comprehension of a certain term, attitude or ideology (see also Nash, 1980). Thus, periphrasis is a creative cognitive style which is more sophisticated and distinguished than the two less formal notorious terms, redundancy and circumlocution. Both of the latter terms imply a reference to superfluity and unnecessary elongations of lexical and grammatical structures for no good reasons. Three examples are cited to illustrate the cognitive significance of the style of periphrasis in translation:

(1)

“Policemen are sorely beset in their traditional battle with the common criminal; now they have another opponent and an increasingly dangerous one, the urban terrorist. The ordinary ratepayer, alas, expects far too much of the everyday guardian of the law, looking for security not only from practising hoodlum and housebreaker but also from the theorist of violence who lives by the outrageous code of the bomb.” (Nash, 1980: 53-4)

The major periphrastic phrases are:

- (i) policeman (the everyday guardian of the law);
- (ii) the common criminal (practicing hoodlum and housebreaker);
- (iii) the urban terrorist (the theorist of violence);
- (iv) terrorism (the outrageous code of the bomb)

These variations on the first words represent enlightening constructions of newly created concepts of them. The policeman, to start with, is reconstructed positively as the guardian of law, the protector of people’s security, the officer on the beat who never tires and the man in his smart, lovely blue uniform. All these cognitive representations of the policeman aim at adding to our information and knowledge of the world in variant ways. Such positive representation is an evaluative slant that readers are earnestly invited to assume a positive, sympathetic attitude toward policemen. By contrast, the common criminal and the urban terrorist are represented quite negatively, which might make the readers’ attitude more intense and aggressive against them. They start to feel even more alarmed regarding them. The last ideological and political representation of the urban terrorist as ‘the politicised enemy of society’ is ostensibly provocative, urging readers to take him as their enemy. Terrorism is also represented disparagingly in modern terminology as a bomb, the terrible explosive device of terrorists.

Readers are really enlightened by these periphrastic creative, cognitive, attitudinal and political conceptualisations of the key words of the text. They represent shrewd processes of persuasion by means of renaming or, cognitively speaking, reconstructing and reconceptualising, the central function of periphrasis. Hence, these periphrastic elaborative variations and their implications are cognitive constructions of the stylistic choices made in the source text. So they are advised to be constructed appropriately in the target text by the translator:

"ينتاب الشرطة القلق الشديد في معركتها التقليدية مع المجرمين المعروفين؛ وهي الآن أمام خصم آخر يتزايد خطره يوماً بعد يوم، ألا وهو الإرهابي المتحضر. إذ يتوقع دافع الضرائب العادي، للأسف الشديد، الكثير من حماة القانون، ويتطلع إلى الشعور بالأمن لا من السفاحين ولصوص المنازل الممتهين للإجرام فحسب، بل أيضاً من المُنظَر عن العنف الذي يعيش على أنقاض لغة القتال البغيضة."

The key periphrastic variations are constructed as follows (they are juxtaposed with the original expressions):

- (i) the policeman (the everyday guardian of the law); (الشرطة (خُماة القانون))
the common criminal (practicing hoodlum and housebreaker);
(المجرمون المعروفون (السفاحون ولصوص المنازل الممتهون للإجرام))
- (ii) the urban terrorist (the theorist of violence; the politicised enemy
of society); (الإرهابي المتحضر (الْمُنظَر عن العنف))
- (iii) terrorism (the outrageous code of the bomb); (الإرهاب(لغة القتال البغيضة))

The concepts created by these variations are constructed in Arabic in a similar way for their resemblance to them. In effect, new explorations of ideas are created in Arabic by these periphrastic variations. Therefore, we have here additions, modifications and contributions to our cognitive experience and knowledge of truth and the world. It is not recommended, then, to reduce them.

(2)

"Mrs Grey sat on a hard chair in the corner looking – but at what? Apparently nothing. She did not change the focus of her eyes when visitors came in. Her eyes had ceased to focus themselves; it may be that they had lost the power."

(Virginia Woolf, *Old Mrs Grey*. In Verdonk and Weber, 1995)

This text is charged with many significant implications, insinuations, effects, meanings, images, feelings and emotions. Its style is uniquely patterned that every word, conjunction and punctuation mark is hypersensitively functional, whether directly or indirectly, more sadly than happily. This prolific wealth of meanings and effects of the novel's narrative feel and intense emotion of the writer might be justified yet more sharply by realising the fact that this incident is of an autobiographical nature. Both Woolf and her husband had actually paid a visit to Mrs Grey. So, the incident sketches Woolf's own emotions, actions, mentality and reactions in reality by committing suicide, drowning herself in a river at the age of 59. By so doing, she seemed to have decided to choose for herself the moment of her death (see also Fairely, 1995. In Verdonk and Weber, 1995: Chapter 10). All these are

good reasons to translate this passage into Arabic in this cognitive stylistic background of the events, incidents, feelings, emotions and mentality, as suggested below:

"جلست السيدة جُراي على كرسي قاس تنظر –لكن إلى ماذا؟ الظاهر إلى لا شيء. لم تغير نقطة تركيز عينيها حينما كان يأتي الزوار. توقفت عيناها عن التركيز، ربما لأنهما فقدتا القدرة على ذلك."

Seemingly, this text has a number of redundancies that might suggest a boring style of writing and content. A version of translation that eliminates these redundancies might be proposed:

"جلست السيدة جُراي على كرسي قاس تنظر إلى لا شيء. لم تحول عينيها حينما كان يأتي الزوار. ربما فقدتا القدرة على التركيز لأنهما هرمتان."

(Back Translation)

"Mrs Grey sat on a hard chair in the corner looking to nothing. She did not turn away her eyes when visitors came in. Her eyes had ceased to focus maybe they had lost the power for they were aged."

This is a truncated version of the source text. Several words and expressions have been left out (e.g. 'but to what? Apparently' (لكن إلى ماذا؟ الظاهر); 'the focus of her eyes' (نقطة تركيز عينيها); and 'her eyes ceased to focus themselves' (توقفت عيناها عن التركيز)). All minute details about the lady's eyes, and body's movements are marginalised. This translation has reduced the original to a kind of summary, having dropped out all repetitions and redundancies. And a summary is not a translation, especially when literary texts are involved. For those readers who are concerned with superficial narrative material events and episodes, it might be a good version. However, for serious, real readers, who are the majority, this translation has destructive consequences on Woolf's text. It represents a complete misunderstanding of the original. It is an outcome of a superficial reading of a profoundly emotional and humane text where every single word counts in terms of effect. So the influential implicatures and effects of every single word and, hence, the style of repetition and redundancy of the source text, which create an impressive world of emotions and sympathy with the Old Lady, have sadly disappeared. This has disrupted the whole interpretive message of the original (see the whole text in Verdonk and Weber, 1995).

5.9 Translation of Word Combination: Collocations

As has been pointed out in Chapter Three above, a collocation describes a group of words that co-occur next to one another repeatedly. For example, in English we normally say 'strong wind' (ريح قوية/عاتية) but 'heavy rain' (أمطار غزيرة). However, it would not be normal to say 'heavy wind' (ريح غزيرة*) or 'strong rain' (أمطار عاتية*). The same argument applies to their equivalent Arabic collocations.

It is especially significant to stress at this stage that, like any other issue in this work, the translation of collocations is approached from a cognitive stylistic perspective. Every collocation is viewed as a concept of some kind, either linguistic, cultural, social, political,

ideological or universal. This means that words and structures of language are combinations of concepts that are cognitively conceptualised in certain ways which may suggest certain meanings and implications, however flexible.

Further, a collocation constitutes what can be called a ‘telling mini-context’ that may guide language users and readers to its meaning, conceptual/mental implication and/or connotation. In this respect, it is similar to taking metaphor as a cognitive or mental concept. The major difference between the two in cognitive translation is that non-metaphorical collocations – which are a majority - are not looked at in terms of domains, except for metaphorical ones. To illustrate the notion of collocation as concept, even in the case of synonymous collocations, here is an example from the Holy Koran:

(1)

1. إذا الشمس كُورت. وإذا النجوم انكدرت. وإذا الجبال سيرت. وإذا العشار عطلت. ... وإذا البحار سجرت. ...
وإذا السماء كَشِطت (التكوير: 11-1)

(When the sun shall be rolled up. And the stars fall and lose their light. And the mountains shall be in motion and set asunder. And the she-camels shall be left unattended. ... And the seas shall be set ablaze. ... And the sky shall be removed.)

2. إذا السماء انفطرت. وإذا الكواكب انتثرت. وإذا البحار فجرت. وإذا القبور بعثرت (الانفطار: 4-1)

(When the sky is cleft asunder. And when the stars are scattered. And when the seas burst forth. And when the graves are hurled about.)

3. إذا السماء انشقت (الانشقاق: 1)

(When the sky is rent asunder.)

4. إذا رُجت الأرض رجاً. وبُست الجبال بساً. فكانت هباء منبثاً (5-3)

(When the earth shall be shaken with a severe shaking. And the mountains shall be crumbled to powder. And become as scattered dust.)

5. ويسألونك عن الجبال فقل ينسفها ربي نسفاً. فيذرها قاعاً صفصفاً. لا ترى فيها عوجاً ولا أمتاً (طه: 105-107)

(And they ask you about the mountains, say: “My Lord will blow them away.” Then He will smooth them to a level plain. And you will see no crookedness nor any curving therein.)

The following collocations can be singled out from these verses:

1. كورت الشمس the sun shall be rolled up
2. انكدرت النجوم the stars fall and lose their light
3. سيرت الجبال shall be in motion and set asunder the mountains
4. عطلت العشار the she-camels shall be left unattended
5. سجرت البحار the seas shall be set ablaze
6. كَشِطت السماء the sky shall be removed
7. انفطرت السماء the sky is cleft asunder
8. انتثرت الكواكب the stars are scattered
9. فجرت البحار the seas burst forth
10. بعثرت القبور the graves are hurled about

11. انشقت السماء the sky is rent asunder
 12. رجت الأرض the earth shall be shaken with a severe shaking
 13. بست الجبال the mountains shall be crumbled to powder
 14. كانت الجبال هباء منبثاً And become as scattered dust
 15. نسفت الجبال the mountains are blown away
 16. (جعل الجبال) قاعاً صافصفاً He will smooth them to a level plain
 17. (لا ترى في الجبال) عوجاً ولا أمثاً you will see no crookedness nor any curving therein

All these collocations centre around the major concept of 'ruining and devastation' (خراب) (دمار). They are sub-concepts of this major concept. However, each collocation represents the concept of devastation in different wording and image. With the sun, for example, we have the image of rolling up, which implies that its light is turned off. The stars' scattering and disappearance of their light is a completely different concept and image of devastation. Mountains, on the other hand, are neither rolled up, nor scattered, but are moved and set asunder. Seas are burst with over-flooding waters. However, the concept of destruction is represented differently with the sky, which cleft asunder. Yet, orbits, like stars, are devastated through the image of scattering. The graves are also ruined through hurling about. Finally, the earth's image of destruction is yet different from the rest by being shaken hard.

More so, sometimes the same sub-concept of a collocation is expressed in various sub-concepts, or synonyms. For example, the sub-concept of devastation of mountains is expressed in six different sub-concepts, or images, as follows:

- (2)
- | | |
|---|---------------------------------------|
| shall be in motion and set asunder the mountains | 1. سُيرت الجبال |
| the mountains shall be crumbled to powder | 2. بُست الجبال |
| (and) become as scattered dust | 3. كانت الجبال هباء منبثاً |
| the mountains are blown away | 4. نُسفت الجبال |
| He will smooth them to a level plain | 5. (جعل الجبال) قاعاً صافصفاً |
| you will see no crookedness nor any curving therein | 6. (لا ترى في الجبال) عوجاً ولا أمثاً |

These synonymous collocations represent diverse, yet complementary, sub-concepts and images of how mountains are to be on the Day of Judgement. These variations aim, among other things, at intensifying as much as perfecting the real concept and overall image of the devastation of mountains on that Day. The same applies to 'sky', which is both 'cleft' and more intensely 'rent asunder', two separate sub-concepts and images of the devastation of the sky on the Doomsday. Each image has its implications of tremendous destruction of the sky, yet both represent a totalistic, comprehensive image that we take altogether as one major concept with two images, or sub-concepts. 'Seas' are also devastated in two different images of over-flooding and bursting, that are combined in one, so that the full picture and meaning is quite clear to us.

On the other hand, it goes without saying that these collocations cannot exchange the positions of their combined words. Thus, for example, although we may use 'scatter' (بعثر) with stars/orbits (نجوم/كواكب), we cannot use it with 'sky' which may be cleft, or rent, and so on.

5.9.1 Creative Collocations

The second example is a literary text, a poem by the Welsh poet, Dylan Thomas. In literary texts, collocations are conceptualised more un-habitually than habitually, as the following account of the collocations of four stanzas of Thomas's poem, *Fern Hill*, may illustrate (see the full text in Chapter Three above). Our argument for a cognitive stylistic approach is developed with the discussion of the unusual, or foregrounded collocations, suggested by the poet. A number of collocations of different types, more unfamiliar than familiar, are used in the poem, as the following list shows separately in three stanzas of the poem:

(2)

(First stanza)

- to be young and easy (يافع ورشيق)
- apple boughs (أغصان التفاح)
- lilting house (بيت مرح)
- (as) happy as the grass was green (أسعد من العشب الأخضر)
- starry night (ليلة متلألئة بالنجوم)
- hail/climb golden (يهلل/يتسلق مزدهياً / نضراً)
- the heydays of his eyes ((في أوج عينيه (الزمن))
- hail/climb honoured (يهلل/يتسلق معززاً مكرماً)
- (I was) honoured among wagons
(كنت معززاً مكرماً بين عربات التفاح)
- prince of the apple towns (أمير مدائن التفاح)
- once below a time (كان يا ما كان / في زمان غير هذا الزمان)
- to lordly have the trees and leaves
(لأمتلك بوقار الأشجار والأوراق)
- to trail with daisies and barley
(ليجرجر على الأرض زهرات الربيع والشعير)
- down the rivers (صوب الأنهر)
- windfall light (نور ما تلقيه الريح)

(Third stanza)

- all the sun long (على مدى الشمس)
- the hay fields (as) high as the house (حقول القش أعلى من المنازل)
- the tunes from the chimneys (الألحان من المداخن)
- fire (as) green as grass (نار خضراء كالعشب)
- under the simple stars (تحت النجوم الساذجة)
- to ride to sleep (يركب موج النوم)
- the owls were bearing the farm away
(كانت الأبوام تحمل المزرعة إلى البعيد)
- all the moon long (على مدى القمر)
- blessed among the stables (ناعم بالسعادة بين الزرائب)
- to hear the nightjars (يسمع صقور الليل)
- the nightjars fly with the ricks (يطير صقر الليل مع أكوام القش)
- the horses flash in the dark

(تبرق الخيول في الظلام / تتطلق الخيول مبرقة في الظلام)

(Fifth stanza)

- (I was) honoured among foxes and pheasants
(كنت معززاً مكرماً بين الثعالب وطيور التُّدْرُج)
- gay house (منزل مرح)
- new made clouds (غيوم حديثة التشكل)
- (as) happy as the heart was long (أسعد من قلب نابض)
- born sun over and over (شمس وِلادة)
- heedless ways (طرق طائشة)
- wishes raced (تسابقت الأمانى)
- hay (as) high (as) the house (فحش أعلى من المنازل)
- to care about nothing (لا يكثر بشيء)
- sky (as) blue (as) trades (سماء أشد زرقة من الطرقات)
- time allows (يسمح/يأذن الوقت)
- his (time's) tuneful turning ((منعطف الزمن الرخيم)
- morning songs (أغنيات الصباح)
- green and golden children (أطفال خضر وذهبيون)
- to follow him (time) out of grace (يتبع الدهر طمعاً في الفضل)

(Sixth stanza)

- the lamb white days (أيام الوداعة البيضاء)
- time(would) take me (بأخذني الدهر)
- thronged swallow (حشد غفير من السنونو)
- the shadow of (my) hand (ظل يدي)
- (always) rising moon (قمر لا يغيب)
- fly with the high fields (يطير والحقول العالية)
- to wake to the farm (يستيقظ على وقع المزرعة)
- childless land (أرض عقيم)

These collocations can be reclassified into three major types in terms of expectedness and normality (see Chapter Three earlier): (i) *Normally expected*; (ii) *Normally unexpected but accepted*; and (iii) *Unexpected* (see Chapter Three for examples for the three types and further discussion). Obviously, normal collocations are the smallest in number, whereas completely unexpected collocations are the largest. Examining the normal expectations of the third group of the unexpected collocations of the poem would explicate the point about them:

- *once below a time* → once upon a time

(كان ياما ما كان/في زمان غير هذا الزمان ← كان ياما كان / في يوم من الأيام)

- *as happy as the grass was green* → as happy as the day is long/as happy as a lark/as a child/as a king/as a clam/as Larry/as a lord/as a sandboy

(أسعد من العشب الأخضر ← أسعد من عصفور / أسعد من عروسين / في غاية السعادة)

- *the tunes from the chimneys* → the smoke/soot from the chimneys

(الألحان من المداخن ← الدخان/السخام من المداخن)

- fire as green as grass → as hasty as fire/as hot as fire/as vigorous as fire
(نار خضراء كالعشب ← أحر من نار / أسرع من النار في الهشيم/أحر من الجمر(من نار الغضى)
- *under the simple stars* → real/ brilliant/high/luminous stars
(تحت النجوم الساذجة ← نجوم حقيقية/متألئة/عالية/ مضيئة
- *the owls were bearing the farm away* → the owls were flying over the farm
(كانت الأيوام تحمل المزرعة إلى البعيد ← كانت الأيوام تطير/تحلق فوق المزرعة)
- *all the sun long; all the moon long* → under the sun; in the moonlight
(على مدى الشمس؛ على مدى القمر ← تحت الشمس؛ تحت ضوء القمر)
- blessed among the stables → blessed among holy places/people/angels
(متبرك/ناعم بالسعادة بين الزرائب ← متبرك في أماكن مقدسة/بين البشر/بين الملائكة)
- *the horses flash into the dark* → the stars/beams/torches/candles flash into the dark
(تبرق الخيول في الظلام / تنطلق الخيول مبرقة في الظلام ← تبرق (تومض) النجوم/الأنوار/المشاعل
الكهربائية/الشموع في الظلام)
- *honoured among wagons* → honoured among people
(معزز مكرم بين العربات ← معزز مكرم بين الناس)
- *honoured among foxes and pheasants* → honoured among people
(معزز مكرم بين الثعالب وطيور التُّرُج ← معزز مكرم بين الناس)
- *as happy as the heart was long* → as happy as the day is long (see above)
(أسعد من قلب نابض ← أسعد من عصفور (راجع أعلاه))
- *wishes raced* → wishes were realised/came true
(تسابقت الأمناني ← تحققت الأمناني)
- *the sky as blue as trades* → as blue as indigo
(أشد زرقاة من السماء ← أشد زرقاة من النيل)
- *green and golden children* → happy and bright children
(أطفال خضر وذهبيون ← أطفال سعداء ولامعون)
- *the lamb white days* → the palmy days/ the good old days
(أيام الوداعة البيضاء ← أيام العز/ الأيام الخوالي)
- *to ride to sleep* → to go to sleep/ to lull to sleep
(يركب موج النوم ← يخلد إلى النوم/يهدد(طفلاً) حتى ينام)
- *fly with the high fields* → fly in the sky/over high fields
(يطير والحقول العالية ← يطير في السماء/فوق الحقول العالية)
- *childless land* → waste/ arid/ dry land
(أرض عقيم ← أرض يباب/خراب/ بور)

These foregrounded, original collocations are new concepts constructed on the basis of the psychological and mental state of the speaker-poet, who lives far away from his factual world into a special, personal world of fancies and fantasies (see argument in *ibid.*). Unpredictable, mysterious, incongruent and abnormal sequences of events, feelings, thoughts, actions and reactions by the speaker-writer are presented and reflected by this huge number of unusual, creative collocations (or concepts). These unfamiliar lexical combinations and grammatical structures represent the major stylistic trend that suggests a fantasia mysteriousness and far-fetched world of happiness. Cognitive stylistic translation constructs such creative, novel styles and concepts in the same way as the target text, even though the process might be peculiar and unexpected. Creativity, novelty and originality are among the Universals which are transformable and exchangeable among all languages and cultures, no matter how unfamiliar they may look. Indeed, this is a part the common and shared knowledge that is in circulation among all nations, ideologies and cultures. Thus, the so-called cultural barrier can be broken down from time to time. Creativity recognises no barriers.

5.10 Translating Metaphors

A cognitive view of metaphor is adopted in this work, as argued in Chapter Three earlier. It is not a rhetorical by-product of objective thinking, but a basis of the human conceptual system. Metaphor is a mental process and a significant feature of cognitive stylistics which concerns itself with the way mental constructs are transferred, especially with the way one mental representation is mapped onto another when reading texts. Cognitive stylisticians have identified metaphor as a process of conceptualisation, mapping between two different conceptual domains: the *source domain* (the concept drawn upon, or used to create the metaphorical construction), and the *target domain* (the concept to be described by the metaphor).

The distinguishing feature that characterises, or perhaps preconditions, the study of metaphor in contemporary cognitive stylistics is *originality*, or *novelty* of metaphors in the different discourse genres, especially in political idiom and literary texts. New or novel metaphorical conceptualisations are urgently needed. Novelty of conceptualisation can be achieved in more than one way. Concentration here will be on the translation of more difficult examples which realise, suggest, or coin newly conceptualised metaphors that are usually unprecedented and unavailable in language repertoire.

In our cognitive approach to translation, metaphor is understood as a cognitive process that conceptualises people's minds and thoughts linguistically in similar or different ways in languages. Taken as a major representative of figurative language, metaphor is one of the Universals in translation (see Chapter Four earlier). The mapping of metaphor into two conceptual domains, the source and the target, is adopted in the translation and discussion of the three illustrative examples used in this section. The first one is taken from the American military idiom, which is used as a kind of blackout on their army's atrocities in their invasion and then occupation of Iraq:

(1)

(i) 'The third mechanised infantry are currently clearing up parts of the (sic.) Al-Mansour Saddam village area.'

(أ) تقوم فرقة المشاة المدرعة الثالثة بعملية توضيب أجزاء من منطقة قرية المنصور صدام

(ii) 'The regime is finished, but there remains some tidying up to do.'

(ب) تم القضاء على نظام صدام، لكن بقي (علينا) القيام ببعض الترتيب

(iii) 'Official sources described it as a 'mopping up' operation.'

(ج) وصفت مصادر رسمية العملية بأنها عملية مسح

These examples rehearse the same basic metaphor through three different linguistic structures. The target domain of the metaphor is 'the experience of war', whereas its source domain is 'the concept of cleaning'. Thus, the full formula of the metaphor can be presented as 'War is Cleaning'. The ideological re-conceptualisation of 'war' introduced by this metaphor is ostentatiously clear. It suggests that the American unjustified, fabricated and atrocious invasion of Iraq is merely a conflict which is no more than a simple exercise in 'sanitation' (see full discussion in Chapter Three above). To develop this point further, we may review some conventional, collocational, unbiased conceptualisations of 'war' in such context of 'barbaric aggression' ((اعتداء همجي)):

'an all-out war' (حرب شعواء/عارمة/شاملة);

'a cruel war' (حرب ظالمة);

'a devastating war' (حرب مدمرة/تحرق الأخضر واليابس);

'a disastrous war' (حرب كارثية/هدامة);

'a ferocious war' (حرب شرسة);

'a full-scale war' (حرب واسعة النطاق/على نطاق واسع/شاملة);

'a hot war' (حرب حامية اللوطيس/طاحنة);

'a phoney war' (حرب مصطنعة/مقتعلة);

'a war of aggression' (حرب عدوانية);

'a war of attrition' (حرب استنزاف);

'the horrors of war' (أهوال الحرب);

'the outbreak of war' (اندلاع/نشوب حرب).

Thus, none of these expected conceptualisations of war relates in any way to 'cleaning' (التنظيف), or its synonyms: 'clearing up' (توضيب), 'tidying up' (ترتيب) and 'mopping up' (مسح). As argued earlier in Chapter Three, this new ideologised concept of war is bitter irony and preposterous forgery that aims at polishing the ugly face of the American war against Iraq. Therefore, another version of translation, which unearths the blacked-out truth of the normal domain 'War is Devastation' about this cruel war, is strongly favourable, especially for anti-American invasion of Iraq:

(أ) تقوم فرقة المشاة المدرعة الثالثة بعملية حرق الأخضر واليابس لأجزاء من منطقة قرية المنصور صدام.

(ب) تم القضاء على نظام صدام، لكن بقي (علينا) القيام ببعض عمليات الحرق والإبادة الجماعية.

(ج) وصفت مصادر رسمية العملية بأنها عملية حرق الأرض عن بكرة أبيها / مسح كل شيء من على وجه الأرض.

These translations unleash the mask on the real face of what really happened on the ground. The strongest possible terms and expressions to describe this vicious, inhuman war are used with the ideological and political aim to expose the realities about the aggressors before the whole world. Contrary to the first version of fake mitigation of the public through falsifying facts, this version has a provocative effect, instigating the public to condemn those aggressors through stating the truth about their war of aggression, which is the practice and ultimate objective of cognitive stylistic translation. Thus, although the first translation constructs the source text's masked concepts, the second constructs the hidden truth behind them. It is, therefore, left to readers to decide which translation to believe.

(2)

The second example is a literary passage which is uniquely metaphorical. All metaphors are creative, novel and, hence, original. They centre around a sole target domain, namely Misery:

"Misery is a vacuum. A space without air, a suffocated dead place, the abode of the miserable. Misery is a tenement block, rooms like battery cages, sit over your own droppings, lie in your filth. Misery is a no-U-turns, no stopping road. Travel down it pushed by those behind, tripped by those in front."

(Winterson: *Written on the Body*, 1993: 183)

Due to the unusual significance of the style of literary texts like this one, and to the universality of Metaphor, the target translation has to be constructed in these terms of the source text, as follows:

"البؤس فراغ. فضاء من دون هواء، مكان ميت مخنوق، مأوى البؤساء. البؤس مسكن عشوائي، غرفه كعلب الكرتون، حيث تجلس على فضلاتك، تضطجع على قاذوراتك. البؤس يعني طريق اللاعودة في الاتجاه المعاكس، طريق اللاتوقف. تسافر فيها مدفوعاً من أولئك الذين من خلفك، وتتعثّر خطاك بأولئك الذين من أمامك."

Obviously, the extract is, all in all, metaphorical. It introduces a great number of newly conceptualised metaphors that can be described as unique. This uniqueness is featured out by having one target domain, MISERY, which is mentally represented by different source domains. These domains are constructed in the Arabic translation in a similar way whenever possible, as illustrated in the following table (the Arabic domains are provided next to the English ones) (see the whole text in Simpson, 2004):

<u>Target Domain</u>	<u>Source Domain</u>	
-Misery is	a vacuum فراغ	البؤس
-Misery is	a space without air فضاء من دون هواء	البؤس
-Misery is	a suffocated dead place مكان ميت مخنوق	البؤس
-Misery is	the abode of the miserable مأوى البؤساء	البؤس
-Misery is	a tenement block مسكن عشوائي	البؤس
-Misery is	a no U-turns طريق اللاعودة في الاتجاه المعاكس	البؤس
-Misery is	no stopping road طريق اللاتوقف	البؤس
-Misery pulls away	the brackets of life ... to fall يحل وثاق دعائم حياتك معلقاً... لتقع	البؤس

-Misery is	ملايين من الجحيم	البؤس
-Misery is	everyone's nightmares ... come true	كابوس ... يتحقق

As pointed out earlier in Chapter Three, conceptualisation has been presented here mainly through concretisation (all metaphors but the first two), and abstraction (the first two metaphors). Some of these source domains are based on terms of modernised life such as 'tenement block' (مسكن عشوائي) (building tower blocks/informal housing culture) (ثقافة المساكن); (طريق اللاعودة في الاتجاه المعاكس، طريق اللاتوقف) ('no U-turns'/'no stopping road' (العشوائية); (ثقافة أدوات (دعائم الحياة) ('brackets of life' (ثقافة المرور/السير) (traffic culture) and (ثقافة أدوات (fixing tools) or (ثقافة أدوات (تنبيت). It must be stressed that all these aspects of culture are universal now.

On the other hand, some metaphors have been conceptually elaborated through extension, making new concepts available for mapping. The metaphor 'slums'/'ghettoes' (أحياء الفقراء) is extended and elaborated by bringing into play individuated concepts within it, such as 'rooms'. Rooms are conceptualised further as battery cages (علب كرتون) , or prison cells. Being mostly universal, all these metaphors alongside their domains and sub-domains have been constructed in the target text in the same way (exceptions: علب كرتون (cartoon boxes) for 'battery cages' (literally: أقفاص بطاريات); and مختومة بالشمع الأحمر (sealed in sealing/red wax) for 'mummified in lead' (literally: محنطة بالرصاص (a good choice might be (رصاص مسكوب) (spilled lead)). The target translation, thus, seems as novel and original as the source text. Yet, another creative version of translation which preserves the target domain of the metaphor, MISERY, but constructs new source domains, is as follows:

"البؤس سراب بسراب. كوكب كله ضباب، سرداب مظلم مكظوم، مرتع البؤساء. البؤس حي للفقراء، بيوته كزنانات السجن، حيث تعيش بين مجاري القاذورات، وتنام على وقع الجردان والفنران. البؤس يعني جوالاً خارج التغطية لا يرسل ولا يستقبل، جوالاً من دون رصيد. تندفع إليه بتحريض من أولئك المتطفلين الذين من حولك، وتتعرثر اتصالاتك من أولئك الذين معك."

The source domains of this version are different in type, not in label. Similar to the source text labeling of the types of domains into general categorisation of concrete, abstract and so on, the target text has followed suit in this respect. Conceptualisation has been presented here mainly through concretisation (all metaphors but the first two), and abstraction (the first two metaphors). Some of these source domains are based on terms of modernised life such as 'a slum' (حي فقراء) (ghetto and informal housing culture) (ثقافة) (جوال خارج التغطية / جوال (a no-network-coverage mobile/a no-balance mobile); (الأحياء الفقيرة) (today's medicine) (جهاز نبض القلب) 'heart pulse device' (ثقافة الجوال) (mobile culture) (من دون رصيد) (ثقافة الطب المعاصر). The next table is a representation of the source domains in Arabic, translated back into English for convenience of illustration and comparison with those of the first version.

<u>Target Domain</u>	<u>Source Domain</u>	
-Misery is	a mirage	سراب بسراب
-Misery is	an orbit enveloped with mist	كوكب كله ضباب
-Misery is	a cul-de-sac, dark cellar	سرداب مظلم مسدود
-Misery is	the sink of the miserable	مرتع البؤساء

-Misery is	a ghetto, a slum	حي الفقراء	البؤس
-Misery is	a no-network-coverage mobile	جوال خارج التغطية	البؤس
-Misery is	a no-balance mobile	جوال من دون رصيد	البؤس
-Mis. pulls away	takes off ... pulse device	بنزع جهاز نبض قلبك...ميتاً لوحدك	البؤس
-Misery is	millions of disasters	ملايين من المصائب	البؤس
-Misery is	everyone's nightmares ... come true	كابوس...يتحقق	البؤس

The two versions of translation suggested for the same source text are, to me, creative and novel. The way is wide open in such texts for translators to construct newly introduced metaphorical domains for the same metaphor.

5.11 Translating the Style of Irony

One of the trickiest topics in the field of translation is the translation of the style of irony. This is due to the difficulty of spotting, understanding and constructing it in the source text first, and then creating and constructing it with its stylistic functions and implications in the target text. Cognitively, stylistically, linguistically and culturally speaking, the delicacy and subtlety of irony makes it hard to tackle in translation. Yet it is not an insuperable problem of translation.

The definition of irony, *the* most difficult type of style to realise, recognise and construct in language – and, hence, in translation – is not a straightforward process. The general, simple dictionary definition of irony is “a method of humorous or subtly sarcastic expression in which the intended meaning of the words is the direct opposite of their sense” (e.g. it is irony to call a stupid plan ‘clever’). Wales also defines it in the same way (1989: 263). It is described by Newmark as “the most serious and powerful weapon in satirical comedy and farce, particularly when used to expose pomposity and deceit or to deflate self-importance”. He declares that it is often a humorous or sarcastic use of words to imply a kind of difference to what they normally mean. He regards it as precisely more of a degree of difference in meaning which translators have to assess properly than of opposite meaning (1993:132).

Nash (1989: 118), on the other hand, defines irony in simple terms as it “... says what it does not mean and means what it does not say”. In his famous book, *The Language of Humour* (1985), he considers it as a major stylistic resort in humor. He draws a delicate comparison between irony and sarcasm as two different terms. Although both involve overstatement and understatement, sarcasm is sincere, whereas irony states something insincerely. For instance, in the statement “Tommy is lazy” (تومي كسول), we are sarcastic when we say: “Tommy doesn’t strain himself” (لا يُجهد / لا يُتعب تومي نفسه); however, when we try to be ironic, we may say: “Tommy is renowned for his labours” (تومي مشهور له بجهوده الجبارة). The main difference between the two versions is that the second is sharper than the first. The relationship between the two can be simply understood as follows: sarcasm is a light irony. The fact of the matter is that usually in language - English or Arabic - the two terms interchange and explain one another.

A differentiation is made between three major kinds of irony: (1) dramatic/situational irony (implications of a situation or expression understood by the audience, but not understood by the characters in the play; (2) Socratic irony (pretence of ignorance in a discussion to expose the ignorance of the opponent); and (3) irony of fate (pointed to by Leech, 1969: 170) (adding insult to injury, so to speak).

Having established the basics of the concept of irony in language, we now can discuss it not as a major stylistic problem of translation, but a rich source of cognitive conceptualisation of the writer/speaker's mind. The translator is therefore required to construct the style of irony in the target text in terms of mental conceptualisation suggested by the source text's style. Irony is figurative at heart, so it should be constructed in the same way that metaphors are constructed in terms of conceptual domains, source domain, and target domain. If the cognitive source domain of irony can be constructed in the same way in the target domain, it would be among the universals in the field of translating from one text world into another different text world (see Chapter Four earlier).

The very first step before translating the style of irony is to recognise it in the source text. If the translator fails to do so, he/she will distort the central point of the original. So, he/she is supposed to be extremely cautious at handling ironic expressions and passages. There are different, yet interchangeable, types of irony. Here is an account of these types with illustrative examples and suggested translations into the target language.

5.11.1 Types of Irony

1. Contrastive irony

"Great! I have lost everything!" (عظيم! لقد خسرتُ كل شيء!)

The discrepancy between 'great' (عظيم) and 'lost everything' (خسر كل شيء) is what creates the irony. However, the ironical word is 'great' (عظيم), understood in contrast to what follows.

2. Reactionary irony

This type of irony involves a statement or a comment by an addresser and an unexpectedly opposite reaction by an addressee.

"You are a coward!" (أنت جبان!)
 "Thank you, that's very kind of you" (أشكرك، هذا من لطفك!)

Obviously, the two languages have similar cognitive domains here, as in many other examples. The tone of voice plays a vital role. For the addresser, it is usually either a high-high, or a low-high tone. However, for the addressee, it is normally a low-low tone, which may be more effective than a high-high tone.

3. Litotes: Irony of understatement

"That lady is still too young. She is just ninety years old!"

(ما تزال تلك السيدة صغيرة جداً/في ريعان شبابها. فهي في التسعين من عمرها فقط!)

This type of irony is an underexaggeration that draws upon the understatement of something which is, in actual fact, quite the contrary of that. The first part of each of these sentences displays the understated irony which is explained in clear terms in the second part of them. The exclamation marks at the end of the three examples are also suggestive of irony.

4. *Hyperbolé: Irony of overstatement*

"Try our dream diet. It helps you put on more weight in a record time!"
(جرب نظامنا الغذائي الذي يحقق أحلامك. سوف يساعدك على زيادة وزنك في زمن قياسي!)

This is contrary to the previous kind of irony, as overexaggeration is manipulated to give the ironical sense of overstatement. The foregoing example explains itself by an overstated first sentence on dream diet and an understated second one on putting on more weight to uncover the intended irony by standing in contrast to the expected 'lose more weight'.

5. *Double entendre irony*

"You are one in a million!" (أنت واحد في المليون!)

This type of irony has a double reference (or, cognitively, double domains), namely one negative, another positive. Although it seems positive on the surface, it is intended by the speaker to be negative by insinuation. That is, the example can be understood to mean peerless either as the best or as the worst person on earth. (For more details about the last three types, see Ghazala, 1994/1999: 277-78.)

6. *Disguised Irony: The complex irony*

It is a type of concealed irony, to use Newmark's term (1993). This is perhaps the most intricate type of irony to spot and construct in translation for it is not restricted to one word or phrase, but scattered through the whole text.

What adds to this complexity is the cultural, philosophical, religious or intellectual background of the text. Consider this example by Jonathan Swift (Nash, 1989: 118):

"If Christianity were once abolished, how would the free Thinkers, the Strong Reasoners, and the Men of profound Learning, be able to find another Subject so calculated in all Points whereon to display their Abilities?... . We are daily complaining of the great decline of Wit among us, and would we take away the greatest, perhaps the only Topick we have left?"

Here is the Arabic version, which attempts hard to match the ironical atmosphere of conceptualisation of the English original:

"إذا ما طُمست المسيحية يوماً ما، كيف للمفكرين الأحرار (!)، وأولي الألباب الأقوياء (!)، وذوي العلم الواسع (!)، أن يجدوا موضوعاً (!) آخر مدروساً بدقة من جوانبه كلها يستعرضون فيه عضلاتهم وقدراتهم (!)؟ لنا؟" إننا نشكو

يومياً من الانحدار الرهيب للظرافة (!) بين ظهرانينا، فهل نضرب بعرض الحائط أعظم موضوع، بل ربما الموضوع الوحيد (!) المتبقي لنا؟"

It is not easy to catch the ironic tone of this passage. This is what Newmark (1993) calls the 'subtle irony' which can be easily overlooked. It looks rather a normal piece of writing, a mere personal point of view, intended to defend the miserable status of the religion of Christianity in British as well as Western societies. Yet, the translator might get help from the following historical, cultural and religious concepts and facts:

- The passage is written by Jonathan Swift, the famous satirical writer, which presupposes the possibility of using irony.
- The main hypothesis 'If Christianity were once abolished' is ominous of satiric message, as it is hard for the British to believe such a hypothesis.
- The paradox between the abolition of the Christian religion and its being a so calculated subject.
- The use of expressions of ironic intent like: 'display their abilities'.
- A self-assertive defensive rhetorical question concludes the text as an indirect indication of the fallacy of the hypothesis put forward in the first sentence of the paragraph.

In the Arabic translation, all these points are taken into account. For example, the use of (ذو العلم) for 'reasoners' instead of (أولوا الألباب). (الغيت) for 'abolished' instead of (طمست) (يستعرضون عضلاتهم). (رجال المعرفة) for 'men of profound learning' (أصحاب العقول) for 'display their abilities' as an alternative for (يعرضون قدراتهم). These and other hyperbolic expressions used in this version are emphatic and suggestive of irony. In other words, they enable us to conceptualise and recognise irony. The use of other normal expressions would result in missing it, as the next translation may demonstrate:

"إذا ما ألغيت المسيحية يوماً ما، فكيف للمفكرين الأحرار، وأصحاب العقول الأقياء، ورجال المعرفة العميقة، أن يجدوا موضوعاً آخر مدروساً يعرضون قدراتهم من خلاله؟... إننا نشكو يومياً من الانحدار الشديد للمزاح فيما بيننا، فهل نتخلص من أعظم موضوع، بل ربما الموضوع الوحيد المتبقي لنا؟"

Here, the style seems serious, or rather neutral. The sense of irony has disappeared with the disappearance of exaggerative, rhetorical and bombastic words and expressions, as demonstrated in the first version. Had this style of irony been eliminated from the target text, the translation would have been seriously diverted from the construction of the ironical original.

Another striking stylistic feature of irony is the use of capitalisation with usually uncapitalised common nouns like: thinkers, reasoners, men, abilities, point, etc., not so much to emphasise them as to mock them even orthographically. In Arabic, however, there is no such feature of writing in the Arabic alphabet to translate the English original.

Yet, other devices, like the use of an exclamation mark after each English capitalised noun, can be indicative of irony. Hence its use in the target translation above (the last one is an exception, used positively for amplification).

7. Innuendo: The Strange irony

An innuendo, says Leech, is a special kind of ironic statement which is remarkable for what it omits rather than for what it mentions (1969:174-75). It is a kind of depreciatory irony that draws heavily on insinuation. The speaker appears to be positive, but means to be negative. That is, he numbers another person's merits, to imply his outnumbered demerits. Put metaphorically, he points out the tip (الغيض), to draw attention to the iceberg (الفيض). Here is an example:

1. Who claims they cannot give up smoking? They have given it up one hundred times (instead of: "They have never given up smoking").

(من يزعم أنهم لا يستطيعون الإقلاع عن التدخين؟ لقد أقلعوا عنه مئة مرة)
(بدلاً عن القول: لم يقلعوا عن التدخين إطلاقاً)

5.11.2 Literary Style of Irony

The style of irony is strongly present in literature. Writers use it to imply several meanings and effects. One example from Charles Dickens' novel *Hard Times* is translated and considered:

"You saw nothing in Coketown but what was severely workful. ...All the public inscriptions in the town were painted alike, in severe characters of black and white. The jail might have been the infirmary, the infirmary might have been the jail, the town-hall might have been either, or both, or anything else, for anything that appeared on the contrary in the graces of their construction. Fact, fact, fact, everywhere in the material aspect of the town; fact, fact, fact, everywhere in the immaterial... . Amen."

(Charles Dickens, *Hard Times*, Chapter 5)

In this passage, the style of irony is more insinuated than made clear. Readers are required to read carefully to trace the sense of irony here. We feel, upon a cursory scanning, that there is a sense of bitterness and despair, with the touch of irony being passed over. However, considerable investigation of the style of the extract would unveil the traces of ironical insinuations. All things in the town, the jail, the infirmary, the town hall and everything else is obscure – we do not know which is which. This suggests a kind of bitter irony. Further, anything looks contrary to what it really is, thus representing a severe ironical aspect of everything in Coketown. More explicitly, the repetition of the word 'fact' abruptly, several times in a row, to mean quite the opposite is a further indication of the ironical state of this miserable town. Ironically enough, there is no one single fact in it, and all appearances, even the lying in hospital and the cemetery, are anything but facts. 'World without end' also suggests a touch of irony about this endless world of contradictions and frustrations that begins and ends in Coketown.

Perhaps the most indelible evidence for the presence of the style of irony in this text is the last word, 'Amen', the religious word which marks the end of a serious sermon or a prayer in the church. However, here it marks the end of a sarcastic literary passage to make it ironically look like a sermon or a prayer on the one hand, and to mock the church's sermons and prayers which are as hypocritical, non-realistic and nonsensical facts as those of Coketown. More seriously, 'Amen' is ironical and critical of the whole Christian religion and religious practices of the writer's time, the Victorian Age. Hence the following suggested version of the translation:

"إنك لم تر شيئاً في مدينة كوكتاون اللهم إلا الشاق من الأعمال... تلونت كل الكتابات في المدينة بلون واحد، وحروف كالحة بالأبيض والأسود. ربما كان السجن هو المستوصف، أو كان المستوصف هو السجن؛ وربما كانت دار البلدية أدهما أو كليهما، أو أي شيء آخر، لأن أي شيء بدا على عكس ما أوحى به حسن مظهره. حقيقة، حقيقة، حقيقة، في كل مكان مادي للمدينة حقيقة، حقيقة، حقيقة، في كل شيء غير مادي فيها حقيقة... أمين."

To make the style of irony still more sharply felt, here is an alternative version of translation which brings to the surface the writer's ideological and political motives and concepts, by reducing ironical insinuations to a minimum:

"إنك لم تر شيئاً في مدينة كوكتاون على حقيقته، اللهم إلا الشاق من الأعمال... كانت كل الكتابات في المدينة بلون واحد، وحروف كالحة بالأبيض والأسود. ما كان السجن سجنًا وما كان المستوصف مستوصفًا، لم يكن هناك فرق بين المستوصف والسجن؛ وربما كانت دار البلدية ليست دار البلدية، أو كانت السجن أو المستوصف، أو كليهما معاً، أو ليست هذا ولا ذلك، لأن أي شيء بدا على عكس ما أوحى به حسن مظهره. لا يوجد حقيقة في أي شيء مادي أو غير مادي في المدينة."

(Back Translation)

("You saw nothing of the fact in Coketown but what was severely workful. ...All the public inscriptions in the town were painted alike, in severe characters of black and white. The jail was not a jail, nor was the infirmary an infirmary. The town-hall might have not been a town-hall, or it had been the jail or the infirmary, or either, or both, or anything else, for anything that appeared on the contrary in the graces of their construction. There had been no fact either in the material or in the immaterial.")

Being after all a brilliant insinuating style of expression of the writer's cognitive and political ideologies and attitudes, the style of irony has been unmasked in this version, and everything has been stated explicitly. All facts are changed into no facts, as they are in reality. This has affected the original negatively in more than one way. The first is the mis-construction of the style of irony into a serious and direct style of criticism and despair. The second is the making of the writer's mental concepts and ideology clear in the open, which undermines his sophisticated style of indirectness, insinuations and irony. In other words, it is not Dickens' style of writing any more.

5.12 Translating the Style of Expressivity: Show of Muscles' Style

Expressive meaning is used in semantics to mean 'affective' or 'emotive' meaning that words evoke in users. It also refers to meanings which indicate the attitudes and feelings of users. Expressive linguistic devices are affective, or conative in as much as they trigger a

response in the readers/listeners. Leech's (1983) expressivity principle is a feature of the text's rhetoric. Lyon's (1977) expressive function of language aims at identifying the speaker's feelings of personality. To Searle (1975f), expressivity is one of the categories of illocutionary acts. It is a type of utterance in which speakers express their feelings and attitudes to the state of affairs at issue. Apologies, thanks, congratulations and condolences are common expressives (see Wales, 1989: 116).

I take expressivity (or expressiveness) as a form of rhetorical, metaphorical bombastic and/or exaggerative style, used to achieve functions of vividness and effectiveness on the listeners/readers. Expressivity here is approached cognitively as a style of constructing personal views, emotions, feelings, attitudes and ideologies adopted by translators and target readers in translation for achieving effectiveness for specific motives. Expressive style is used commonly in literary texts. However, it is not restricted to them. It is suggested here that this style is a way of conceptual/mental construction, which is left open to translators to construct in the target text to meet specific target readers' needs and purposes. It is, then, a style that creates a context for using an expressive, pompous translation, sometimes regardless of the style of the language of the text, context and readership, in an attempt by the translator to *show his/her muscles* in the rhetorical and effective use of language. This might be as much recommended as dismissed by others as being artificial, showing off the translator's special, pedantic linguistic skill in Arabic. The two views are presented in the translations suggested for the examples given below:

(1)

The first text is of a general nature, loaded with a sarcastic tone. This tone can be approached in two different ways in translation into Arabic: the first is as normally sarcastic as the original; the second is sharply sarcastic:

"A well-known scientist... once gave a public lecture on astronomy . He described how the earth orbits around the sun and how the sun, in turn, orbits around the center, a vast collection of stars called our galaxy."

(Baker, 1992: 261. See also Ghazala, 2008: 290-1)

(1)

"قام عالم معروف ... مرة بإلقاء محاضرة عامة عن علم الفلك. فقد وصف كيف تدور الأرض حول الشمس وكيف تدور الشمس بدورها حول مركز مجموعة ضخمة من الكواكب تدعى مجرتنا."

(2)

"قام عالم واسع الشهرة ... مرة بإلقاء محاضرة عامة مشهودة عن علم الفلك. إذ كان سخياً في بذل الشروحات عن كيفية دوران الأرض حول الشمس ودوران الشمس بدورها حول مركز مجموعة هائلة من النجوم السبارة تدعى مجرتنا."

There are considerable differences between the two translations. While (1) is normal, non-pompous, and non-striking, (2) is intentionally bombastic, expressive, exaggerative and sharper in irony. Here is an account of the expressive phrases and expressions of (2) juxtaposed with the normal ones of (1) with the aim to make the differences between each pair of them yet sharper:

- well-known scientist (عالم معروف)
- (a scientist of wide reputation (عالم واسع الشهرة)
- public lecture (محاضرة عامة)
- (a memorable public lecture (محاضرة عامة مشهودة)
- He described (فقد وصف)
- (he was generous in providing details (إذ كان سخياً في بذل الشروحات)
- a vast collection of stars called our galaxy (مجموعة ضخمة من الكواكب تدعى مجرتنا)
- (a monolithic collection of celestial planets called our galaxy (مجموعة هائلة من النجوم السيارة تدعى مجرتنا)

The second version of translation is aimed at exciting and pleasing the target readers. Its justification is the source text style of irony and sarcasm which paves the way for the translator to construct a sharper and wittier style of irony in order for the reader to enjoy. When I once gave the two translations to my fourth year female students at the English Department of Umm Al-Qura University, at Makkah Al-Mukarramah in Saudi Arabia, to judge which one they preferred, they instantly and unanimously shouted 'the second version'. Chief among their reasons were certain stylistic choices of ironical expressions which are linguistic, religious, ideological, cultural, rhetorical and expressive. Thus, this version has all the justifications to be hailed by target readers, having been constructed from the style of irony of the original, however, with sharper, more sarcastic and expressive effect.

(2)

"أيها المسلمون، في نجوى عن الحياة النمطية الرتيبة ونأى عن مألوف الزمان وتطابقه تنيخ أمتنا الإسلامية مطاياها بين يدي شهر عظيم وضيف مجل كريم، بالخيرات جميع، وبالفضائل عميم، قد غمر الكون بضياته، وعمر القلوب المعناة بحبه ببهانه وسنانه، شهر جرت بالطاعات أنهاره، وتفتقت عن أكمام الخير والبر أزهاره، واستمع المسلمون في لهف وشوق لمقاصده وأسراره، وأصاخوا في خشوع وإطاع إلى مراميه المستكنة وأخباره. تفيض أيامه بالفقربات والسرور، وتثير ليلاليه بالآيات المتلوات والنور، موسم باركه الرحمن وخلده القرآن: "شهر رمضان الذي أنزل فيه القرآن هدى للناس وبينات من الهدى والفرقان" (البقرة: 185)."

(المنبر نت: الإثنين، 9 مايو/أيار، 2005م الموافق 18/رمضان/1426هـ)

This religious text is taken from a Friday sermon (خطبة الجمعة) delivered at the Holy Mosque (Al-Masjed Al-Haram) of Makkah Al-Mukarramah. The speaker is a scholar and a Ph.D. holder in Islamic Law. The sermon's style is obviously highly sophisticated, lofty, eloquent and rhetorical. It reflects the scholar's high level of education and pedantic specialist skill and knowledge of Arabic Language. Indeed, it is a remarkable feat of rhetoric. The scholar uses carefully chosen classical words and expressions (like نجوى، نأي، تنيخ، مطايا، جميع، قلوب meaning 'in seclusion', 'far away', 'bow down', 'mounts', 'abundant', 'hearts tired of', 'humbleness', and 'underlying' respectively). Most of them are known only to specialists. Further, metaphorical expressions are well-elaborated (e.g. تنيخ أمتنا (its rivers are running with worships); جرت بالطاعات أنهاره (the perianths of its flowers...)).

Also, and more strikingly, the whole passage is brilliantly presented in the calculated rhetorical pattern of syndetic symmetry, which is based on a sequence of additive pairings of synonymous phrases (e.g. في نجوى عن...الرتيبة / ونأى عن...وتطابقه (in seclusion from the...life

/ and far away from the familiar...time); شهر عظيم / وضيف مجل كريم (a great Month / and a venerable...guest); بالخيرات جميع / وبالفضائل عميم (diffusing blessings / and overspreading graces); غمر الكون بضيائه / وعمر القلوب (المعناة بحبه) ببهائه وسنائه (it has suffused...its illumination / and filled in...and eminence); جرت بالطاعات أنهاره / وتفتقت عن...أزهاره (a Month whose rivers...worships / and the perianths...ripped open); واستمع المسلمون في لهف... لمقاصده وأسراره / وأصاخوا في خشوع... إلى... وأخبره (Muslims have harkened attentively... to its...secrets / and lent their ears... in submissiveness...to its underlying...tidings); وتنير أيامه بالقربات والسرور / وتنبير لياليه بالآيات المتلوات والنور (its days inundate with...happiness / and its nights illuminate with...light); and موسم باركه الرحمن / وخلده القرآن (the season blessed by the Most Gracious / and made immortal in the Holy Koran).

Added to all this eloquence is the manipulation of the two prominent phonological features of rhyme and rhythm on a large scale. These features, alongside the symmetrical patterning of phrases and expressions, and the disruption of normal word order (for rhythmical and rhyming purposes (e.g. بالخيرات جميع (normally: جميع بالخيرات (بالفضائل عميم (instead of جميع بالخيرات)) turn the passage into a poetic text of a sort, as the following rewriting in poetic form may confirm:

تنبيخ أمتنا الإسلامية مطاياها بين يدي شهر عظيم،
وضيف مجل كريم،

بالخيرات جميع،
وبالفضائل عميم.

غمر الكون بضيائه،
وعمر القلوب المعناة بحبه ببهائه وسنائه.

شهر جرت بالطاعات أنهاره،
وتفتقت عن أكمام الخير والبر أزهاره.

واستمع المسلمون في لهف وشوق لمقاصده وأسراره،
وأصاخوا في خشوع وإطعاع إلى مراميه المستكنة وأخباره.

تفيض أيامه بالقربات والسرور،
وتنير لياليه بالآيات المتلوات والنور.

موسم باركه الرحمن،
وخلده القرآن.

The first English translation is a strenuous attempt to construct a target style as directly and closely as possible:

(1)

"Muslims, in seclusion from the stereotyped, routine daily life, and far away from the familiar and prototypical time, our Muslim Nation bows down their mounts in the presence of a great Month, and a venerable, generous Guest, diffusing blessings and overspreading

graces. It has suffused the whole universe with its illumination, and filled in hearts tired of its love with splendor and eminence. It is a Month whose rivers are running with worships, and the perianths of its flowers of good and philanthropy have ripped open. Muslims have harkened attentively, hankeringly and eagerly to its intents and secrets, and lent their ears in submissiveness and humbleness to its underlying purposes and tidings. Its days inundate with pious acts and happiness, and its nights illuminate with the recited verses of the Holy Koran and light. It is the season which is blessed by the Most Gracious and made immortal in the Holy Koran: "The Month of Ramadan is that which the Koran was revealed as guidance for people, in it are the signs of guidance and the Criterion" (The Cow: 185)

(Al-Minbar Net, 2009/Ramadan 1426 AH).

Due to their extremely difficult construction in the target text, and less vital importance, sound features have only been given a cursory glance (e.g. 'attentively, hankeringly and eagerly'; 'intents and secrets'; 'submissiveness and humbleness' etc.). Affectedness is obvious in both texts, the source and the target. A well-calculated expressiveness and pomposity of style has been the trend of both texts.

Some questions about the use of this bombastic, highly rhetorical style of prose rhyme in such type of text can be validly raised, concerning its naturalness, purpose, readership and the cognitive background behind it. It is to state the obvious that the text is far from being natural; quite the reverse and, as the previous brief analysis demonstrates, it is highly affected, non-fluent and extremely difficult to understand but by a specialist. Indeed, it is a daunting task to read without vocalisation, let alone understanding frozen formal, classical and/or obsolete words and expressions pointed out above.

Since the sermon is directed both locally to the Muslims praying at the Holy Mosque in Makkah, and to the Muslim Nation at large the world over (through TV Satellite Channels), and since most of the Muslim audience is not highly educated and knows either a little or no Arabic, it seems quite hard to follow or comprehend. However, a very small minority of specialists in the field or in Arabic and graduate students of Islamic Jurisprudence and Law and Arabic Language would follow such text.

On the other hand, the purpose of a Friday sermon is to deliver a short public preaching for Muslims about their religion and life in the light of Islam, which is recommended to be simple, clear and sharp and to the point (i.e. abiding by the adage خير الكلام ما قل ودل ('the shorter the better')). Further, the affected style of syndetic symmetry, parallelism, synonymy, and prosodic and rhetorical features have added to the aesthetic effects of the text, perhaps at the expense of the message of the sermon.

One wonders to what extent this sophisticated, bombastic, rhetorical and complicated style of text may fit in the intended purpose and message of the sermon. Cognitively speaking, probably such conceptualisation of the contents of the sermon might suggest an urgent call for Muslims to educate themselves in Arabic, the inimitable Language of the Holy Koran, and imply that a sermon delivered at the Holy Mosque, the best place on earth in Islam, should be written in a lofty, so-called literary style of expressiveness and rhetoric.

Yet, and for the reasons pointed out here, a simpler, more straightforward construction of such style in the target text can be really interesting:

(2)

“Muslims, our Muslim Nation receives the blessed Month of Ramadan, a generous Guest, with abundance of blessings and graces. It is the month of worships, good deeds and mercifulness. Muslims have welcomed it with eagerness and submissiveness. Its days inundate with happiness and pious acts, and its nights illuminate with the recitation of the verses of the Holy Koran at night prayer (Qiyam/Taraweeh). It is the season which is blessed by the Most Gracious and made immortal in the Holy Koran: ‘The Month of Ramadan is that which the Koran was revealed as guidance for people, in it are the signs of guidance and the Criterion’.”)

(Back Translation)

“أيها المسلمون، تستقبل أمتنا الإسلامية شهر رمضان المبارك ضيفاً كريماً مليئاً بالخيرات والفضائل. إنه شهر الطاعات والخير والرحمة. استقبله المسلمون بلهفة وخشوع وشوق. أيامه ملؤها السرور والأعمال الصالحة، ولياليه عامرة بتلاوة القرآن في صلاة التراويح. إنه موسم باركه الرحمن وخلده القرآن: “شهر رمضان الذي أنزل فيه القرآن هدى للناس وبينات من الهدى والفرقان” (البقرة: 185).”

Both texts of this version have been suggested in accordance with the two rules of ‘the shorter the better’ and to ‘be sharp and to the point’. The original has been reduced to its core message, the ultimate objective of any Friday sermon anywhere, anytime. The dexterous stylistic features highlighted above have been dropped off, for they are unnecessarily redundant and irrelevant to the message. Instead, priority has been given to the normally educated public target readership as much as to the message, the ultimate purpose of the sermon. Possibly, such version of translation does a favour to the original by constructing it into a text of a plain, direct style, thus freeing it of its complicated and bombastic features and implications.

5.13 Translating the Style of Authority

5.13.1 Verbalisation vs. Nominalisation

As argued earlier in Chapter Three, nominalisation and verbalisation are two processes of linguistic/stylistic transposition that involves a preference of nouns to verbs (nominalisation), or a choice of verbs over nouns (verbalisation). This argument can be extended further now by stressing that nouns and verbs represent two different activities and processes. In principle, each noun involves implied verb and subject or, in transitivity terms, an action and an actor. It “bundles up, into the background, the clausal activity it entails” (Toolan, 1998: 96). For example, ‘saying’ involves someone who ‘says’; ‘invitation’ implies one who ‘invites’ or ‘is invited’; ‘satisfaction’ means that there is someone who ‘satisfies’ someone else, or ‘is satisfied’, and so on.

The same applies to Arabic nouns. Here are some examples quoted from the Holy Koran and Prophet’s Tradition in the following verse (13 لقمان: إن الشرك لظلم عظيم: verily polytheism is a grievous iniquity). There are two nouns: ‘شرك’ (polytheism) which involves

someone who 'associates somebody or something with God'; and 'ظلم' (iniquity) which entails one who 'abuses' oneself (which is the sense intended here in the verse) or somebody else when one is a polytheist.

Further, each type of style has its functions and implications. Among other things, nominalisation may imply neutrality, authority, indirectness, ideological or attitudinal connotations, etc. Verbalisation, on the other hand, involves action, activity, process, directness, subjectivity, etc. (see Chapter Three earlier).

Nominalisation and verbalisation are viewed as two different styles. Each implies specific functions and different conceptualisations, which do not have the same impact on the message as the readers. Therefore, both styles need to be attended to carefully. Here is an example provided in both styles:

"And Dick, while I watch, clambers onto his bed and, reaching up to the precariously perched glass and mahogany case, containing the stuffed and mounted carcass of a twenty-one-pound pike, caught on Armistice Day by John Badcock, puts his hand through one of its side panels." (Graham Swift, *Waterland*, p. 273)

The non-finite participial verb phrases are overwhelming here, possibly to refer to continuity of action. Further to the argument in Chapter Three earlier, the verbalised forms of the passage turn it into a narrative of action and positivity of character. The coordinating action of the main clause, "Dick clambers onto his bed and puts his hand ...panels" is necessarily interrupted by a series of yet further actions ('reaching up... containing... caught up') prior to its second part of action ('puts his hand...').

The successive series of verbalisations in a short text like this injects it with remarkable energy and suggests a vivid mentality of activation of everything around us, even the pettiest of things, events and actions. Taking these crucial functions and implications of the style of verbalisation of this text into account, the translator would be recommended to construct a similar style in Arabic, as the following translation may indicate:

"ويتسلق ديك، وأنا أراقب، السرير بعد جهد جهيد، وحينما وصل إلى الكأس المترجحة المهزوزة والخزانة المصنوعة من الخشب الماهوجني الفاخر، والتي كانت تحتوي على بقية باقية محشوة حشواً لهيكل معلق لدراجة ثمنها 21 جنيهًا، ألقى القبض عليها في يوم هدنة انتهاء الحرب العالمية الأولى جون بادكوك، يضع يده بين واحد من ألواحها الجانبية."

The time and tense discord has been retained in the translation of verbalised forms through the retention of present and past of verbs (past); وصل / كانت تحتوي / ألقى (present)). Also, the continuity of activity and briskness of action has been created in Arabic through the construction of verbal sentences. However, an assumed nominalised version of the original and its translation means a construction of a different conceptualisation in both texts:

"And Dick, while I am on the watch, made the clambering onto his bed and, with a reach up to the precariously perched glass and mahogany case, with the containment of the stuffed and mounted carcass of twenty-one-pound pike, being on the catching of Armistice Day by John Badcock, puts his hand through one of its side panels."

This hypothetical switching of verb phrases into nominal phrases has brought the active and transitive style of the verbalised original down to a continuing stability. Thus, it reduces its transitivity and vividness to merely informative statements about the status quos of events and characters. This entails a considerable change of interpretation. In addition, the point of focus is no longer on action and efficiency of events and characters. Now it has been shifted on to the contents and details provided, and the curious and cursory follow-up of events and characters. Eventually, suspense has temporarily lost momentum. Besides, the whole passage appears artificial and sometimes unnecessarily redundant (cf. 'being on the catching'), which makes the difference between it and the original verbalised one still sharper. In view of these implications of nominalisations here, the target text can be, and for the same reasons, constructed in a similar style of nominalisation:

"ويقوم ديك، وأنا في وضع من المراقبة، بتسلق سريره بعد جهد جهيد، وحين وصوله إلى الكأس المترججة المهزوزة والخزانة المصنوعة من الخشب الماهوجني الفاخر، والمحتوية على بقية باقية محشوة حشواً لهيكل معلق لدراجة ثمنها 21 جنياً، مُلقى القبض عليها في يوم هدنة انتهاء الحرب العالمية الأولى من جون بادكوك، يضع يده بين واحد من ألواحها الجانبية."

All verb phrases (except the main clause (يقوم ديك بتسلق سريره... يضع يده...)) have been changed into nominalised forms (i.e. وصوله / محتوية / مُلقى). The whole text is one long sentence that, by means of nominalisation, has become a mere source of consecutive static information, sometimes in an awkward and unnatural structuring (cf. في وضع المراقبة (instead of the natural ألقى القبض عليها (replacing the natural ألقى القبض عليها); وأنا أراقب). The same conceptualisation is suggested by such sharply different and artificial version of translation compared to the first verbalised one.

This discussion may lead to the main conclusion that the two styles of verbalisation and nominalisation are not identical, but may influence the message largely and differently. Therefore, they have to be constructed as cognitively two separate styles. More functions of authority are suggested in the following point on the authoritative style of the language of law.

5.13.2 Legal Authority

The above argument about nominalisation and verbalisation can be developed further in connection with a highly significant and politicised issue in contemporary cognitive stylistic studies and translation: nominalisation as a means of expressing Authority and Power, especially in legal and political texts. Nominalisation is employed in these texts to inject texts with abstraction, fixity indirectness and authority of hidden power. Verbalisation, on the other hand, represents subjectivity, directness and normality. To confirm that view, here are examples from legal documents in both languages, English and Arabic:

(1)

مادة 13-ينتهي العقد قبل انتهاء مدته في الحالات الآتية:

أ- قبول الاستقالة.

- ب- الانقطاع عن العمل دون عذر مشروع تقبله الوزارة لمدة تزيد على خمسة عشر يوماً متوالية متى رأت الوزارة انتهاء العقد لهذا السبب.
- ج- إلغاء الوظيفة.
- د- العجز الدائم عن العمل.
- هـ- عدم الصلاحية للوظيفة.
- و- الفصل التأديبي بقرار من مجلس المحاكمة.
- ز- الفصل للمصلحة العامة.
- ح- الحكم على المتعاقد بحد شرعي أو الحكم عليه في جريمة مخلة بالشرف أو الأمانة أو بالسجن لمدة تزيد على سنة في أية جريمة أخرى.

(In Hatim and Shunnaq, 1995)

This legal text is rigidly strict and final in tone. It is written in form of dictations which are loaded with the powerful authority of the government, without stating this clearly. The style of initial, depersonalised nominalisation is exploited here to be charged with this power, however indirectly and by implication. The text being legal, it requires the translator to attend to every minute detail at translating it, for accuracy is paramount. Having taken into account such nuances of style and content, the translators opt for direct translation to reflect these nuances.

“Article Thirteen

The contract shall terminate before the expiry of its period in the following cases:

- a) Acceptance of resignation;
- b) Absence from work for more than fifteen consecutive days without a legitimate excuse acceptable to the Ministry and when the Ministry decides to terminate the contract for this reason;
- c) Cancellation of the post;
- d) Permanent disability to perform the work;
- e) Unfitness for the post;
- f) Disciplinary dismissal by decision of a court council;
- g) Dismissal in the public interest;
- h) Conviction of the Contracted Party of a transgression of Islamic Law or a crime against honour or honesty or sentencing to a period of imprisonment which exceeds one year for any other crime.”

The following power-charged nominal phrases used in both texts are as follows:

- | | |
|--|------------------------|
| i. Acceptance (of resignation) | قبول (الاستقالة) |
| ii. Absence from work | الانقطاع عن العمل |
| iii. Cancellation of the post | إلغاء الوظيفة |
| iv. Permanent disability | العجز الدائم |
| v. Unfitness (for the post) | عدم الصلاحية (للوظيفة) |
| vi. Disciplinary dismissal | فصل تأديبي |
| vii. Dismissal in the public interest | الفصل للمصلحة العامة |
| viii. Conviction of the Contracted Party | الحكم على المتعاقد |

All these nominalisations imply a powerful authority which has the right to take, make and implement decisions related to the other Party of the contract. These decisions are delivered in those depersonalised forms with a view to unburdening the official in charge of signing the contract with the second party from personal responsibility, and at the same time to avoid insulting the contracted party. The authority implications of these nominalised phrases can be made clear. 'Acceptance of resignation', for example, involves a reference to a hidden authority which is the only body to accept or refuse resignation of the contractee, with no intervention from, or consultation of, the latter. 'Absence from work' is left undefined by the hidden authority, which is to decide on the duration and reasons of this absence. 'Cancellation of the post' is decided solely by this authority at any time and perhaps without notification of the contractee. 'Permanent disability' is also estimated by the authorised power in charge, which has the final word on its extent, reasons and date. 'Unfitness for the post' is decided by that authority through its channels and sources concerned at the university (e.g. faculties and departments). 'Disciplinary dismissal' is one aspect of explicitly relentless authority which has a strict policy on intolerable conducts.

As to 'dismissal in the public interest', it is the strongest and vaguest of all measures taken by the authority in charge. I say the vaguest because it might be primarily for political, social, personal, religious or other reasons (put in a descending order). What is more, the contracted party will not be notified or informed of the reasons behind the decision. The final one, 'conviction of the contracted party', is the most serious reason for terminating the contractee's contract. The conviction means another authority other than the first one is involved (i.e. the authority of Justice). The charge could be presented by the latter authority against the contractee, in coordination with the former, or by notification or briefing from the former to the latter.

We may conclude from this that these nominalisations are so loaded with power of authority that an alternative verbalised style does not imply, as confirmed by the hypothetical replacements of these nominal phrases with verbalised ones:

- | | |
|--|-----------------------------|
| i. to accept the contractee's resignation | أن تُقبل (استقالة المتعاقد) |
| ii. to be absent from work | أن ينقطع عن العمل |
| iii. to have the post cancelled | أن تُلغى الوظيفة |
| iv. to become permanently disabled | أن يصاب بالعجز الدائم |
| v. to be unfit (for the post) | أن تنعدم صلاحيته (للوظيفة) |
| vi. to be dismissed disciplinarily | أن يُفصل فصلاً تأديبياً |
| vii. to be dismissed in the public interest | أن يُفصل للمصلحة العامة |
| viii. to be convicted (against the contractee) | أن يصدر حكم.. (في حقه) |

The 'to-infinitive' (أن + يفعل) verbal forms have changed the whole tone of the original into less abstract, less formal, less depersonalised and, hence, less authoritative and powerful text. The second version comes closer to the contractee (especially *أن ينقطع عن العمل* (to be absent from work) *أن تنعدم صلاحيته* (to be unfit); *أن يصدر حكم قضائي (في حقه)* (to be convicted (against the contractee)), all of which mean 'him/her' in person) and goes a little away from the contractor (all forms). In effect, the powerful authority lying behind the original has

been weakened in this version, in which case a new construction of different conceptualisation of authority is now in effect. However, it is the nominalised, more indirect, formal, abstract, depersonalised and powerful authority of the original text which is characteristic of legal documents. On the other hand, the verbalised, personalised, less direct, abstract, formal and weakened authority of the second artificial version is not a feature of the style of such language.

(2) (Part of a written guarantee)

"This guarantee shall not apply to damage caused through fire, accident, misuse, wear and tear, neglect, incorrect adjustment, modification or use in an improper manner or inconsistent with the technical and/or safety standards required in the country where this appliance is used, or to damage occurring during transit to or from the purchaser."

(Freeborn et al., 1985: 216-17)

In this legal text, nominalisation takes yet another pivotal turn of function, which is interrelated with the function of expressing legal hidden authority and power. That is, nouns represent processes, or things that take place. If an event (or process) happens, this means that someone (or a participant in the process) has been behind it to take place. So this event-process might have been expressed as a 'verb'. This takes us back directly to the first subunit of this section which stresses the point that nominalisations imply verbs and actions. Again, in legal texts, nouns imply that someone or something must have done something. For example, 'guarantee', 'failure', 'purchase', 'misuse', 'neglect', 'adjustment', etc. imply that somebody or someone has 'guaranteed', 'failed', 'purchased', 'misused', 'neglected', and 'adjusted', etc.

This means that like verbs and nouns in legal documents originally imply actions of a sort. Yet, unlike verbs, they turn these actions into things through the process of nominalisation. Further to this, these nouns-processes hide underlying power of legal authority. Remarkably, the greater number of words are nouns or nominalised phrases. Being processes and indicators of the authority and power of law, they might be advisably constructed in a nominalised style in the target translation so that a similar conceptualisation would be created:

"يجب أن لا يشمل هذا الضمان الضرر الذي يلحق بالجهاز من حريق، أو حادث، أو سوء الاستعمال، أو البلى مع طول الاستعمال، أو الإهمال، أو الضبط غير الصحيح، أو التعديل أو الاستعمال بطريقة غير ملائمة أو ليست وفقاً للمعايير الفنية أو/ومعايير الأمان المطلوبة في البلد الذي يستخدم فيه هذا الجهاز، أو الضرر الذي يحصل أثناء نقل الجهاز إلى الشاري أو من عنده."

The target text is a direct translation of the original, with almost a similar number of words being necessarily repeated in the translation: معايير (standards) two instead of one; 'misuse' is translated normally into two words (سوء الاستعمال); and 'wear and tear' (البلى من الاستعمال) into three rather than two words). It should not be understood as a literal translation of words, or word-for-word translation, for these are not recognised in cognitive translation as good methods of translation. What is suggested here is a

commitment to the construction of the accuracy of the source text's style of nominalisation for its crucial importance of implications in such type of text.

Chief among these implications is the impersonalisation (or depersonalisation. See above) of style which aims at distancing the manufacturers from the purchaser, detaching them from their product, and focusing on the purchaser instead (mentioned twice explicitly). This impersonal style of nominalised processes (alongside passivisation) seems rather objective, generalised, abstracted and, thus, more convincing to the purchaser. Besides the authoritative function of obligation of يجب (shall), these nominalisations are a cover for the manufacturers' implied authority (cf. obligation and threat implied in يجب أن) and, at the same time, reliability and commitment. For all these reasons, constructing an assumed alternative style of verbalisation would affect these functions and implications of nominalisation. The following rewritten version (see *ibid.*: 219) suggests a replacement of noun phrases with verb phrases:

(3)

"This guarantee shall not apply if fire, or accident has damaged the appliance, or if you have misused, neglected, or incorrectly adjusted or repaired it, or used it for so long that you have worn it out, or if you damaged it when you were installing, adapting, modifying or using it in an improper manner or inconsistent with the technical and/or safety standards which the country where you use the appliance requires, or if someone damages it when they are transporting it from the purchaser."

This is a different form which gives precedence to verbalised forms over nominalised ones, with the aim of reducing the frequency of nouns. This results in creating different conceptualisations and attitudes of the parties concerned and the relationships between them. Now address is forwarded directly, intimately and informally to the purchaser in person through the use of the second person pronoun 'you'. Further, focus has shifted now onto verbs as personalised actions of the purchaser and other persona involved, what they have done, what they should do and what should be done to/for them. This in turn has devitalised the implicit authority of the manufacturers enforced by the nominalised original. Furthermore, the manufacturers' personalised presence has become over-explicit through the frequent use of the pronoun 'we', which might undermine the purchaser's trust in the manufacturers' credibility and reliability. All these have dire consequences on the manufacturers' sales of product. A target verbalised translation will have similar implications to those of the English verbalised version:

"يجب أن لا يشمل هذا الضمان الحريق أو الحادث الذي يسبب ضرراً للجهاز، أو إذا أسأت استعماله، أو أهملته، أو ضبطته أو أصلحته بشكل غير صحيح، أو استعمالته لمدة طويلة فأبليتته، أو تضررت وأنت تركبته، أو تعيره أو تُعدله أو تستعمله بطريقة غير ملائمة أو لا تتوافق والمعايير الفنية أو/ومعايير الأمان التي يطالب بها البلد الذي تستخدم فيه هذا الجهاز، أو إذا ما أضرَّ أحدهم بالجهاز وهو ينقله من عند الشاري."

The verbalised forms of both texts are as follows:

- if fire ... damaged the appliance الحريق أو الحادث الذي يسبب ضرراً للجهاز
- or if you have misused أو إذا أسأت استعماله

- neglected أو أهملته
- or incorrectly adjusted or repaired أو غيرته أو أصلحته بشكل غير صحيح
- or used it for so long that you have worn it out أو استعملته لمدة طويلة فأبليتته
- you damaged ... installing, adapting, modifying or using it
تضرر وأنت تُركبه ، أو تضبطه أو تعدله أو تستعمله
- the country ... the appliance requires يطالب بها البلد الذي تستعمل فيه هذا الجهاز
- or if someone damages it أضر أحدهم بالجهاز
- when they are transporting it from the purchaser وهو ينقله من عند الشاري

All nominalised forms of the first text have been verbalised, sometimes artificially. Unlike the nominalised, depersonalised and indirect version of the original, this version is direct and fully personalised through both finite verb forms and personal pronouns. So it suggests informality directness and explicitness of dialogue and relations among people involved. However, this is not characteristic of official legal texts which are formal, serious, conservative, depersonalised, uncompromising and loaded with the powerful authority of law. Therefore, an indirect translation and conceptualisation of the style of the nominalised original into a redundant, artificial and loosely structured target version like this one here may not respond to the requirements of the fully legal, authority-loaded original. These authority- and power-loaded nominalisations are also characteristic, sometimes sharply, of the style of political language and translation, the topic in order.

5.14 Translating Political Style: The Power of Words, Ideology

As argued in Chapter Three above, our life is generally politicised, or ideologised, in many ways, especially the language of political rhetoric and vocabulary (e.g. political speeches, statements, press releases, press conferences, political attitudes, political debates, political institutions). Language is *ideologically* loaded. The term *ideology* refers to a system of values and beliefs through which the world is constructed. It involves the social ways of thinking, speaking, experiencing and behaving, and is loaded with political biases and attitudes. As to word choice, it is sometimes crucial to viewpoints and attitudes, reflecting political, ideological, social, cultural and/or religious positions. It is a style used to express or conceal these points of view, especially political views.

Hence, the choice of words does not function in a vacuum, but articulates ideology or attitude. Writers investigate the particular roles of nominalisation, passivisation and transitivity in an attempt to show how linguistic structuring of events and nominalised choices of words would encode the power structure and political position represented by people or the media. In this sense, style is political-oriented, and questions of language and style are ideological ones (ibid. See the whole section for full details).

In cognitive translation, these political considerations of style should be attended to carefully by translators in the target text. Usually, political language is highly sensitive and accurate, so that translators should take extra care at translating it into the target language. The following illustrative examples are taken from political idiom, statements and texts. They are considered in terms of positive and negative in both languages:

(1)

- Capitalism* الرأسمالية (positive in English, but negative or neutral in Arabic)
Communism الشيوعية (negative in English, but negative more than positive in Arabic)
Socialism الاشتراكية (positive and neutral in English, but more positive than negative in Arabic)
Feudalism الإقطاعية (neutral in English, but negative in Arabic)
Chauvinism تعصب شديد للوطنية / الوطنية المتطرفة / الشوفينية (negative in both)
Stalinism الستالينية (negative in both)
Hitlerism الهتلرية (negative in both)
Barbarism البربرية (negative in both)
Dogmatism التعسف / التعسفية (negative in both)
Jingoism غلو في الوطنية / الوطنية المتعصبة (negative in both)
(Political) Corruption الفساد (السياسي) (negative in both)
Terrorism الإرهاب (negative in both)
Democracy الديمقراطية (positive in both)
Liberalism الليبرالية (neutral in English, but negative more than positive in Arabic)
Radicalism اليسارية المتطرفة / الراديكالية (negative in both)
Ideology توجه فكري / فكر / أدلجة / إيديولوجية (neutral in English, but neutral or positive in Arabic)
Politics علم السياسة / السياسة (neutral in both)
Politician ممتهن السياسة / السياسي (neutral or negative in both)
Politicians الساسة (neutral in both)
Statesman رجل دولة / رجل سياسة (positive in both)
Statesmen رجال السياسة / رجال دولة (positive in both)
Racism العنصرية (negative in both)
(Racial) Discrimination التمييز العنصري (negative in both)
Zionism الصهيونية (neutral in English, but negative in Arabic)
Opposition المعارضة (neutral in English, but neutral or negative in Arabic)
The Ruling Party الحزب الحاكم (neutral in English, but negative in Arabic)
Terrorists الإرهابيون (negative in both)
Islamism الإسلامية/ التعصب للإسلام / الإسلامية (negative in both) (the last one is insulting and sarcastic)
Islamists الإسلامويون / الإسلامويون / الإسلامويون (negative in both) (the last two being sharply insulting and sarcastic)
Nationalism القومية / القومية / القومية (negative in both) (the last two being too insulting and ironic)
Nationalists القوميون / القوميون / القوميون
Arabism العروبية / العروبية / العروبية (negative in English, but while the first is positive or neutral, the next two are critical, insulting and sarcastic)
Arabists العروبيون / العروبيون (negative in both, but the second Arabic one being too insulting and sarcastic)
Militant بيساري (متطرف) (negative in both)
Left (wing) اليسار (جناح) (negative in English, but rather positive in Arabic)
Leftist اليساري (negative in English, but rather positive in Arabic)
Right (wing) اليمين (جناح) (positive in English, but negative in Arabic)
Rightist اليميني (positive in English, but negative in Arabic)
Peacenik دعاة السلام/ المهزولون وراء السلام / السلاميون / المسلمون (negative in both)

Activist/activists ناشط / نشطاء (more negative than neutral in English, but negative in Arabic)
Freedom fighter الفدائي (positive in both)
(The) Armed مسلحون (neutral in English, but neutral or negative in Arabic)
(The) Proletariat البروليتاريا / العمال / الكادحون (negative in English, but positive in Arabic)
Proletarianism البروليتارية / الطبقة الكادحة (negative in English, but positive in Arabic)
Bourgeois البرجوازية (neutral in English, but negative in Arabic)
Aristocracy الأرستقراطية (neutral/positive in English, but rather negative in Arabic)
Democratisation ديمقراطية / تطبيق الديمقراطية (positive in English, but neutral or negative in Arabic)
Fundamentalism الأصولية (negative in English, but positive and neutral in Arabic)
Regime النظام (neutral in English, but negative in Arabic)
Ruling Regime النظام الحاكم (neutral in English, but negative in Arabic)
Leader قائد / زعيم (positive in both)
Leadership قيادة / زعامة (positive in both)
Ruler حاكم (neutral in English, but neutral or negative in Arabic)
Suicide bombing (تفجير انتحاري / عملية استشهادية / عملية جهادية) (negative in English, but the first is negative in Arabic, whereas the next two are positive)

This list of political terms points out the significance of the politico-ideological bias of each term in both languages. The translation of such terms into the target language is so sensitive that in many Arab countries an accusation of somebody, for example of terrorism, communism, Islamism, radicalism, chauvinism, Stalinism or Hitlerism, can be very serious indeed. So the translator's responsibility is not only to know the term in Arabic, but also, and more crucially, to recognise its political, ideological and sometimes cultural and social bias, for it is his/her bias too.

Some versions of the same terms can be more, or less, serious than others. For example, 'armed' (مسلحون) is less pejorative than 'terrorists' (إرهابيون), but more negative than (فدائيون) (one of the very positive and popular terms which might have unfortunately disappeared in most of the Arab mass media). عروبيون is much less negative than the newly informally termed and jargonised عروبيون (both for 'Arabists'). قوميون is generally not too bad, whereas قومويون is much worse than the former. Yet the third قومجيون is modern jargon and sharply pejorative, insulting, critical, sarcastic and exasperating for nationalists (all are translations for 'nationalism').

On the other hand, a term like 'regime' (نظام) should also be attended to with extra care for it is normal and neutral in English, whereas it is quite serious and pejorative in Arabic. 'Suicide bombing' is one of the new Americanised terms used to describe those who bomb cars with explosives among people indiscriminately, especially by those who are anti-American and anti-Israeli occupations and crimes. Thus, the Arab translator has to be extra careful not to translate it in terms of Western, pro-American, pro-Israeli, but anti-Arab and anti-Islamic ideology into (سيارة انتحارية / عملية انتحارية / عملية إرهابية), for it is not acceptable to Arabs and Muslims to describe military operations of any kind against the American and Israeli occupations and aggressions in Palestine, Iraq, Afghanistan, Pakistan or any other Arab or Muslim country as 'suicidal' (انتحارية), but as (استشهادية / جهادية) (martyrdom operations).

Further, some of these terms have positive connotations in some Arab States, but they are of negative implications for other States (e.g. 'leftist', rightist, 'aristocracy', etc. يساري، (يساري، أرسطراطية، وغيرها) consecutively). Terms like 'ruler' and 'capitalism' are neutral in a non-specified text, but negative when used in a context of prejudice against the ruler (not 'leader') of a country and capitalism (as a colonist, profiteering, non-socialist economic system).

(2a)

Boos for big Thatcher nosh

"In a colourful demonstration, the people of Sheffield showed Mrs Thatcher the strength of the opposition to her policies last night as she arrived at the Master Cutlers' annual feast.

About 5,000 people packed the forecourt of the Sheffield Cathedral... .

(2b)

Police horse bolts in Maggie's demo

"A Police horse bolted at the height of a noisy demonstration against Mrs Thatcher last night. ...

The drama happened as the Prime Minister braved 3,000 protestors to attend the Annual Cutlers' Feast in Sheffield.

(From Freeborn *et al.*, 1985: 179-80)

These two newspaper texts are to be taken in juxtaposition with one another in both languages. They are about the same topic, but from two different attitudes and points of view.

Apparently, the first newspaper is critical of the then Prime Minister, Mrs Margaret Thatcher; the second is supporting her. This ideological bias is made clear in both papers by the choice of words of subheadings and account of the same incident. That is, while the first focuses in the subheading on the booing of Mrs Thatcher by peaceful demonstrators, the second shifts focus onto the violent protestors who made one of the police horses bolt, causing an accident at the arrival of the Prime Minister for the feast. This implies that the horse's bolting is more important to the second paper than those human beings who demonstrate for their rights. Further, it is insinuating of riotous and violent demonstrators.

Moreover, while the first article uses 'colourful' to describe the demonstration, the second uses 'noisy'. 'Demonstrators' and 'demonstration' of the first are 'protestors' and 'drama' for the second. On the other hand, the second paper uses the respectful, formal title, 'the Prime Minister', which is absent from the critical version of the first. In a similar way, the less respectful and colloquial 'nosh' of the first is countered by the more respectful and

formal 'feast' of the second. Courage was attributed to the demonstrators who showed Mrs Thatcher the strength of the opposition in the former, whereas it was Mrs Thatcher who was courageous in the latter for she braved three thousand protestors on her way to attend the feast. Last but not least is the overestimated number of demonstrators of 5,000, of (1a), compared to the underestimated number into 3,000 by (2b). This confirms that almost everything in this event is charged with biased views, attitudes and ideologies of the two newspapers concerned.

Upon translating these two texts into Arabic, their different styles which represent two different ideologies have been constructed carefully into two different styles in the target language, as follows:

صيحات استهجان لوجبة أكل كبيرة لثاتشر

"في مظاهرة متعددة الأطياف، أرى أهل مدينة شيفيلد الإنجليزية تاتشر قوة المعارضة لسياساتها ليلة أمس حينما وصلت إلى وليمة السيد كَنْلُز السنوية. احتشد حوالي 5000 شخص غصت بهم جنبات الساحة العامة لكاتدرائية شيفيلد...".

جموح حصان في مظاهرة ضد السيدة ماجي

"اجم حصان من خيول الشرطة في أوج مظاهرة صاخبة ضد السيدة تاتشر ليلة أمس... جرت أحداث المسرحية عندما واجهت رئيسة الوزراء 3000 من المحتجين لحضور وليمة كنلر السنوية في شيفيلد." The supportive attitude of the first source text's writer toward the demonstrators has been positively constructed in Arabic through the following words and expressions: مظاهرة متعددة الأطياف (colourful demonstration) is more positive than just مظاهرة (demo / demonstration); قوة المعارضة (the strength of opposition) is preferred to just معارضة (opposition); 5000 شخص غصت بهم جنبات الساحة العامة (5,000 people packed the forecourt) is more expressive and favourable than امتلأت بهم ساحة... (filled up the forecourt...). On the other hand, there are expressions used to criticise and undermine Mrs Thatcher in several ways. For example, the 'Prime Minister', the formal title of Mrs Thatcher, has been dropped from the first version, as it has in the target text which, in addition, has ignored the formal title, 'Mrs' (السيدة) as an indication in Arabic of less respect.

The second translation, on the other hand, has a different attitude and ideology. So it is constructed in terms of the style of the original. The pro-Thatcher attitudes have been expressed in Arabic as follows: the choice of the title to be 'a bolted horse', one of Mrs Thatcher's police squad's horses', which is translated into a formal, very expressive collocation, جموح حصان; 'noisy demonstration' is translated into an exaggerative collocation, مظاهرة صاخبة, expressing the negative attitude of the original toward demonstrators.

The formal and hyperbolic انهال is connotatively a double entendre for it can be understood either positively or negatively in Arabic. As to Mrs Thatcher, she has been referred to in both the original and the translation formally and respectfully as 'رئيسة الوزراء' (The Prime Minister). However, the pet name 'Maggie' is culturally unacceptable for target readers and might be serious indeed if used for Arab politicians. That is why the title 'السيدة' (Mrs) is added as a qualifier for 'ماججي' (Maggie) in the headline of the translation.

These examples are therefore ideologically biased and loaded with attitudes. The translator is expected to attend to these crucial implications in the style of the target text. It is true that different translators might have different opinions on some lexical and structural choices of the style of the translation, yet they may not differ in their cognitive stylistic approach to translation, which is based on ideology and attitude in the main.

(3)

1. تحسبهم جميعاً وقلوبهم شتى
2. ولو كره الإخوة المنافقون.
3. ركود لو يعلمون كبير.
4. أمريكا تغازل إيران.
5. الغزل العذري السوري المصري السعودي.
6. مرشح المعارضة يغرد خارج السرب.
7. انتهى شهر العسل بين الزعيمين.
8. طلق التحالف بالثلاث.
9. الصقور والحمائم في إدارة بوش.

(These examples are taken indiscriminately from different Arab media, especially newspaper and TV news and commentaries in the first quarter of 2009). They illustrate a significant characteristic of the style of political language, which is growing rapidly and becoming more popular in the Arab media. This feature of style is the figurative borrowing of political language from other domains and contexts. The first three (which describe a European Summit on the latest World Financial Crisis in March 2009) are borrowings from the Holy Koran by analogy (cf. the original verses: ((الحشر: 14) 'You think of them as united, but their hearts are divided' (The Gathering: 14); (تحسبهم جميعاً وقلوبهم شتى (الحشر: 14) ; 'And surely that is a great oath, if you knew') (The Inevitable Event: 76); (عظيم الواقعة: 76) and (ولو كره الكافرون / المشركون (التوبة: 32-33) 'Even though the unbelievers/polytheists detest it' (The Repentance: 32/33)). The fourth borrows from the domain of rhetoric, employing the rhetorical figure of oxymoron in the key phrase حضارة الرفس. Here 'civilisation' is a highly positive word, yet it is surprisingly the civilisation of 'kicking', the entirely uncivilised and barbaric practice of backward, violent people. Added to this surprising oxymoron is the feature of the bitterly sarcastic tone of the oxymoron.

The fourth and the fifth examples, on the other hand, are borrowed from the domain of Arabic love poetry (the former), and chaste love poetry in particular (the latter). However, the seventh is taken metaphorically from the world of birds. The eighth and the ninth are recalling the culture of marriage, the honeymoon (the former), and the divorce (the latter). The tenth is yet taken from the metaphorical collocation of the two connotatively contrastive birds, 'hawks' and 'doves'.

Obviously, most of these domains sound strange in political language. More so, they might look ambiguous, even vague; yet many of them can be described as original and creative. Now it is left to the translator on the basis of the type of readership (educated, not educated, highly educated, experienced, inexperienced, young, mature, etc.) and the purpose of the translation (i.e. heuristic, pedagogical, illustrative, informative, etc.) to decide how to construct these metaphorical domains accordingly in English. Perhaps

he/she might choose to construct their direct, non-metaphorical senses. Here are their literal meanings, following their metaphorical conceptualisations:

1. You figure them as united, but their hearts are asunder.
(The E.C. Leaders are hypocrites and disunited at heart)
(زعماء المجموعة الأوربية منافقون ومتفرون في الصميم)
2. Even though hypocrite brothers would not like it.
(Even though the E.C. hypocrite members would not like it)
(حتى ولو لم يعجب الوضع أعضاء المجموعة الأوربية المنافقين)
3. Would they know that it is a great economic recession.
(The economic recession is more serious than they might think)
(الركود الاقتصادي أخطر مما يظنون)
4. The States are dallying Iran.
(The States are approaching Iran) (تتقارب أمريكا مع إيران)
5. Syrian, Saudi and Egyptian engagement in political chaste love).
(Syrian, Saudi and Egyptian rapprochement)
(التقارب السوري السعودي المصري)
6. The opposition candidate warbles off the flock.
(The opposition candidate is in the front by a big margin)
(يتقدم مرشح المعارضة بفارق كبير)
7. The honeymoon between the two leaders has come to an end.
(The very friendly relations between the two leaders have hardened)
(انتهت العلاقات الودية بين الزعيمين)
8. He divorced the alliance by three.
(He pulled out of the alliance for good)
(انسحب من التحالف إلى غير رجعة)
9. Hawks and doves in Bush's administration.
(The hardliners and the moderates of Bush's administration)
(المتشددون والمعتدلون في إدارة بوش)

(4)

1. أطلق اللاعب صاروخاً عابراً للقفارات.
2. تعادل الفريقان بنيران صديقة.
3. سجل اللاعب أربعة صواريخ في مرمى الخصم.
4. استمات دفاعهم فأفشل خطط فريقنا.
5. غداً الموقعة الكبرى (بين الفريقين).
6. واحدة بوحدة والبادي أظلم.
7. أشعل مدرب مانشستر يونايتد أوار الحرب بينه وبين مدرب ليفربول.
8. فاز فريقنا بمجزرة أهداف.
9. تعرض مرماهم لوابل من القذائف أرض-أرض وأرض-جو.

1. The player launched a ballistic missile.

2. The two teams were level by a friendly fire.
3. The player scored four rockets in the opponent's goal.
4. Their defence stood to their guns so that they thwarted our team's plans.
5. Tomorrow is the big encounter (between the two teams).
6. A tit-for-tat and the fault is the one who started it.
7. Manchester United manager triggered a fierce war with Liverpool manager.
8. The team won by a massacre of goals.
9. Their goal was bombarded by ground-to-ground and ground-to-air shells.

Political-military terminology has invaded other types of text, sometimes excessively and cheaply. These examples of group four are a case in point. They are jargons taken from current football Arab commentaries. Commentators assume that they comment on a battle between two sides, where there are rockets, shells, fire, missiles, ballistic and conventional, etc.). They do their best to produce such artificial and humorous metaphorical conceptualisations, which are usually not meant to be taken seriously by the audience. Originally, most of them are calques, borrowed from English terminology in particular (all but 6 and 7 - the second in particular is borrowed from the occupying American forces' propaganda in Iraq), with 6 being a stereotyped informal expression, and 7 a traditional war collocation. It should be pointed out that some of these loan words and expressions are borrowed blindly and aimlessly from English as preposterous exaggerations and are thus undignified and unfitting to use in such context (cf. 'a massacre' (مجزرة) being a horrible word and which is disgraceful to apply in any way to goals in an entertainment context of football).

Therefore, by translating them into the target text, these statements can be simply translated indirectly, giving their non-political/non-military metaphorical senses as follows:

1. The player scored a goal from a long distance.
(سجل اللاعب هدفاً من مسافة بعيدة)
2. The two teams were level by an own goal.
(تعادل الفريقان بهدف سجله لاعب ضد فريقه)
3. The player scored four goals from a long distance.
(سجل اللاعب أربعة أهداف من مسافة بعيدة)
4. Their defence prevented our team from scoring.
(منع دفاعهم فريقنا من التسجيل)
5. Tomorrow is the decisive match.
(غداً المباراة الحاسمة)
6. A shot for a shot / a goal for a goal / a foul for a foul, etc.
(شوطة بشوطة / هدف بهدف / مخالفة بمخالفة...)
7. Manchester United manager criticised Liverpool manager.

(وجه مدرب فريق مانشستر يونايتد انتقادات إلى مدرب فريق ليفربول)

8. The team won by a big margin of goals.

(فاز الفريق بفارق كبير من الأهداف)

9. Many headers and long-distance shots were shot at their goals.

(تعرض مرماهم لكثير من الرأسيات والتسديدات من مسافات بعيدة)

(5)

"A Message to Israel: Time to Stop Playing the Victim Role

[...] You don't get to act like a victim any more. "Poor little Israel" just sounds silly when you're the dominant power in the Middle East. When you've invaded several of your neighbors, bombed and ...occupied their land, and taken their homes away from them, it's time to stop acting oppressed. ... The fact is, you have the upper hand and they don't. You have sophisticated arms and they don't. You have nuclear bombs and they don't. So stop pretending to be pathetic[...].

[...] Calling Hamas the 'aggressor' is undignified. The Gaza Strip is little more than a large Israeli concentration camp, in which Palestinians are attacked at will, starved of food, fuel, energy - even deprived of hospital supplies. They cannot come and go freely, and have to build tunnels to smuggle in the necessities of life. It would be difficult to have any respect for them if they didn't fire a few rockets back.

[...] Bombs don't ask for ID cards. Bombs are civilian killers. That's what they do. They're designed to break the spirit of a nation by slaughtering families... .

[...]

Yesterday you shelled three UN-run schools, killing several dozen children and adults,... . You seem to feel you can kill whomever you like, whenever you like, and wherever you like[...]. Talk about a rogue state. The Palestinians are human. They're not dogs you can beat into submission[...]. The more you oppress people, the more people resist."

(Philip Slater: From *The Huffington Post Internet American Newspaper*, USA: 1. 7. 2009)

This text is a reflection and application of Birch's 'contingent theory of communication' (see Chapter Three of this book earlier) which is a theory of ideology. We make sense of the world by classifying it discursively, a view which replaces the assumption that the world has a 'natural' order and structure. Our concerns spring from a desire to right some wrongs; to bring justice to bear in unjust situations, and question the ways in which strategies of a certain conceptualised ideology persist in societies. Indeed, the politics of everyday life is never the same. Truth is always contingent upon who has the most control of these and other strategies. The translation of this part of the article into Arabic suggested below has taken all these cognitive stylistic considerations into account:

رسالة إلى إسرائيل: كفي عن لعب دور الضحية

"... لا حاجة بك [يا إسرائيل المزعومة] إلى لعب دور الضحية بعد الآن. فقد باتت عبارة "إسرائيل الصغيرة المسكينة" سخيفة وأنتِ القوة المهيمنة في الشرق الأوسط. وبما أنكِ غزوت العديد من جيرانك، وقصفتهم بالقنابل ... واحتلتي أراضيهم، وسلبتهم بيوتهم، أن الأوان أن تكفي عن لعب دور المضطهد. ... فالحقيقة هي أن يدك هي الطولى لا أيديهم، وأنتِ من يمتلك الأسلحة المتطورة لا هم، وأنتِ من في حوزته ترسانة نووية وقنابل نووية وليس هم. كفي عن التظاهر بالتمسك وإثارة الشفقة... .

[...] من المعيب حقاً أن تصفي حماس "بالمعتدي". فما قطاع غزة إلا معسكر تعذيب إسرائيلي كبير، يتعرض فيه الفلسطينيون للاعتداء في كل لحظة، محرومين من الطعام والوقود والطاقة - بل وحتى من المعدات الطبية والمستشفيات. كما أنهم لا يستطيعون الدخول إلى القطاع والخروج منه بحرية، مما اضطرهم إلى حفر أنفاق تحت الأرض كي يُهربوا أساسيات الحياة من الطعام والشراب. وبناء على هذه الأوضاع المزرية، لن يستحق الفلسطينيون أي احترام من أحد إن لم يردوا ببضع صواريخ على اعتداءات الإسرائيليين.

[...] إن القنابل لا تطلب إبراز البطاقة الشخصية (!)، فالقنابل هي قاتلة المدنيين. وكذلك تفعل. فهي مصممة خصيصاً لكسر معنويات شعب يذبح أفراد أسرهم... .
يوم أمس قصفت ثلاث مدارس تابعة لوكالة غوث اللاجئين (الأونروا) التابعة للأمم المتحدة، وقتلت العشرات من الأطفال والكبار. ... يبدو أنك تشعرين أنك تستطيعين أن تقتلي من شئت، متى شئت، أينما شئت. ... إنني أتحدث عن دولة شريرة. فالفلسطينيون بشر. إنهم ليسوا كلاباً تساق إلى القهر قسراً. ... فكلمنا اضطهدت الناس، زادوا تصميماً على مقاومتك."

As pointed out earlier (see *ibid.*), the text challenges the naturalness and long-established American and Western pro-Israeli fabricated truth which represents Israel as a poor and oppressed state. However, the atrocities and massacres committed by Israel in Gaza over three weeks (in December 2008 and January 2009) have scandalised that misleading truth. Thus, Slater, the American journalist, has challenged the naturalness of such long-lasting, anti-truth Western ideologies through the following words and expressions juxtaposed with the dogmatised ones (the full text of the original (which can be seen online) is taken into account in the following analysis):

Dogmatised, anti-truth ideologies → Truthful ideologies

-Israel plays the Victim Role → Stop playing the Victim Role
← تلعب إسرائيل دور الضحية ← كفي عن لعب دور الضحية

-Long persecuted Jews → A Jewish State is an aggressor for a change
← اليهود المضطهدون منذ أمد بعيد ← دولة يهودية معتدية من باب تغيير شكل

-Israel acts like a victim → Israel should not act like a victim any more.
← تتصرف إسرائيل وكأنها ضحية ← ينبغي على إسرائيل ألا تلعب دور الضحية بعد الآن

-Poor little Israel → This phrase sounds silly for she is the dominant power in the Middle East
← إسرائيل الصغيرة المسكينة ← تبدو هذه العبارة سخيفة لأن إسرائيل هي القوة الطاغية في الشرق الأوسط

-Israel is threatened by Arabs → Israel invaded them and occupied their land and taken their homes
← إسرائيل مهددة من العرب ← إسرائيل غزتهم واحتلت أراضيهم

وسلبتهم بيوتهم

- Israel acts the oppressed → It's time to stop acting oppressed
← أن الأوان أن تكفي عن التصرف كطرف مضطهد
- The Arabs have the upper hand → Israel has the upper hand and they don't.
← للعرب اليد الطولى
- Arabs have sophisticated arms → Israel has sophisticated arms and they don't.
← يمتلك العرب أسلحة متطورة
- Both sides have no nuclear weapons → Israel only has nuclear weapons
← كلا الطرفين لا يملك أسلحة نووية
← إسرائيل وحدها تملك أسلحة نووية، أما العرب فلا
- Israel pretends to be pathetic → Israel should stop being pathetic.
← يجب أن تكف إسرائيل عن التمسك إسرائيل تتمسك
- Americans don't talk about Israel (being a terrorist, evil empire) → Americans should talk about Israel as a terrorist, rogue state and evil empire.
← لا يتحدث الأمريكيون عن إسرائيل بوصفها إمبراطورية الشر والإرهاب
← يجب أن يتحدث الأمريكيون عن إسرائيل كدولة إرهابية شريرة وإحدى إمبراطوريات الشر
- Israel's calling Hamas Aggressor is dignified → Israel's calling Hamas aggressor is undignified
← وصف إسرائيل لحماس بالمعتدي أمر معيب
- Hamas is the aggressor → Israel is the aggressor.
← حماس هي المعتدية
- Nazi concentration camps for oppressing Jews in Germany → A large Israeli concentration camp in Gaza for starving, attacking and oppressing Palestinians.
← معسكرات الاعتقال الألمانية [المزعومة] لتعذيب اليهود
← معسكر الاعتقال الإسرائيلي هو غزة لتجويد الفلسطينيين والاعتداء عليهم وتعذيبهم
- Palestinians are not respected → Palestinians are respected for rocketing Israel
← الفلسطينيون يستحقون الاحترام لإطلاقهم الصواريخ على إسرائيل
← الفلسطينيون لا يستحقون الاحترام لإطلاقهم الصواريخ على إسرائيل
- Israel is using anti Nazi practices → Israel is borrowing from the Nazi playbook
← إسرائيل تستعير من قاموس النازية إسرائيل ضد الممارسات النازية

-violation of international law is a Nazi practice	→	violation of international law in Gaza is an Israeli practice.
انتهاك القانون الدولي في غزة ممارسة إسرائيلية	←	انتهاك القانون الدولي ممارسة نازية
-Israelis are not hypocrites	→	spare us (you Israelis) hypocrisy
وفروا علينا نفاقكم أيها الإسرائيليون	←	الإسرائيليون ليسوا منافقين
-Israel doesn't bomb civilians	→	you're bombing civilians in Gaza
تقصف إسرائيل مدنيين في غزة	←	لا تقصف إسرائيل مدنيين
-Bombs are not for killing civilians	→	Israeli bombs are civilian killers in Gaza
القنابل الإسرائيلية قاتلة المدنيين في غزة	←	القنابل ليست مخصصة لقتل المدنيين

As also argued earlier in Chapter Three, astonishingly many ideologies about Israel in the West have been questioned in this article. Whole socio-political, socio-cultural, pro-Israel and anti-Arab conceptions have been challenged and have, therefore, to be changed. The old truth ideologies have, after the Gaza massacres, proved to have been anti-truths. In other words, these facts of the new truths about Israel are new explorations of the original facts that the West has been misled by for so long. Thus, a number of ideologies about the Israelis and the Palestinians have been challenged here. All truth contingencies upon which these ideological shifts were based were the Israeli savageries in Gaza in 2009.

All these are good reasons for the translator to focus exceptionally on the construction of these weighty implications of the stylistic choices of the original into the target text, as suggested in the above translation. Some ideological terms and expressions have been added on pro-Arab individual and national attitude and culture. The qualifying adjective 'المزعومة' (alleged) is added after 'Israel' and 'State of Israel' between two brace brackets as an indication of the rejection of the overwhelming majority of the target readership to recognise it.

Both terms, دول محور الشر / إمبراطوريات الشر ('rogue States'/'evil Empires') are translated in accordance with the currently and recently recognised translations, which are coined by the American political idiom to describe anti-American and anti-Israel States. On the other hand, 'تغيير شكل' (for a change) is informal in use and is preferred to the formal phrase من أجل التغيير / من باب التغيير for it is more sarcastic and pejorative than the latter.

Thus, the construction of the translation in terms of the stylistic choices and implications of political ideology and cultural, religious and social biases and backgrounds is vitally significant in a cognitive approach to translation. Direct stylistic translation, which takes utmost care of these ideological meanings, might be the possible method to construct such ideology-loaded text. Failure to attend to these meanings would undermine the value of translation and might render it ineffective. I must point out that an Arab and/or Muslim translator - like me - cannot be and should not be unbiased here. Therefore, the translation

provided by him/her expresses not only the target readers' views, ideology and attitude, but also and equally those of the translator.

5.15 Summary

To conclude this Chapter, the different stylistic topics exemplified for translation attempt to demonstrate the significance of style in the use of grammar, words and sounds. A cognitive, direct approach to this style in translation guarantees a better translation into the target language by constructing and creating it on cognitive/mental, cultural, ideological and sociological grounds of implications and underlying truths of meaning. Other non-cognitive, indirect versions of translation have been simultaneously suggested to see to what extent they can be accepted and, more importantly, to point out the logics behind approving cognitive translations. Perhaps suggestions for further work coming next might open the way for further argument about cognitive stylistic translation of language.

Suggestions for Further Work

1. Lexical Repetition is a major stylistic feature which is recurrently used in most types of texts, literary texts in specific. Here is a short text similar to that translated earlier in the chapter on 'Rain in London' by Hill. Translate it twice, one directly preserving all repetitions of the key word 'fog'; another indirectly by disposing of these repetitions, to point out later the differences between the two translations in the same way as carried out in the chapter:

"Fog everywhere. Fog up the river, where it flows among green aits and meadows; for down the river, where it rolls defiled among the tiers of shipping, and the water-side pollutions of a great (and dirty) city... ."

(Dickens 1986, *Bleak House*. In Simpson, 2004: 64)

2. This text is a part of a short story translated into English by Al-Manna' and Al-Rubai'i (2009). It is bitterly sarcastic, the so-called in Arabic المضحك المبكي شر البلية (المضحك المبكي). It looks like a true story of suffering. Consider both texts, tracing the bitterness of irony/sarcasm, the so-called 'irony of fate' (see above) in the Arabic original and how it is constructed in the English translation. Try to suggest one or two alternatives for sarcastic statements:

القصة الثانية

"طريقي في المزاح هي قول الحقيقة فهذا أفضل مزاح في العالم"

برنارد شو

قال المحامي لصديقه المحكوم بالإعدام:

-أنا آسف، صحيح أنك سوف تموت، لكنك دون شك قد شعرت بالفرح وأنت تصغي إلى مراقبي...

ضحك "المحكوم" وقال:

-هذه نكتة قرأتها في رسم كارل بكتيري، والمرافعة لم تكن سوى كنية جميلة لا تخلو من الفن..كنت واثقاً جداً من النهاية..

[...]

قال المحامي:

-هناك "ثالث" يعرف الحقيقة كما نعرفها.....

صرخ المحكوم:

من؟ من يكون؟

ضحك المحامي وهو يربت ظهر صديقه:

-المقتول!.. لو كان له أن يتكلم لقال الحقيقة..

وعلى الرغم من رائحة الموت، راحا يضحكان بحب كبير، وعندما خرج المحامي، صار ينظر إلى وجه صديقه المحكوم بحب عظيم، وكان يهمس في ذات نفسه:

"[...]"

"The Second Story

"My way of joking is to tell the truth. It is the funniest joke in the world."

(Bernard Shaw)

A lawyer says to his friend, who has been sentenced to death:

"I'm sorry, it is true that you are going to die, but you were undoubtedly overjoyed as you were listening to my defence."

The condemned man replies with a grin:

"That is a joke I read in a cartoon. Your defence was just a fine lie, the delivery not without style. I had been very confident of the outcome."

[...]

The lawyer says:

"There was a third person who knew the truth as we know it..."

The condemned man shouts:

"Who? Who is it?"

The lawyer answers, laughing and patting his client on the back:

“The murdered man - if only he could speak, he would tell the truth.”

Despite the smell of death, they began laughing in great affection. As the lawyer was about to leave, he started to look at his friend’s face with deep love, whispering to himself:

[...]”

3. The following extract is from an Arabic short story entitled *الأضرار المسوسة* by the widely known Lebanese writer, Gibran Khalil Gibran (جبران خليل جبران), from his Collection *العواصف* (Storms) (1920). It moves from literal to figurative language. It is translated by an English translator into English. Clearly the translator has not translated it cognitively, but rather literally and indirectly in the sense intended in this book. Find out about the non-cognitive points of the translation. For example, is the translation of *أضرار* / *ضرس* into ‘tooth/teeth’ instead of ‘wisdom/wisdoms’ indicative of the same connotation in Arabic of *سن* / *أسنان*? Which term is more appropriate and suggestive for *استئصال* ‘extraction’, or ‘eradication’? On the other hand, AMBIGUITY is paramount in the text. Translate it into English, and disambiguate all potentially ambiguous figurative terms and expressions especially those related to *عسر*, *استئصال*, *الذهب*, *الأطباء المصلحون*, *التطهير*, *مسوسة*, *أضرار*, *هضم*, especially in the last four figurative/metonymic paragraphs. Remember, the text is a diatribe against the hypocrisy and complacency of the so-called reformers of the nation of the period, who invent subtle cosmetic remedies to treat the ills of society without eradicating the root causes of poverty, ignorance, oppression and corruption. The story is pessimistic in tone, castigating both the rulers and the ruled in society for their failings (see *ibid.*):

"كان في فمي ضرس مسوس، وكان يحتمل على تعذيبي فيسكن متربصاً ساعات النهار ويسقط مضطرباً في هدوء الليل عندما يكون أطباء الأسنان نانمين والصيدلية مغلقة. [...]"

فذهبت إلى طبيب آخر وقلت له... ألا فاحلعه ضرساً مذهباً شريراً، ولا تعترض 'فمن يأكل العصي لا كمن يعدها'.

فنزع الطبيب الضرس وكانت ساعة هائلة بأوجاعها ولكنها ساعة مباركة. [...]"

في فم الجامعة البشرية أضرار مسوسة وقد نخرتها العلة حتى بلغت عظم الفك. غير أن الجامعة البشرية لا تستأصلها لترتاح من أوجاعها بل تكتفي بتمريرها وتنظيف خارجها وملء ثقبها بالذهب اللامع. [...]"

وفي فم الأمة [...] أضرار بالية سوداء قذرة ذات رائحة كريهة وقد حاول أطباؤنا تطهيرها وحشوها بالميناء واللباس خارجها رقوق الذهب ولكنها لا تشفى ولن تشفى بغير الاستئصال. والأمة التي تكون أضرارها معتلة تكون معدتها ضعيفة، وكم أمة ذهبت شهيدة عسر الهضم."

(English translation by Anthony Ferris, 1961)

Decayed Teeth

"I had a decayed tooth in my mouth that troubled m. It stayed dormant during the day. But in the tranquility of the night, when dentists were asleep and drug-stores closed, it began to ache. [...]"

So I went to another dentist and said to him, 'Extract this damned tooth without asking me any question, for the person who receives the blows is not like the one who counts them.'

Obedying my command, he extracted the tooth. [...]

[...]

In the mouth of Society are many diseased teeth, decayed to the bones of the jaws. But Society makes no efforts to have them extracted and be rid of the affliction. It contents itself with gold fillings.

[...]

In the mouth of the [...] nation are many rotten, black and dirty teeth that fester and stink. The doctors have attempted cures with gold fittings instead of extraction. And the disease remains. A nation with rotten teeth is doomed to have a sick stomach. Many are the nations afflicted with such indigestion."

(In Emery, 1996)

4. Compare the following Arabic source text to the English translation. Underline all expressions and phrases of all types of legal authority and power in both texts. To what extent has the target translation preserved the power of law? In which text is this power more explicit?

"المادة 1674 – لا يسقط الحق بتقادم الزمن بناء عليه إذا أقر واعترف المدعى عليه صراحة في حضور القاضي بأن للمدعى عنده حقاً في الحال في دعوى وجد فيها مرور الزمن بالوجه الذي ادعاه المدعى فلا يعتبر مرور الزمن و يحكم بموجب إقرار المدعى عليه وأما إذا لم يقتر المدعى عليه في حضور القاضي وادعى المدعى بكونه أقر في محل آخر فكما لا تسمع دعواه الأصلية كذلك لا تسمع دعوى الإقرار. ولكن الإقرار الذي ادعى أنه كان قد ربط بسند حاو لخط المدعى عليه المعروف سابقاً أو ختمه ملم يوجد مرور الزمن من تاريخ السند إلى وقت الدعوى تسمع دعوى الإقرار على هذه الصورة." (من مجلة الأحكام العدلية، 2002)

"Article 1974. A right is not destroyed by the effluxion of time. Consequently, if the defendant explicitly admits and confesses in Court in a case in which the period of limitation has elapsed that the plaintiff is entitled to bring his action, the limitation is of no effect and the judgement will be given in accordance with the admission of the defendant. If the defendant, however, makes no admission elsewhere, the plaintiff will fail both on the original action and on the admission. But if the admission which is the subject of the action was reduced to writing at some previous date in a document known to contain the seal or handwriting of the defendant, and the period between the date on which such document was drawn up and the date of bringing the action is less than the period of limitation, an action on the admission will be heard."

(Al-Ahkam Al-Adliah Magazine, 2002)

CONCLUSIONS

Stylistics and Translation are two well-established fields which are usually treated separately as two independent disciplines. However, in this work they have been presented as two interdisciplinary subjects in the area of translation studies. This is made possible through the extraordinary importance of style in translation.

The book is set out in two parts. The First Part of this book has been assigned to different schools of stylistics, old and new, Arabic stylistics, stylistic analysis, style and choice and the distinguished position of style in language studies of texts, especially literary texts in theory and practice.

The argument for cognitive stylistics as the better approach to the study of style in language has been demonstrated through the analysis of the main levels of language components, grammar, words and sounds. Cognitive stylistics has been crowned by many contemporary figures in the field as the major discipline that has earned credibility in modern times. It has proved to be rigorous, retrievable and replicable in its models and techniques of analysis and interpretation of discourse. It has also provided more solid grounds for stylistic interpretations by situating texts in their mental, cultural, social and ideological environments.

The third practical chapter, Cognitive Stylistics, is the heart of the first part, aimed at demonstrating how style can cognitively be analyzed and interpretations constructed cognitively with respect to key grammatical, lexical and phonological features of the style of texts, especially literary texts.

Having established both in theory and practice the validity and rigorousness of the cognitive stylistic approach to style in language at its different levels, the Second Part has argued for the interrelationship between stylistics and translation in theory as much as action. The combination of the two areas in translation process and practice from a cognitive viewpoint in Chapter Five has come up with sensational results at the level of understanding, processing, conceptualising and constructing meaning in its truthfulness, as demonstrated by the stylistic choices of the source text and their construction in the target text.

Numerous examples of different types of text have been approached in terms of relativity of translation, in the sense that no ideal or perfect version of translation might be constructed. However, this is not to say that the two relative methods of cognitive, style-based direct translation and non-cognitive, content-based indirect translation are of equal importance and credibility. Of course, there *is* a difference between the two for, while the latter is non-style based, and hence less reliable, the former is completely style-based and, therefore, more reliable. That said, the latter is not always dismissed as unacceptable or inadequate for any type of text, nor is the former always more convenient for all types of text. Sometimes, the decision as to which is more appropriate for the same text is left to the reader or the user of the translation with respect to his/her educational level, purpose, experience, and mental, individual cultural, religious, ideological, political and other biases. Some significant conclusions can be drawn from the foregoing stylistic-translational study. First, cognitive stylistics is the approach which has proved to be the more appropriate one regarding the study of style. It views stylistic choices as mental conceptualisations used by writers to imply underlying, genuine meanings, implications and effects. These should be unearthed by analysts, readers and translators on the basis of their own cognitive background of biases, as pointed out. Secondly, meaning is in the heart of style, and not the other way round as was usually maintained. Put differently, style is what modulates and constructs meaning cognitively and conceptually, which means that ignorance of style necessarily results in the ignorance of at least a part of meaning. Consequently, meaning is not the product of the lexical meaning of the combination of words on the line taken together in context only. Other underlying meanings (or implications and implicatures) are implied in stylistic choices. Henceforth, these implied meanings should be brought to the surface and taken into account when texts are read, interpreted or translated.

Moreover, the translation process is reconsidered in terms of stylistic choices and construction of their conceptualised implications in the target text, rather than as a reproduction of the content-meaning of the source text on the basis of, say, direct equivalence only. Further, the translator is no longer looked at as a dull, unbiased mediator between two languages, whose job it is to translate the words in context with no right to 'intervene' in the translation, for it is the text writer's responsibility, not the translator's. Now he/she is the sole person who is held responsible for translation before the target readership. He/she is the writer and constructor of the translation on stylistic grounds. Besides, the translator's responsibilities are diverse. In addition to his/her moral and conscientious liabilities, for example, he/she has responsibilities toward the source text's writer, the source and target languages and texts, the target readership and his/her individual biases.

As to approaching translation in terms of relativity, much flexibility is demonstrated and exercised in the practical application of translation through the two methods, of cognitive stylistic Direct translation, and traditional non-cognitive and non-stylistic Indirect translation. The distinguishing factors which set them apart are the translation purpose, the target readership's purposes and biases, etc. (see above). It has been concluded from the argument put forward in Chapter Five regarding the application of cognitive stylistic translation approach, that a direct, cognitive and style-based construction of translation is uncompromising in relation to certain texts, where style is of prime importance (e.g.

literary, political, legal and authoritative texts). However, an indirect, content-/non-style based method can be tolerated with specific types of text (e.g. general, dialect and advertising texts) when accuracy of style is not a must. Last but not least, the key term used in cognitive stylistic translation is the CONSTRUCTION of meaning in the sense of creating it, rather than reproducing, rendering, transferring, reflecting or imitating the source text's meaning.

Finally, it is the hope of the writer that the cognitive stylistic approach to translation in action suggested in this work would set some principles and strategies for a new threshold in translation studies and practice in terms of style. It is a type of approach to translation which is based on conceptualising and constructing the stylistic choices of the source text in the target text and their implications and implicatures in an influential and truthful context of cognitive/mental, cultural, religious, social, ideological and/or political backgrounds. It is also hoped that the huge amount of practice provided would be useful and contributory to the field, and open new avenues to other writers and translators to push for further developments, and to carry out further research in this particular area of investigation of the cognitive relevance of style to meaning in translation.

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