MISELNI SLOG PRVOOSEBNE PRIPOVEDOVALKE V SLOVENSKIH PREVODIH ROMANA *TO KILL A MOCKINGBIRD*

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MISELNI SLOG PRVOOSEBNIE PRIPOVODOVALKE V SLOVENSKIH PREVODIH ROMANA TO KILL A MOCKINGBIRD

FIRST-PERSON NARRATOR’S MIND STYLE IN SLOVENIAN TRANSLATIONS OF THE NOVEL TO KILL A MOCKINGBIRD

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IZJAVA O AVTORSTVU IN ISTOVETNOSTI TISKANE IN ELEKTRONSKE OBLIKE ZAKLJUČNEGA DELA

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Abstract

The Master’s thesis explores the first-person narrator's mind style in Harper Lee’s novel *To Kill a Mockingbird* (1960) and its first Slovenian translation entitled *Ne ubijaj slavca* (1964). The second Slovenian translation with the title *Če ubiješ oponašalca* (2015) is used as a means of comparison and illustration of different translations. Mind style is concerned with how a literary character perceives the fictional world and it can be studied through linguistic categories. In the case of *To Kill a Mockingbird*, the features of the narrator’s mind style can be observed in three main areas: lexical choices, particularly the use of complex and evaluative adjectives, adverbs and numerous different verbs of movement; a frequent use of epistemic modality; and in the type of cohesive devices. A detailed analysis of the first translation revealed consistent translation shifts on the microstructural level in all these categories. As a result, the narrator’s lexical repertoire seems to be less varied and more child-like, she conveys a higher degree of objectivity and certainty in her utterances because many epistemic modality markers are omitted, and she sounds more explicit and repetitive than the “same” narrator in the original. The cumulative effect of these translation shifts does not only alter the narrator’s perceptions of the fictional world, but also influences the target readers’ perception of the narrator. The analysis of mind styles in both Slovenian translations demonstrated that the second Slovenian translation remained much more faithful to the original in terms of rendering these features of mind style.

Keywords: literary translation, stylistics, mind style, translation shifts, *To Kill a Mockingbird*. 
Povzetek


Ključne besede: književno prevajanje, stilistika, miselni slog, prevodni premiki, *To Kill a Mockingbird*. 
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1 Introduction

Nuances in language are significant in translation. When reading a translated text and comparing it to the original, people frequently complain about translation errors – as they are popularly called – and how they affect their understanding of the text. For some professional translators, it is a natural tendency to spot translation shifts – as is the more correct term – in every single piece of work they read. People usually take notice of those translation shifts that significantly alter the meaning of a sentence, a passage or an entire text. The subtler shifts, however, generally become apparent only after a careful analysis of the text and they begin to gain significance in longer stretches of text. Sometimes the readers either find pleasure in reading a certain translated work or not, but they cannot pinpoint the reason behind it. This sensation might be the result of shades of meaning or style that differ between the translated and the original texts. Such nuances are crucial to consider in literary translation because of the high artistic value of a literary text. Authors are typically motivated by some underlying reason to choose specific linguistic features in order to build an image of characters and the fictional world. Were the translator to change or dismiss relevant features in a literary work, the fictional world would change in the eyes of the target readers and produce a different artistic effect. Since modern-day translation theories support functional equivalence and faithfulness in translation, such shifts should be avoided.

The artistic effect of a literary work is best observed in the analysis of its style. In other words, it is through style that an artistic effect of a piece of literature is achieved. The leading scholars in stylistics, Leech and Short, generally refer to style as the way language is used (2007: 9). However, since style is a broad term and can be studied in different domains, it is necessary to narrow the definition in accordance with what is relevant for this thesis. The most suitable is Leech and Short’s definition of style as “the linguistic characteristics of a particular text” (2007: 11). In this area, literary stylistics is of crucial importance since it explains the relation between language and artistic function (Leech and Short 2007: 11). As style is an integral part of any literary work, it is paramount that the features of style be preserved in translations.
The present thesis is a linguistic and literary discussion that explores the effects of translation shifts in two Slovenian translations of the highly-acclaimed novel *To Kill a Mockingbird* (1960). It will make use of translation theories to analyse the translations from a linguistic viewpoint and literary theories to determine how and to what extent the translation shifts influence the macrostructure of the text. Since a notable translation shift occurs in the very title of the novel (cf. *To Kill a Mockingbird*, *Ne ubijaj slavca* (1964) and *Če ubiješ oponašalca* (2015)), a close analysis of the translations seemed intriguing. The thesis is relevant in translation and literary theories because it provides a fresh insight into Harper Lee’s best-seller novel. Despite its popular acclaim, the novel has not been thoroughly studied neither in terms of its literary features nor its translations. The objective of this thesis is not to criticise and condemn the translators’ choices or refer to them as errors, but to indicate the potential ramifications of translation shifts for the overall understanding of the text and for the target readers’ perception of the literary characters.

The thesis is divided into two main sections. The first is designed to provide an overview of the main concepts related to the topic of this thesis. The second chapter of the thesis thus explores the notions of stylistics, style and mind style in relation to literary translation. Style as an elusive concept does not have a universal definition, so special attention is paid to slight variations in definitions by different authors. Along with the explanation of the concept of style, the thesis focuses on the significance of style and stylistic choices in literary works. Emphasized in this chapter is also the connection between style and literary translation. Further on, the concept of mind style is introduced. Since its first mention, mind style has encouraged various discussions on what it includes. Although underemphasized in translation studies until today, the concept of mind style could reveal its potential in comparative analyses of original literary texts and their translations. Presented are some discussions, for example by Leuven-Zwart (1989, 1990) and Zupan (2006a), that expound the effects of translation shifts on mind style.

Since the present thesis is a literary discussion, the third chapter provides basic information about the novel and its author, Harper Lee. Many reviewers and scholars have commented on the novel’s plot and lauded Lee’s portrayal of the
racially prejudiced American south, but few authors have focused on the artistic value of the text. Nevertheless, it is possible to find some general remarks on the style of narration that might be relevant to this thesis.

The second section of the thesis features an empirical stylistic and translation analysis of the novel *To Kill a Mockingbird* and its two Slovenian translations. The beginning of this section provides the methodology used in the analysis and explains the reasons underlying the choice of the topic. The thesis analyses the first-person narrator’s mind style in the original and compares it to the mind style of the “same” narrator in the first Slovenian translation published in 1964. It illustrates the potentially different translation solutions by providing examples from the Slovenian translation of the same novel from the year 2015. The analysis includes the narrative part of the entire novel. The examples are grouped into three major categories, which characterise the narrator’s mind style in the greatest extent: lexis, modality and textual relations. A theoretical overview of each category is followed by at least four examples from the novel. First, we analyse the features of mind style in each original example and establish its effects. Next, we comment on the first Slovenian translation of the same excerpt using the theory of translation shifts by Leuven-Zwart and the theory of mind style. The second Slovenian translation is then provided as a means of comparison.

The category of lexis is further divided into adjectives, adverbs and verbs. The narrator uses numerous different adjectives and adverbs to paint a vivid picture of the fictional world. The focus of the analysis are evaluative adjectives and adverbs because these reflect the narrator’s opinion and perception of the world, which means that they constitute her mind style. A frequent use of adjectives and adverbs also demonstrates the narrator’s focus on details and indicates her complex and wide vocabulary range, which testifies to her adult-like mind style. The preliminary analysis of the first translation showed that evaluative adjectives and adverbs were frequently omitted, generalised or their meaning was changed, while the second translation retained them successfully. The effects of such changes are studied and the overall effects of the two translated texts are compared in the discussion. Besides adjectives and adverbs, the thesis also studies the verbs in the narrative because they expose the narrator’s elaborate vocabulary
choices, which are simplified in the first translation, thus creating different effects in the macrostructure of the text.

A prominent feature of the narrator’s mind style is also modality, particularly epistemic modality, with which the narrator wishes to express her uncertainty about the characters and events in the fictional world. Since she is not an omniscient narrator, she frequently uses epistemic modality markers to alert the readers to the possibility that her subjective impressions may or may not be correct. The first translation has revealed a tendency to omit such modality markers in the narrative. This subchapter of the thesis therefore studies the implications of such omissions for the general meaning and tone of the translated text.

The last category of examples presents textual relations in the novel. The broad heading of this subchapter includes examples of explicitation in the first translation, more specifically, the explicitation of various types of pronouns. There is a tendency to shift from referential cohesion in the original to lexical cohesion in the first translation. The second translation, however, seems to retain the referential cohesion. The different effects of both translations are studied and compared to the original text.

The final section of the thesis summarizes the translation shifts in the formal structure of the text and explains the implications of these shifts for the macrostructure. It suggests the consequences of such alterations for the target readers’ perception of the narrator and the literary work.
2 Literary Translation and Stylistics

The art of literary translation has probably been present since the appearance of first literary texts since it provided a bridge between speakers of different languages who were interested in reading literature of other cultures. Translated literary works provided an insight into the cultures and lives of people all over the globe. At the same time, reading literature served as a pleasant, relaxing task and a form of entertainment. With the rising amount of literary texts, literary translation also developed rapidly. Grosman (1997a: 11) suggests that the need for literary translation has increased in recent years owing to globalisation and an ever-widening interest in new cultures and their literature.

Throughout history, the status of literary translation has changed. Since the emergence of translation studies in the second half of the 20th century, an increasing number of scholars have been conducting research on literary translation as a special discipline in translation studies. Nowadays, we are witnessing a myriad of academic articles and books on various aspects of literary translation. Mainly, they highlight the importance and necessity of literary translation as well as the difficulties and complexities that it entails.

Literary translation is considered a highly complex branch of translation. Meta Grosman, one of the leading Slovenian scholars in English studies, argues that a literary translation is not merely a “transfer” of linguistic properties of the source text into the target language, but an attempt to place the target text into a different social and cultural background (Grosman 1997b: 7). This is why the translated text allows the target readers to familiarize themselves with other cultures. Since the literary tradition of one linguistic and cultural community influences others, the analysis of a literary translation exceeds the linguistic level because translators should not pay attention only to linguistic features, but they also ought to consider individual and social factors in translation (Grosman 1997b: 7).

Readers and critics have raised issues about the nature of a literary translation, its quality and characteristics, the status of the translation in the target culture, the role of the translators and the quality of their work. These issues have spurred a vast number of studies examining literary translations from a critical viewpoint.
The sheer amount of studies is hard to process, but at first glance, they seem to share a common ground: they establish that literary translation is a challenging task (Grosman 1997a: 11).

Nowadays, some critics assign more power and influence to the translated literary text than to the original text because the translation reaches a wider audience (Grosman 1997a: 11). A translation, therefore, ought to meet high standards of quality, and, in turn, translators need to possess the skills necessary to achieve such standards. Landers suggests that “being in love with one or both languages” is an essential characteristic of the finest literary translators (2001: 7). Unlike other branches of translation, such as technical and commercial translation, in which content prevails over form, literary translation underlines the importance of “how one says something” over “what one says” (Landers 2001: 7). The how falls into the domain of style, one of the crucial aspects for a literary translator to consider. Since the present thesis will concentrate on aspects of style in the translations of the selected literary text, we should first explore the notions of style and stylistics.

As early as 1957, Savory highlighted the importance of style as

the essential characteristic of every piece of writing, the outcome of the writer's personality and his emotions at the moment, and no single paragraph can be put together without revealing in some degree the nature of its author (Savory 1957: 54).

Style therefore holds a prominent place in the study of a piece of writing; however, providing a comprehensive definition of style is problematic because it is a broad and elusive concept. This thought is underlined by Boase-Beier, who regards style as “an almost mysterious element of a text” (2012: 3). In a general definition, Boase-Beier and Simpson both propose that style comprises the features unique to a text and dependent on choices the author makes consciously or unconsciously (Boase-Beier 2006: 50; Simpson 2004: 22).

Until the 20th century, style was not given much importance beyond its indirect involvement in the analysis of grammar and rhetoric. However, the 20th century marked the development of a new discipline, stylistics, which focused on the study of style (Green 2006: 261).
In the early definitions of style, for example by Catford (1965: 90), style is regarded as a variety that depends on the number and nature of the addressees and the speaker's (or writer's) relationship to them. According to this definition, style is recorded on a scale from formal to informal language. Catford (1965: 90) also mentions markers of style, which can be lexical, grammatical or phonological.

In his work on stylistics, Michael Toolan claims that many people generally use the expression style without knowing its exact meaning. He believes that people often refer to characteristics of persons and things by using the words *style* and *stylish*. However, since one never seems to pinpoint what these terms mean, he argues that this might suggest they are indeed subjective, unanalysable and a product of personal evaluation. Toolan also highlights another issue that arises when discussing style – the term *literary style*. This denomination sparks doubts about “whether style is a linguistic topic, part of the linguistic description of a text” or a topic in literary criticism and, therefore, subjective (Toolan 1990: 1).

Stylistics as a discipline emerged because of the need for specified terminology to describe and analyse language – in particular, the language of literature (Green 2006: 261). In this sense, stylistics studies the lexical, syntactic, phonological, and rhetorical features of a text. Abrams (1999: 305–306) further elaborates on these qualities by stating that in the analysis of lexis, emphasis is placed on studying the relative frequency of parts of speech (nouns, adjectives, verbs) and on the abstract or concrete qualities of words. He states that syntactic features refer to the sentence structure; phonological features to patterns of speech sounds, rhyme and meter; and rhetorical features refer to the use of figurative language and imagery. Abrams believes that in such a stylistics analysis, problems may occur because it is hard to determine which features are, in fact, functionally stylistic, i.e. “features which make an actual difference in the aesthetic and other effects on a competent reader” (1999: 306). Only these features are relevant in establishing the overall tone of the text and building a picture of the fictional world and its characters.

One of the most prominent works on style in relation to literary works is Leech and Short’s *Style in Fiction*. Their most general definition says that style “refers to the way in which language is used in a given context, by a given person, for a
given purpose” (Leech and Short 2007: 9). Style can be observed in spoken and written communication, but most commonly, it is studied in literary texts. In this field, Leech and Short define style as the “linguistic habits” of a writer; the way language is used in different genres and periods; or as the style of a text (2007: 10). In addition to the manner or the how one says something, the authors of Style in Fiction also emphasize the role of reason or the why a writer chooses a certain expression over another. They claim that the style of a text is not studied for its own sake and that listing the prominent stylistic features in a text is only the first step in a stylistic analysis. The next step is to discover the author's intention behind using these stylistic features and to analyse their contribution to the effect and function of the text. The aim of stylistics is therefore to explain the relation between language and the aesthetic or artistic function (Leech and Short 2007: 11).

Stylisticians place great importance on linguistic choice. In its narrow sense, style can be understood as stylistic variation, i.e. the linguistic choice of presenting the same subject matter in different ways (Leech and Short 2007: 31–32). In literary translation in general, the notion of choice is also of paramount importance. In every literary translation, a translator must choose among a wide variety of words, places of emphasis and levels of register (Landers 2001: 9–10). In this sense, stylistics and translation are closely intertwined.

Landers (2001: 7) regards style as a matter of utmost importance in translation as he argues that style

  can make the difference between a lively, highly readable translation and a stilted, rigid, and artificial rendering that strips the original of its artistic and aesthetic essence, even its very soul.

Even though not all scholars attempt to define style in detail, they at least acknowledge its value in translation. For instance, Mary Snell-Hornby (1988: 119) recognises style as a significant factor in translation, but highlights the need for more detailed studies about the role of style in translation theory; and Samuelsson-Brown argues that a literary translator should produce a text that is natural and reads well “while echoing the tone and style of the original” (2010: 6).
Boase-Beier (2004b: 9) mentions Roman Jakobson, who wrote about style in relation to translation as early as 1959. She claims that even then it was not a new issue, since translators have always encountered stylistic problems in a text, but stylistics had little impact on the development of translation studies in the more distant past. The problem is that stylistics is usually taught as a part of English studies, so it is supposed to be monolingual, concerned with only one language.

Nowadays, studies on style in translation are becoming more frequent. Boase-Beier (2006: 1) proposes that the effects of style on translation and the study of translation are interesting in three ways. First, the style of the source text affects how the translator reads the text. Second, the translator imprints his or her own style markers in the target text because style is always the result of choice: in this case, the translator’s choice. Third, style plays a major role in the criticism of a translation. Boase-Beier does not understand style only as the style of a translator or the style of an author, but also as the style of a register and the style of a particular variety of language, which is determined by its situation of use (2006: 1). Some scholars, for example Jakobson (cited in Boase-Beier 2006: 1), consider style as the crucial difference between literary and non-literary texts. Boase-Beier even takes it a step further and claims that “literary translation is […] the translation of style, because style conveys attitude and not just information, because style is the expression of mind, and literature is a reflection of mind” (2006: 112).

Boase-Beier also maintains that the translator’s main job is to stay “true to the style of the original text” and that through style, a reader can distinguish the “author’s attitude, which may be ironical, judgemental, affirmative, or questioning, towards the material” (2004a: 28). Therefore, it is often said that in literature, the attitude of the author contributes more to the meaning than content does. In another one of her works on style in translation, Boase-Beier argues that style does not comprise only linguistic features, but also includes features such as “voice, otherness, foreignization, contextualization and culturally-bound and universal ways of conceptualizing and expressing meaning” (2006: 2). Apart from these general thoughts on style and stylistics in translation and Leech and Short’s monumental work, studies that analyse a translation from the aspect of style are relatively new, but becoming increasingly common. The first studies of style in
translation have concentrated mainly on poetry, but some of the findings can be applied to the study of prose as well. When speaking about style in translation studies, we refer to how features of style are reflected in the original text and then compare them to how they are reflected in the translated text.

In Slovenian translation studies, literary translations are a popular research topic. Some authors, such as Mozetič (1997), present general tendencies or problems that can be deduced from English-Slovenian literary translations. Among others he mentions the neutralisation of irony, a higher degree of expressiveness of the Slovenian target text and a tendency to explicate in order to achieve better understanding. Although not explicitly termed as stylistic shifts, these are all microstructural shifts that have consequences for the macrostructure of the target text. Many Slovenian authors also examine specific literary translations from different perspectives; for example, Zupan (2006b) studied repetition and translation shifts in one of Edgar Allan Poe’s short stories, Trupej (2014) explored the translation of racist discourse about black people into Slovenian, and Onič (2013) discussed forms of address in Slovenian translations of *Who’s afraid of Virginia Woolf*. All these studies focus on one or several characteristics of the original text that are distinguishable on the level of the sentence, i.e. the microstructural level. However, the mentioned studies also reveal that the purpose of a scrutinized analysis of a literary translation is not to identify individual shifts, but to discover how recurrent shifts affect the literary characterisation as well as the style and reception of the translated text as a whole. In addition to studies that do not discuss style directly, stylistic studies of literary texts and their Slovenian translations are also found aplenty (cf. Bratož 2004; Zlatnar Moe 2015; Onič 2016).

### 2.1 Mind Style

In literary translation, it is essential to consider the role of the author’s intention. The intention, i.e. what the author wants to achieve in a certain text, can be reflected in the style of the text. In this case, features of style could indicate a certain cognitive state (Boase-Beier 2004a: 29). Cognition is closely related to a term in stylistics known as mind style. It was introduced by Roger Fowler (1977: 76) in the following way:
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’.

By stressing the role of consistency at the first mention of mind style, Fowler signals that the concept of mind style relies on consistent features in a text rather than on isolated examples. As he continues, he further elaborates on the newly coined concept (1977: 103):

We may coin the term ‘mind-style’ to refer to any distinctive linguistic representation of an individual mental self.

Fowler mentions several authors who indirectly encouraged him and contributed to his study of mind style. For instance, he draws on Chomsky’s transformational grammar because it provides an alternative view to the traditional understanding of style, which connects meaning with expression. Furthermore, he uses Halliday’s “functional” approach to explain why a character uses one sentence structure over another. Fowler employs these theories in order to focus “on their power to suggest distinctive ‘mind-styles’ in authors and characters” (Fowler 1977: ix). These remarks make clear that Fowler already distinguished between the mind style of an author and the mind style of a character as two separate entities.

As Fowler claims, a mind style can reveal various things: it analyses a character’s mental life, it refers to superficial or fundamental aspects of the mind, it presents topics on which a character ponders and it even reveals the character’s preoccupations, prejudices, perspectives and values – conscious and unconscious ones (1977: 103). For the readers to be able to analyse these features, they must carefully study the linguistic constructions used by the authors or characters.

Fowler also draws his observations from Halliday’s analysis of William Golding’s novel The Inheritors from 1971. In his work, Halliday analysed the language of the novel’s protagonist, a Neanderthal man called Lok. Halliday argued that Lok’s linguistic choices, such as restricted vocabulary and peculiar transitivity patterns, reflect his mind, his lack of understanding of everyday concepts, and, therefore, his cognitive limitations (Semino 2002: 96).
Fowler’s attempt at a definition of mind style was first of its kind. Since then, studies in cognitive stylistics and mind style have developed further, bringing with them more detailed definitions. Similar to style, mind style is an elusive concept. Several factors need to be taken into consideration in order to provide a thorough explanation of the concept. To this end, the first distinction to be made is between *mind style* and *point of view*.

According to Semino and Swindlehurst (1996: 145), point of view refers to the perspective from which the fictional world is presented to the reader. In contrast, they argue that mind style can be described as the way the character’s mind perceives and conceptualises the fictional world (Semino and Swindlehurst 1996: 145). The distinction is clear from a straightforward example they provide: a story can be told from the point of view of a child, but the character’s cognitive habits and use of language may or may not be child-like. In the latter case, the readers are aware that a child is narrating the story, but they are not provided with an insight into the mind style of that character.

Further complicating the matter, Fowler (1996: 214) equals the term *mind style* with the terms *world view* and *point of view on the ideological plane*. However, Semino and Swindlehurst (1996) contend that these are three separate notions. The ideological point of view includes “the attitudes, beliefs, values, and judgments shared by people with similar social, cultural, and political backgrounds” (Semino and Swindlehurst 1996: 146). In contrast, they believe that mind style “relates to the mental abilities and tendencies of an individual”, which can be personal and idiosyncratic or common to several people with the same cognitive habits or disorders (146). Semino and Swindlehurst (1996: 146) therefore interpret mind style as how “a particular reality is perceived and conceptualized in cognitive terms”.

Another distinction to be drawn is between *style* and *mind style* as the two terms might overlap in some cases. Boase-Beier even goes as far as to say that “[i]f style is the result of choice, and choice is the result of cognitive state, then it could be argued that all style is in a sense mind style” (2003: 263). Nevertheless, she promptly refutes this by claiming that mind style is a “consistent stylistic pattern” in a text that provides evidence of a cognitive state (263–264).
Among the first to pay substantial attention to mind style were Leech and Short, who devoted an entire chapter in *Style in Fiction* to mind style. They use Fowler’s term mind style to further develop the concept within stylistics. As already established, mind style is concerned with how the fictional world is conceptualised (Leech and Short 2007: 150). The readers of a literary work perceive the fictional world through the mind of, for example, a character in the novel; therefore, mind style could be defined as “a realisation of a narrative point of view” (151). From this definition, it is clear that there can exist a great difference between the fictional world itself and the view of the world called the mind style (166) because a character might perceive the fictional world differently than it is actually like. Leech and Short (2007: 153) believe that mind style can be attributed to characters, narrators or authors. The focus of this thesis will be only the mind style of a character/narrator.

According to Leech and Short (2007: 151), mind style exists on the level of semantics, but it can only be observed and studied through linguistic categories, such as grammar and lexis. Mind style is closely related to the question of semantic and linguistic choice (Leech and Short 2007: 152). It should be noted that a character can often express an issue in several different ways, but chooses to express it in one way and not the other. If the linguistic choices are consistent throughout the text, they can be considered a feature of one’s mind style (Leech and Short 2007: 153).

Leech and Short (2007: 163–166) propose some categories through which a mind style can be observed. They suggest that the first thing to observe in a text is its general structure. What is usually most evident is the divide into the narrative and the direct speech. The features of a character’s mind style can be reflected in both (163). The second category Leech and Short propose for examining mind style is lexis. They suggest that lexis can be observed through the simplicity or complexity of the words; for example: a preference for either monosyllabic or polysyllabic words, concrete or abstract nouns, the frequency of adjectives (the type of adjective is also relevant), and the frequency of lexical repetition. The examination of lexis demonstrates whether the mind style is simple and restricted or more complex (164). Leech and Short also underline the importance of syntax in identifying a character’s mind style. They explain that on the syntactic level,
sentences can be simple, compound or complex, depending on the use of coordination and subordination. A preference for a certain type of sentence can cause the mind style to be either simple or complex. Another syntactic feature principal in analysing mind style is also the use of transitive and intransitive verbs (164–165). The last category the authors propose for the analysis of mind style is a broader category of textual relations. Here, it is possible to study how information is synthesized; how old and new information is organised in a sentence in reference to standard patterns; and how participants are identified in a text or its passages (165–166).

To explore the issue of mind style further, Leech and Short provide several examples of mind styles, from normal ones to the most unusual ones. Based on the examples, they deduce that a mind style may be perceived as simple and objective if the lexical and syntactic structure of the text is simple, meaning that the sentences are usually short, they contain few complex and abstract nouns and adjectives, and they usually do not include verbs of perception, such as seem and look. In contrast, Leech and Short argue that a character’s mind style may be more complex if it involves a frequent use of syntactically complex structures and morphologically complex nouns or adjectives. A mind style may also be described as subjective or personal (Leech and Short 2007: 154–162).

Such mind styles are categorised as normal mind styles because it is natural that everyone has their own way of expressing themselves and their own outlook on life. However, some mind styles are more marked. In any case, Leech and Short argue that a piece of writing always exposes a certain “mental set”, which means that no piece of writing is ever completely neutral or objective (2007: 151). This leads us to believe that mind style is a universal matter, existing in every fictional world. Since every person in the real world and therefore every character in the fictional world has a slightly different way of perceiving the world around them, it is possible to observe and describe the mind styles of all well-developed characters in the fictional world. We could claim that each mind style has its own features, regardless of whether these features deviate from the expected norms or not. Unlike Leech and Short (2007), Semino and Swindlehurst (1996: 145) are sceptical about the “practical usefulness” of studying “normal” mind style. They acknowledge that mind style is a distinguishable feature in all texts; furthermore,
they recognise it as an “inherent property” of every text; however, they express doubts about the practicality of its analysis. Their argument rests on Short’s claim that in the case of a normal mind style, it is difficult to distinguish mind style from style in general. For this reason, Semino and Swindlehurst (1996: 145) argue that analysing mind style is only relevant when the character presents “a particularly striking, idiosyncratic, or deviant understanding of the world”. The analysis of such a mind style proves to be useful in explaining the effects of a text.

As shown in this chapter, many authors have already discussed mind style, however, not in relation to translation. One of the few authors that examine mind style in translation is Boase-Beier. According to her article (Boase-Beier 2003: 253), she prefers the term “cognitive state” rather than Fowler’s “mental self” when defining mind style. She affirms that the term “mental self” suggests something rather permanent, when in fact mind style can mean something transient in nature, such as temporary considerations and attitudes of an author (253). For this reason, she defines mind style as “the linguistic style that reflects a cognitive state” (Boase-Beier 2003: 254). Her study on mind style in translation is a complex one; however, it focuses only on the translation of poetry and the role of the translator in transferring the cognitive state of the poem’s author.

2.2 Mind Style in Translation

In prose fiction, mind style in translation can be related to the theory of translation shifts, extensively researched by Kitty M. van Leuven-Zwart (1989, 1990) and presented in two instalments of the article Translation and Original: Similarities and Dissimilarities. Leuven-Zwart placed much emphasis on the notion of mind style and the possible changes of mind style that result from translation shifts.

Since this thesis is based on shifts in translation, a definition of this concept should precede further discussion. The term was introduced by Catford (1965) to refer to the changes occurring in translation. He defined shifts as “departures from formal correspondence in the process of going from the [source language] to the [target language]” (Catford 1965: 73). In simple terms, a shift occurs whenever the expression in the target language is not formally equivalent to the expression in the source language. Even though Catford was the first to label it, the concept
was not a novelty as Vinay and Darbelnet (1995) had already discussed it in their work on translation procedures in 1958. However, neither of these two approaches is considered appropriate for a practical analysis of translations because both approaches only serve to describe the relationship between two linguistic systems (Cyrus 2009: 95).

Leuven-Zwart (1989, 1990) designed a more practical approach. She developed a model for comparing and describing integral translations of fictional narrative texts. She used Catford’s term translation shifts (though she claims to build on Vinay and Darbelnet’s concept of translation shifts) to establish categories of shifts between the translation and the original on various linguistic levels (syntactic, semantic, stylistic and pragmatic). Although this method has received some criticism for being too complex (see, for example, Munday 1998), it nevertheless provides a comprehensive overview of translation shifts and their consequences for the understanding of the text as an entity. According to Leuven-Zwart’s own experience, frequent translation shifts on the linguistic level may cause significant changes to the meaning and overall tone of the translated text. This, in turn, provokes a different response and feeling in the target readers when reading the target text. The model is particularly relevant to this thesis because of its concept of micro- and macrostructural shifts and their relation to mind style.

The model is based on the premise that translation shifts are reflected on two levels, i.e. the microstructural and the macrostructural. The microstructural level is the level of sentences, clauses and phrases. Shifts on this level are semantic, stylistic and pragmatic (Leuven-Zwart 1989: 154). The macrostructural level, according to Leuven-Zwart, is the level of meaning, which transcends phrases, clauses and sentences. The author of the model argues that shifts in the macrostructure manifest themselves in changes of attributes and characterisation of persons, the relationships between fictional characters, the sequence of events and their nature, and the time and place of events. She adds that shifts can also be observed in the narrator’s attitude towards the fictional world and the point of view, from which the narrator views the fictional world. Thus, the macrostructure is characterised by elements of the microstructure (Leuven-Zwart 1989: 171). The author also establishes that prior to the analysis of macrostructural shifts, one should conduct an analysis of microstructural shifts to determine their nature and
frequency (155). Frequent and consistent shifts of the same type on the microstructural level affect the macrostructural level (Leuven-Zwart 1989: 171). As indicated when discussing style and mind style, where the frequency and consistency of a stylistic feature significantly contribute to the overall style of a text, we can see that the same applies to translation shifts.

In order to make sense of how the model functions, the shifts on the microstructural level will be presented briefly. In general, Leuven-Zwart (1989) distinguishes between three different types of shifts: modulation, modification and mutation. She differentiates between modulation of semantic and stylistic nature, both of which can be further determined as generalisation or specification (Leuven-Zwart 1989: 159–161). Therefore, modulation is concerned with a shift in meaning or a shift in style towards a more general description or towards a more specific description. Modification, according to Leuven-Zwart (1989: 165–168) is divided into semantic, stylistic, syntactic-semantic, syntactic-stylistic and syntactic-pragmatic modification, with each of these subcategories further divided into several varieties. The third category, mutation, is simpler: it is divided into addition of clauses and phrases, deletion of clauses and phrases, and a radical change of meaning (Leuven-Zwart 1989: 168–169).

The usefulness of this model reveals itself when we try to establish how recurring types of shifts affect the macrostructural level. Leuven-Zwart (1989) employs Halliday’s and Leech and Short’s categorisation of functions of language as well as Bal’s categorization of levels in narrative prose to explore the consequences of shifts. She agrees with Halliday, Leech and Short that language has three interrelated functions: the interpersonal, the ideational and the textual function, which operate on the story and the discourse levels (Leuven-Zwart 1989: 172). The functions are essential for Leuven-Zwart’s model because she claims that in translations of narrative prose, the shifts on the microstructural level affect one or more of the three functions (Leuven-Zwart 1990: 70). In relation to mind style, she calls attention to the ideational function, which is concerned with the way in which the information about the fictional world is presented. She equates Fowler’s term mind style or “the style that is typical for a certain view of the fictional world” with the ideational function operating on the discourse level (Leuven-Zwart 1989: 177). This supposedly refers to “the semantic choices expressing the
Leuven-Zwart then provides some examples to clarify her claim: she argues that if the view of the world focuses on physical and concrete aspects of the world, the semantic choices expressing these aspects will also be physical and concrete; if the narrator views the fictional world from a distance, the semantic choices will be neutral and objective; and if the world-view is characterised by feelings, emotions and opinions, these will be reflected in subjective and emotionally charged semantic choices (Leuven-Zwart 1989: 177).

Considering the categories of microstructural shifts mentioned earlier, Leuven-Zwart (1990) highlights semantic modulation as one of the shifts that contributes greatly to the changes in mind style. She begins by saying that in semantic modulation, the semantic choice is either more specific or more general in the translated text than in the original (Leuven-Zwart 1990: 70). Further on, she remarks that generalisation can turn a more specific mind style into a mind style that is vaguer, less precise and less specific. The opposite is true for specification. For instance, if neutral semantic choices are substituted by subjective semantic choices, a neutral mind style becomes emotionally charged and more evaluative (Leuven-Zwart 1990: 71). Subjective/objective semantic choices are not the only subcategory that Leuven-Zwart lists under specification. The specification of aspectual elements causes the mind style to become more dynamic, the specification of concrete elements results in a picturesque and suggestive mind style, and the specification of intensive elements might cause the mind style to be suggestive, aggressive, overstated or clichéd (Leuven-Zwart 1990: 71).

The above statements are true for the ideational function on the discourse level. Leuven-Zwart (1990) maintains that the same shifts affect the story level as well. In this sense, she argues, an altered mind style in the translation also provides the readers with an altered image of the fictional world. In the case of specification, the information about the events, characters and places in the fictional world is also more precise and more specific. The translated text contains more details. In the case of generalisation, less information is provided about the fictional world, the characters and objects: the image of the fictional world is more general and vague (Leuven-Zwart 1990: 71). A more subjective mind style in the translation might also affect the description of a character. For example, if a neutral adjective used to describe a person is substituted by a more negative adjective (Leuven-
Zwart 1990: 71), this affects our perception of that person or the perception how the character views him or her.

The studies mentioned in this section indicate that mind style is becoming an increasingly significant part of research in stylistics because many authors have tried to tackle the issue of mind style of characters, narrators or authors in literary works. Nonetheless, this area is still under-researched in translation studies. In Slovenian translation studies, one example of the analysis of mind style is Zupan’s (2006a) extensive study of the narrator’s mind style in the original text of Poe’s short story The Fall of the House of Usher and one of its Slovenian translations. In his study, Zupan focused on translation shifts in recurrences, partial recurrences, transitivity patterns and modality, all of which constitute mind style. His research is pioneering in terms of the relation of epistemic modality to mind style. The work signals interesting aspects for translators to consider because he demonstrates how consistent translation shifts on the microstructural level affect the narrator’s mind style.

Most authors agree on studying only deviant mind styles in the original literary text, but when analysing a translated text in comparison with the original, the matter might be different. On the one hand, translating deviant mind styles is an intriguing task because the translator needs to ensure that the target readers will perceive the character’s mind style as deviant as it is for the source readers. In order to achieve this, the translator needs to identify such peculiarities and transfer them into the source language and culture. On the other hand, a normal mind style can also be fascinating to observe in translation. As mentioned earlier, every mind style has unique features because all characters construct their own way of thinking and expressing themselves. The translator needs to recognise which linguistic aspects contribute to the character’s mind style and successfully render them into the target language. Otherwise, the target readers might perceive the character’s mind differently than the source readers. Significant changes in the features essential to one’s mind style may even cause the mind style to be more deviant. Based on these assumptions, it is safe to say that analyses of any type of mind style in translation should be further encouraged.
3 Harper Lee’s To Kill a Mockingbird

To Kill a Mockingbird is believed to be one of the most widely read novels of all time and a novel of high critical acclaim. It has received numerous praising remarks, some of which are: a “towering achievement” (Cohen 2015), “one of the most influential books ever written” (Woo and Nelson 2016), “book of exceptional appeal” (Daniels 2015), “a profoundly moving work” (Durst Johnson 1997: 218), “engrossing first novel of rare excellence” (Sullivan 2001) and “a novel that continues to leave such an indelible mark on the literature and ethos of the United States” (Seligman 2010). With consideration to these and other similar statements, it is safe to claim that the novel is regarded as a true classic of American literature and has, as such, attracted much media attention and spurred various questions about the author and the novel itself. However, the novel’s author, Harper Lee, never wanted to quench the public’s thirst for information on the much-adored work of prose. Instead, she preferred to maintain her privacy, never disclosing more details about her life or the book.

It is widely acknowledged that To Kill a Mockingbird contains a number of autobiographical elements as the author drew on her personal experience to write the novel. Nelle Harper Lee was born in 1926 in Monroeville, Alabama, into a racially segregated society, presented as the fictional town of Maycomb in To Kill a Mockingbird. Her father was a lawyer and served as the basis for the character of Atticus, while Nelle herself was supposed to be similar to the protagonist Scout in character and behaviour. Lee studied law, wrote articles for her college literary magazine, spent a summer abroad at Oxford University, and later decided to drop out of college and dedicate herself to writing. Her first writings were originally designed as a set of short stories, but at the request of her editor, she expanded and connected them into a novel that was later to become To Kill a Mockingbird (Grimes 2016). The novel was published in 1960 in the time of the civil rights movement and met with immediate and immense success. It secured itself a spot on best-seller lists for over eighty weeks. A year after its publication, in 1961, Harper Lee received the Pulitzer Prize for fiction for To Kill a Mockingbird (Champion 2001: 113). In 1962, a film adaptation was released, starring Gregory Peck in the role of Atticus Finch. It was a huge success, receiving three Academy Awards (Champion 2001: 128). By 2016, the novel has sold some 40 million
copies and has been translated into more than 40 languages, thus becoming one of the most beloved American novels of all time (Woo and Nelson 2016). Many newspaper articles, for instance by Grimes (2016), claim that by 1988, the novel was taught in over 70% of the country’s secondary schools. The Library Journal even declared it the best novel of the 20th century. Another proof of its popularity is given by Wood (2015), who reports that in Monroeville, Lee’s hometown, re-enactments of To Kill a Mockingbird attract flocks of literary tourists every year.

Following her initial success with the novel, Lee retreated into privacy, not granting another interview and not publishing another book for over fifty years. The reviewer Myles Weber even stated that “her pen froze” (2007). The adoring public was intrigued by her personality and at the same time disappointed at not being given more information and not receiving a sequel of the story. This suddenly changed in 2014 when an old manuscript of Lee’s was allegedly found among her documents. It was entitled Go Set a Watchman and was in fact written prior to To Kill a Mockingbird although the story itself is set twenty years later. The novel was published in 2015 and aroused major controversy: partly because of the unexpectedly disturbing portrayal of the Mockingbird’s hero, Atticus, and partly because it had still not been resolved whether Harper Lee even approved publishing the book since she was in poor health. Not long after the novel’s publication, in February 2016, Lee died in her sleep at the age of 89, leaving behind one true legacy and many unanswered questions (Grimes 2016).

A masterpiece for its content, To Kill a Mockingbird discusses one of the most painful issues in American history: racial segregation. Set in the 1930s in a fictional town of Maycomb, Alabama, the story is a first-person narration of Jean Louise Finch (nicknamed Scout), who lives with her father, Atticus Finch, and her older brother, Jeremy Finch (Jem). The novel is divided into two parts. In the first part, Scout recalls some of the most memorable events from her childhood: from how she experienced her first days in school to how she played games with her brother Jem and their friend Dill. Through detailed descriptions of her actions and feelings, Scout provides the readers with an excellent image of her character. She is portrayed as a tomboy by her physical appearance and her actions. Her main fascination in the first part of the novel is Boo Radley, the town recluse, whom the children had never seen. With many infamous and mysterious stories going
around about him, they are terrified of him, but at the same time, they are intrigued, so they devise plans to force him to leave the house. The second part of the novel adopts a more serious tone. Its primary focus is the trial of Tom Robinson, an honourable African American man charged with raping a white woman, Mayella Ewell, a member of the most disreputable white family in town. Scout’s father, Atticus, a prominent lawyer, is appointed to defend Tom Robinson even though everyone realises from the beginning that any defence is pointless. In the era of racial segregation, no jury would ever believe a black man’s word over a white woman’s. Nevertheless, as Atticus is a man of high moral and ethical standards, he acts in accordance with his conscience and commits himself to defending Tom, thus setting an example for his children. Despite Atticus’s best efforts and the lack of evidence of guilt, Tom is convicted by the jury and subsequently shot to death when trying to escape from prison. His tragic story causes an overwhelmingly bitter realisation for the children: life in a racially segregated community is anything but fair. At the end of the novel, the children must overcome a traumatic experience when Bob Ewell, Mayella’s father, attempts to kill them to exact revenge. Fortunately, it is the mysterious Boo Radley who saves their lives, turning himself from a frightening figure into a hero in Scout’s mind.

The story is ingeniously narrated through the eyes of a six-year-old Scout, mostly with the child’s understanding of the situation, but with the linguistic habits of a grown-up woman. This allows for an innocent and naïve outlook on the story on the one hand and a more adult stance on the other hand. Scout’s narrative is often complex in grammatical structure and interspersed with words ranking high in formality and register. This technique makes the readers realise that the story is narrated by an adult woman remembering the events of her childhood.

The title of the book may seem vague; however, it is aptly taken from one of Atticus’s famous statements in the novel. He teaches his children that killing a mockingbird is a sin because mockingbirds do little else but please people with their enchanting songs. The novel’s title therefore carries a powerful message: no innocent creature should ever be hurt or discriminated against in any way.
Durst Johnson (1994) states that the prime reason for the novel’s popularity can be found in its universal themes. This argument is also supported by Champion (2001: 124) as follows:

“Primarily because *To Kill a Mockingbird* made a strong statement against ethnic bias when it was first published during the civil rights struggle, it initially received mostly favourable critical acclaim.”

Champion continues by saying that while most of the reviews were positive, there were also some mixed reviews. In general, reviewers commended Lee’s portrayal of the South, while criticising the novel’s “problematic point of view” and “its melodramatic plot” (Champion 2001: 124). The *Atlantic Monthly* reviewer P. Adams (1960) even suggested that “it is frankly and completely impossible” that a six-year-old girl could present ideas “with the prose style of a well-educated adult”. One of the first reviews from 1960 by Frank H. Lyell states that Scout’s style is characterised as having “a processed, homogenized, impersonal flatness quite out of keeping with the narrator's gay, impulsive approach to life in youth”. However, other critics, such as George McMichael, praise the author’s choice of point of view, claiming that “Harper Lee has wisely and effectively employed the piercing accuracy of a child’s unalloyed vision of the adult world” (quoted in Barajas 2015).

Durst Johnson (1994) offers more comments on the point of view. The entire story is a first-person narration, but at the beginning and at the end of the novel, an adult Scout is simply reminiscing about the events of her childhood; in the middle part, however, “Scout is not simply recalling and interpreting the past but recalling it as she had seen it as a child” (Durst Johnson 1994: 4). As Durst Johnson (1994) also correctly establishes, the analysis of the original novel in English revealed that, unsurprisingly, the author uses child’s speech in dialogue; however, this also holds true for some parts of the narrative. Occasionally, she uses simple vocabulary and sentences that are grammatically non-standard, which is a noticeable feature of children’s speech, not of mature adults.

Most critics concentrate on assessing how successfully Lee tackled the then (and still now) topical issue of racism and the portrayal of an American community. Linguistic criticisms remain scarce up to date, especially when compared to the
enormous popularity the novel has achieved. Nevertheless, some of the critical reviews offer an insight into the point of view and style of narration. Sullivan (2001) claims that “the style is bright and straightforward”; the narrator’s language is characteristic of adults, “but the point of view is cunningly restricted to that of a perceptive, independent child, who doesn’t always understand fully what’s happening”. Furthermore, Sullivan (2001) describes Scout’s language as witty, graceful and skilful. Chappell (1989) is of roughly the same opinion as regards the narration. He adds that Scout recreates “in painstaking and revealing detail the ways in which she thought, spoke, and acted when she was a girl” (Chappell 1989: 36). Stelmach (1990) makes another short remark on the style of the novel, in which she underlines the role of “dry humour” that arises from the difference between what the child-Scout sees and what readers understand about the same event.

Remarks on the translation of the novel into different languages are even scarcer than linguistic discussions. Considering the novel’s worldwide popularity and its translations and retranslations into more than forty languages, it is odd that it has received little attention in translation studies and in stylistics in relation to translation. As can be seen from the reviewers’ and academics’ comments, the first-person narrative is a crucial aspect of the novel and its contribution to the overall impression of the novel should not be neglected. As mentioned earlier, the narration is known for its highly detailed descriptions, which substantially contribute to Scout’s style or manner of expressing herself and enable the readers to feel the humour, wit and irony of the narrative.

Considering the arguments established in this chapter, translators should pay special attention to rendering the narrator’s style as faithfully as possible because the style constitutes the readers’ understanding of Scout as a literary person. Furthermore, another essential matter is Scout’s mind style, which is the focus of this paper. Her mind style is reflected in her use of language. The lexical and grammatical categories that constitute mind style should be preserved in any translation of the novel. Significant and frequent changes in these categories may lead to a change in mind style, which, in turn, does not only greatly affect the overall quality of the translation, but can also alter the target readers’
understanding and image of the narrator in comparison to the source readers’ image.

The thesis attempts to fill the gap in the analysis of Lee’s work, particularly in reference to the analysis of mind style in translation. *To Kill a Mockingbird* (1960) has been translated into Slovenian twice. The first translation by Janez Sivec entitled *Ne ubijaj slavca* was published four years after the original, in 1964. In 2015, more than fifty years after the first translation, the novel was retranslated by Polona Glavan, who entitled it *Če ubiješ oponašalca*. In an interview for the Slovenian newspaper *Delo* (Bratož 2015), Glavan justifies the need for a new translation by arguing that the Slovenian linguistic norms have changed significantly in the last fifty years. In addition, she claims, the previous translator, probably owing to limited resources, overlooked many culture-specific elements, which serve as the basis for the irony of the narrative. The editor of the Slovenian translation of the novel, Andrej Ilc, is also of the opinion that the first translation was dated (Standeker 2016), hence the decision to have it retranslated.
4 The Comparison of the Narrator’s Mind Style in the Original and the Slovenian Translations

The objective of this thesis is to explore the effects of translation shifts in the two Slovenian translations of the novel *To Kill a Mockingbird* on the mind style of the first-person narrator, Scout. The thesis will strive to establish whether the translation shifts alter the narrator’s mind style in the translated texts. It will also aim to discover whether such shifts change the target readers’ perception and understanding of the narrator as a literary character. Scout is a key character in the novel because we perceive everything through her eyes: she is a homodiegetic and autodiegetic narrator because she is also a character in the novel and the protagonist. Scout serves as an excellent model for the analysis because her mind style seems intriguing, particularly in comparison with the Slovenian translations.

Scout’s mind style would most likely be categorised as normal mind style as defined by Leech and Short (2007), and, therefore, should not require much attention. Indeed, this would be true if we were to analyse only the mind style in the original, in which, perhaps, not much distinction can be made between mind style and style. However, few studies up to date have focused on the analysis of mind style in translation (e.g. Boase-Beier 2003, Zupan 2006a), so it is hard to claim that an analysis of a normal mind style in translation is not relevant. It is precisely because we noticed translation shifts that affect the mind style of the narrator that we decided to investigate it further. If the translation shifts on the microstructural level prove to be sufficiently frequent and consistent, we will be able to establish that they affect the macrostructure, i.e. the mind style of the narrator in the translated texts.

The detection of translation shifts required a close reading of the original text of *To Kill a Mockingbird* and the first Slovenian translation entitled *Ne ubijaj slavca* from 1964. The preliminary analysis encompassed the entire novel. We compared the original and the translation sentence by sentence and noted down every translation shift that occurred in the narrative. Based on the findings, we first established which translation shifts are relevant for the narrator’s mind style and categorised them. Then, we examined which of these shifts occur most frequently
and consistently. We can argue that these types of shifts affect the mind style to the greatest extent.

The in-depth analysis covered only the first Slovenian translation for several reasons. First, the scope of this thesis would not allow for such a broad research as to include the entire second translation, so a close analysis of the latter remains a potential topic for further research. Second, at the time of the publication of the first Slovenian translation in 1964, stylistics was not yet fully developed, particularly not in translation. The concept of mind style is even newer, and the attention it has received in translation is scarce. This could be the reason the first translator of the novel did not attach much importance, or better to say, did not pay much attention to stylistic features and properties that constitute the narrator’s mind style in the original text. Consequently, such features are not rendered precisely in the first translation. In contrast, the second translation is new, published in 2015. Nowadays, much has been discussed about the importance of literary translation and about the elements of text that a literary translator should consider. Although the practical analysis of style in translation and the role of style in translation theory still need to be further researched, one of the issues most commonly emphasized in literary translation is precisely the role of style. This might be the reason the second Slovenian translation of *To Kill a Mockingbird* is more accurate in rendering style and mind style. Therefore, we decided to include some examples from the second translation as a means of comparison and illustration of different translations.

It is to be noted that the translation shifts presented in the next section do not occur only in Scout’s narrative, but rather throughout the entire novel. The same types of translation shifts also appear in Scout’s direct speech and the direct speech of other characters, so the shifts cannot be attributed to the translator’s intention to consciously change Scout’s mind style by omitting its essential features. However, since Scout’s narrative constitutes a large portion of the novel (over 60% of the text), it is here that the shifts and their implications are most noticeable. The translation shifts perhaps affect other characters’ mind styles as well or they might have implications for other aspects of style. Nonetheless, as mentioned earlier, the length of this thesis does not allow for such a complex analysis.
This thesis will apply Leech and Short’s categorisation of features of mind style, albeit with slight modifications, to the narrative in *To Kill a Mockingbird* in order to be able to present the most salient features of the text. First, the analysis will focus on translation shifts that occur in the field of lexis, more specifically the shifts related to adjectives, adverbs and verbs. Second, it will explore the role of translation shifts in modality, which is also considered to influence mind style. Last, the focus will be on textual relations. The thesis will include only some of the most prominent examples from each category, but it is essential to note that the frequency of translation shifts is much higher.

4.1 Lexis

Lexis is the official term for all the vocabulary in a certain language. It is considered a crucial aspect in any stylistic analysis of a text, particularly a literary text. Leech and Short (2007: 61–62) have highlighted the role of lexis in their list of linguistic and stylistic categories for analysing literary texts. They suggest to study several lexical categories: nouns, adjectives, verbs, adverbs and lexis/vocabulary in general. As emphasized in *Style in Fiction*, the purpose of analysing style is to find “the artistic principles underlying a writer’s choice of language” (Leech and Short 2007: 60). They claim that not all lexical categories are relevant to the stylistic analysis. For each text, it is necessary to establish what is relevant, in other words, what contributes to the overall “artistic effect” of the text. As regards mind style, Semino (2006: 145) makes clear that vocabulary choices serve as a significant technique in projecting mind style. She concurs with Fowler’s argument that “an individual’s lexical repertoire reflects their conceptual repertoire” (Semino 2006: 145), which means that the use of a specific expression indicates the character’s familiarity with the concept denoted by this expression. She adds that in the case of underlexicalization or overgeneralisation, more general lexical items are used instead of more specific ones (Semino 2006: 145), which affects one’s mind style.

The preliminary analysis of the original text of *To Kill a Mockingbird* and its first Slovenian translation showed that the lexis in the novel contributes greatly to the style of the text and to the mind style of the narrator. This particularly holds true for the adjectives, adverbs and verbs used by the narrator. In the following
subchapters, it will be established how each of these lexical categories defines the narrator’s mind style in the source text and how translation shifts affect the mind style of the “same” narrator in the target text. We will base our findings on the assumption that the narrator always had a choice regarding the lexical items she used. Therefore, the choice of a specific adjective, adverb or verb over another must have been due to some underlying motive. By carefully and consciously choosing the lexical items, the narrator constitutes her personality, her way of thinking and her outlook on life. The translators should, therefore, respect these lexical choices and remain faithful to them. Otherwise, they run the risk of significantly changing the style of the text and the mind style of the narrator.

4.1.1 Adjectives

Adjectives form a key part of almost every piece of literary writing. Some authors tend to use many adjectives while others avoid their use – both choices give a special mark to their style of writing and contribute to the style and tone of the story. Leech and Short (2007: 61) list various aspects of focus in the analysis of the use of adjectives in a literary text. They argue that we should first establish whether adjectives occur frequently or not. Next, we should focus on the characteristics of adjectives: they can be physical, psychological, visual, auditory, referential, emotive, evaluative or they may refer to colour. All these characteristics might affect the style of a given text.

Prior to the analysis of examples from To Kill a Mockingbird, we should establish the function of adjectives in this novel. As mentioned earlier, the narrator uses adjectives frequently (this is highlighted by, for example, Saunders, Hall and Greenwood 1993). She examines the fictional world around her carefully, which can be seen from the fact that she remembers specific details about events, actions and people from her past. She tries to provide a detailed account of everything around her, so she adorns her narrative with many adjectives of different types. Her vivid descriptions make it seem as if she was standing before the characters or witnessing a certain event at the time it was happening. As the story is told in retrospect with a gap of an unspecified number of years, it is curious and unusual that she remembers so many details. Clearly, she was an inquisitive child with an excellent memory, which is reflected in her use of language, more specifically, in
rich and varied vocabulary. This might provide an insight into how her mind works and how she views the world. The narrator uses numerous adjectives to describe physical, visual and auditory attributes, but the focus will be on one specific type of adjectives: evaluative adjectives.

Evaluative adjectives and adverbs are sometimes classified as a type of modality (cf. Fowler 1996: 167; Simpson 2005: 43), but this thesis will discuss them separately. Tannen (1993) foregrounds the role of adjectives and adverbs in evaluative language. Adjectives are parts of speech that describe people and things. Tannen (1993: 47–48) believes that if the speaker chooses to comment on a quality by using an adjective, the said quality must be significant and it might serve as a comparison to a general expectation. The assignment of values is the result of the speaker’s evaluative process (48). As Bednarek (2006: 193) puts it, evaluation is the linguistic expression of the speaker’s opinion, and the evaluative process is a cognitive operation. Evaluative adjectives and adverbs are “indicators of the existence of mental representations” (199). Considering this, it can be argued that evaluations depend on the person’s memory and their “memorized representations of the world” (199). Tannen (1993: 199) also suggests that evaluative adjectives and adverbs such as important, beautiful, artificial, carelessly may signal importance, emotivity, expectedness and reliability. In the novel, the narrator continuously evaluates everything around her by using evaluative adjectives, which characterise her mind style.

The passage below follows Scout’s remarks about her schoolmates’ meanness to her and her brother Jem caused by their father defending a black man in court. Scout guesses that the children later changed their attitude because of their parents’ advice. She continues by saying that (Lee 2010: 268):

The children would never have thought that up for themselves: had our classmates been left to their own devices, Jem and I would have had several swift, satisfying fist-fights apiece and ended the matter for good.

Throughout the novel, Scout is portrayed as a tomboy both by her physical appearance and her actions. She feels comfortable being the way she is; this passage offers proof of her way of thinking because she refers to the fist-fights as satisfying to her. Physical fighting is a way of solving problems; she believes that
it helps and it also makes her feel good. Through her use of language, it is clear to see her attitude towards fighting precisely because of the adjective *satisfying*. It is an evaluative adjective and it is subjective because it reveals her opinion on fighting. It also illustrates the peculiarity of Scout’s way of thinking because fist-fights are not normally considered positive or enjoyable – this is especially true for girls. The use of alliteration (*several swift, satisfying fist-fights*) showcases Scout’s poetic flair in her manner of thinking and expressing herself. It reinforces her statement, calls attention to these words and makes them more memorable.

The first Slovenian translation does not retain the characteristics of the original (Lee 1964: 285):

Otroci sami od sebe gotovo niso prišli do te misli. Če bi jih vodila njihova zloba, bi morala z Jemom dobojevati mnogo naglih dvobojev s pestmi in dognati zadevo.

The translation of this passage has undergone some significant changes; one of them is the mutation/deletion of the adjective *satisfying*. With the omission of the evaluative adjective, the alliteration also disappears, making Scout’s narrative less poetic. However, it is to be noted that rendering the speech figure precisely by keeping all three adjectives with the same initial consonant would almost inevitably produce a shift in meaning. Another consequence of the omission is that the readers can no longer see Scout’s wish to fight and the enjoyment it brings her. The shift in the microstructure causes a shift in the macrostructure because Scout’s view of the world is changed for the target readers. The evaluative part of her statement has disappeared, so the readers are denied access to her thought processes. The target readers can witness the oddness of her behaviour (she fights), but they cannot see the oddness in her way of thinking (fights provide pleasure for her). In fact, another implication of her desire to fight also disappears in translation. In the original version, Scout uses a conditional sentence for unreal past with the perfect infinitive structure *would have + past participle* in the main clause. This structure expresses only what would have happened if the condition in the dependent clause had been fulfilled. However, the translation introduces the modal verb *morati* (have to, must). As this is a modal verb of obligation, it further emphasizes that fighting would not be a choice for Scout, but rather a duty, something she would be forced to do.
The second Slovenian translation illustrates the tone of the passage without such shifts (Lee 2015: 263):

Otroci se sami tega ne bi nikoli domislili: če bi bili najini sošolci prepuščeni samim sebi, bi z Jemom izvedla vsak po nekaj hitrih, zadovoljajočih borb s pestmi in za vedno zaključila s tem.

The adjective satisfying is maintained and translated as zadovoljajoč, which reflects Scout’s way of thinking in an accurate way. The evaluative part of the narration is accessible to the target readers. Furthermore, the conditional sentence is rendered precisely, so the passage reveals clearly that fighting is Scout’s own desire and impulse as well as her way of solving problems rather than something she is forced to do by someone else as is understood from the first translation. The alliteration from the original text is lost in translation, but the translator probably decided it was better to keep the meaning rather than the speech figure.

The following example features a translation shift in the category of mutation/radical change of meaning. Scout is describing the day when her aunt Alexandra came to live with them because she considered that Atticus needed a female helping hand in upbringing the children. Throughout the story, Scout expresses her negative attitude towards her aunt. She hints several times that she dislikes her (e.g. she mentions that conversations with the aunt were “painful” (Lee 2010: 141)). In this passage, Scout provides some details about her (Lee 2010: 140):

She owned a bright green square Buick and a black chauffeur, both kept in an unhealthy state of tidiness, but today they were nowhere to be seen.

As established earlier, adjectives in this novel are often an indicator of the narrator’s attitude towards people and events. Scout makes her attitude towards her aunt clearly visible through the use of the adjective unhealthy in the noun phrase unhealthy state of tidiness used to describe her aunt’s car and her driver. Scout believes that the state of cleanliness of the driver and the car is exaggerated; in her opinion, aunt Alexandra is obsessed with tidiness. Scout indirectly shows her disapproval of her aunt and her outlook on the situation through her skilful use of language. The present example also brings out the humour in Scout’s language. Tidiness is usually a positive quality, but Scout makes it look as if it was negative
by providing a contradictory adjective to modify the noun phrase. Once more we can see her necessity to always provide details: it is not enough for her to say that her aunt’s car and driver were tidy and clean, but she has to escalate this by specifying the tidiness as unhealthy. The narrator evaluates the situation; in this case, she passes judgement on her aunt’s driver and the car.

The following translation contains a significant translation shift in this respect (Lee 1964: 151):

Imela je svetlo zelen buick in črnega šoferja; oba sta bila neomadeževano čista. Danes pa ju nisem videla nikjer.

The adjective *unhealthy* is translated as *neomadeževan* (immaculate), which is a semantic change. The word *neomadeževan* usually carries a positive connotation unless used ironically. In one sense, it can also mean clean, but not in a negative or exaggerated way. This shift on the microstructural level produces a significant shift on the macrostructural level because Scout’s attitude towards her aunt is changed. In the original, she disapproves of her aunt’s car and driver; in the translation, she exhibits feelings of approval. While Scout in the original regards the state of cleanliness as abnormal or even harmful, the adjective in Slovenian suggests that Scout views this as pure. It is evident how one small change on the level of the sentence, such as the change of meaning of one seemingly simple adjective, can alter the entire meaning on the macrostructural level and change Scout’s view of the world. With the use of the evaluative adjective, we can see the liveliness of her speech and her humorous outlook on life. Even though she harbours negative feelings towards her aunt, she manages to maintain her good spirits by making a joke. Although some humour is retained by the use of the adjective *neomadeževan* because it could be used ironically, the meaning is changed and the contradiction of Scout’s statement disappears. Considering the possibility that her evaluative comment might be ironical, another shift nevertheless occurs. Her evaluation is overtly negative in the original, but in the translation, it is shrouded in a veil of irony.

The second translation follows the original more closely (Lee 2015: 139):

Imela je svetlo zelenega buicka in črnega voznika, od katerih sta bila oba že kar nezdravo čista, toda danes ju ni bilo videti nikjer.
The humorous and contradictory effect of the original is retained in this translation because the meaning of the adjective *nezdrav* corresponds to *unhealthy*. The translation, therefore, succeeds to accurately retain Scout’s negative evaluation.

The next passage bears yet another example of Scout’s extensive vocabulary, which reaffirms the fact that she is telling the story as she witnessed it as a child, but with the mind style of an adult. In this passage, Scout is recalling the day her friend Dill returned to Maycomb for his second summer there and she is commenting on how he has changed (Lee 2010: 40):

> He had discarded the *abominable* blue shorts that were buttoned to his shirts and wore real short pants with a belt; he was somewhat heavier, no taller, and said he had seen his father.

Scout uses the evaluative adjective *abominable* to describe Dill’s former shorts, which suggests a negative attitude towards his attire. She must have hated his style of dressing to describe it with such a negative adjective meaning extremely ugly or even disgusting. Again, we witness the incredible detail in her description of Dill; in only one sentence, she uses six adjectives to paint a credible and lifelike picture for the readers. This example also highlights the variety in Scout’s vocabulary precisely because of the use of the adjective *abominable*. It is not used often in English, which we can corroborate by its frequency in the *Corpus of Contemporary American English*, where it appears only 321 times as opposed to, for instance, the adjective *ugly* (a rough synonym of abominable), which appears 11,019 times – approximately 34 times more frequently. Based on Scout’s use of vocabulary, we can make an educated guess that she is telling this story in her adult years because a child would probably not be familiar with this adjective.

In the first Slovenian translation of this passage, we can detect some translation shifts (Lee 1964: 47):

> Grdih hlačk, ki so se pripenjale na srajco, ni nosil več; na sebi je imel prave kratke hlače s pasom. Bil je nekaj težji, a ne višji. Rekel je, da je videl očeta.

Again, one adjective (*blue*) is deleted, but this time the focus will be on another type of translation shift. The adjective *abominable* is translated as *grd*, which is categorised as semantic modulation/generalisation on the microstructural level.
because *grd* is usually back-translated as *ugly*. On the macrostructural level, a high frequency and consistency of this type of shift can result in a more general mind style in the translation than in the original. The translator’s choice was to generalise this adjective, but the reason is unclear. Many other alternatives would be better suited, for example the adjectives *odvraten* (disgusting, revolting), *obupen* (awful, horrible) and *grozen* (terrible) all stay more faithful to the original meaning than the adjective *grd*. As it has already been established, Scout’s language is specific in the original, be it in providing many adjectives or be it in that these adjectives are specific in meaning, i.e. they refer to a narrower semantic area. Unlike in the original, where it is clear that Scout is recounting the story with the mind style of an adult, Scout’s mind style in the translation is not so specific and could also pertain to that of a child. The narrator’s way of thinking seems special in the original (especially considering the frequency of the adjective in question) whereas the way of thinking of the “same” narrator in the translation seems more commonplace. Also worth noting is the option of choice in stylistics. Scout can always choose how she is going to formulate and express a thought. In the example above, she could have opted for the adjective *ugly*, but she did not. Her choice of adjective is motivated by some reason, for instance, by a wish to display her knowledge of vocabulary or to emphasize the extent of the negative evaluation.

In the following lines, we can observe the effects of a different translation solution (Lee 2015: 43):

> Groznih modrih hlač, ki so se zapenjale na srajco, ni več nosil, namesto njih je imel prave kratke hlače s pasom; bil je nekaj težji, a ne višji, in rekel je, da je videl očeta.

In this version, the adjective *abominable* is translated as *grozen* (terrible), which is a more adequate solution. It does not express the plain and simple ugliness, but instead takes it a level higher. The adjective *grozen* is in common use in Slovenian, so it is not conspicuous in the same way as *abominable*. As claimed above, the translator could have used other terms that are even closer to the original meaning of *abominable*. Nevertheless, the effect of the newer translation is still closer to the effect of the original than the older translation.
In the last passage in this category, the readers are witnessing a conversation between Scout and her uncle Jack. The scene follows Scout’s verbal and physical fight with her cousin Francis, when she supposedly insulted him by calling him a whore-lady. As is seen in the passage, Scout does not even understand the meaning of this insult, so she asks her uncle about it, but he tries to evade the answer (Lee 2010: 96):

“What’s a whore-lady?”
Uncle Jack plunged into another long tale about an old Prime Minister who sat in the House of Commons and blew feathers in the air and tried to keep them there when all about him men were losing their heads. I guess he was trying to answer my question, but he made no sense whatsoever.

Uncle Jack is surprised and struck by such a direct question, so he decides not to answer it explicitly. Instead, he begins rambling on about an old Prime Minister, notorious for his relationships with numerous women. Scout does not understand the reference and finds the story boring. This fact is reflected in her use of the adjective long in the noun phrase long tale. In this case, it is clear how one simple adjective can affect the entire narration. Scout finds his attempt at an explanation senseless and boring, so she subjectively evaluates his tale as long.

In the first Slovenian translation, this remark is deleted (Lee 1964: 105):

»Kaj je to vlačuga?«
Stric Jack je začel pripovedovati drugo zgodbo o starem ministru, ki je sedel v parlamentu in pihal perje v zrak. S pihanjem je hotel peresa obdržati v zraku. Vsi možje okrog njega pa so si skoraj izpahnili vratove, ko so skušali perje doseči. Uganila sem, da hoče odgovoriti na moje vprašanje, toda nič pametno se mi ni zdelo, kar je govoril.

Since the evaluative adjective was deleted, this affects how the readers understand Scout’s perception of Uncle Jack’s story. The adjective long in the original has an emphasizing and intensifying effect that allows the reader to view how Scout evaluates the situation. Based on this example, we can claim how such a small alteration on the level of microstructure can also affect the macrostructure of the text. The translation shift can probably be attributed to the translator’s lack of attention to details. Such a simple structure is unlikely to cause problems in translation. The translator of the newer version translated it properly.
4.1.2 Adverbs

The second lexical category worth noting in the stylistic study of *To Kill a Mockingbird* is the use of adverbs. Biber et al. (1999: 541) claim that it is possible to find many descriptive –ly adverbs in fiction. Writers use a diverse array of adverbs to describe fictional events and the actions performed by fictional characters. If such adverbs occur frequently, they provoke attention in stylistic analyses. Some studies have adopted a statistical approach to determine the significance of –ly adverbs in fictional texts (see Tabata 2009). They have focused on counting the different types of adverbs appearing in one text and figuring out which of these adverbs are *hapax legomena* – occurring only once in a given text. The higher the percentage of such adverbs, the greater the linguistic diversity.

In *To Kill a Mockingbird*, Scout’s language is characterised by varied vocabulary, and adverbs are no exception. As was the case with adjectives, Scout tries to construct a detailed picture of the events and actions by using many adverbs to define the verbs and adjectives more precisely. In her narrative alone, 250 different adverbs appear 670 times in total. The striking thing to note here is that as many as 138 different adverbs, which amounts to 55%, appear only once in the text. This statistical data supports the claim that Scout’s vocabulary is diverse as regards adverbs and this is why adverbs represent a salient stylistic feature of her narrative.

Although Scout uses some adverbs, such as *slowly, softly, suddenly, gently* rather frequently, a wide array of adverbs occurs less frequently, for example *dazedly, jubilantly, garishly, confusedly and fretfully* (these are generally not used often; see *Corpus of Contemporary American English*). Such adverbs bear witness to her picturesque style and mind style. One essential thing to note is that many adverbs are evaluative adverbs – the narrator uses them to evaluate or assess a certain event or action. Tannen (1993: 48) states that “adverbs describe the way in which something was done”, so they inevitably reflect an evaluative process or the speaker’s attitude towards something.

In many cases, Scout uses adverbs to evaluate how a character utters something. Such evaluations are largely subjective. In this way, she creates a picture for the
readers about other characters: we become acquainted with them only through her mind, through the opinions that she provides. This also contributes to the readers’ understanding of how she perceives the world. One such case can be observed in the court scene, where Scout describes in detail how she perceives Atticus’s behaviour and manner of speaking by using adverbs. Below are three examples:

The witness made a hasty descent from the stand and ran smack into Atticus, who had risen to question him. Judge Taylor permitted the court to laugh.
“Just a minute, sir,” said Atticus *genially*. “Could I ask you a question or two?” (Lee 2010: 193)

“That all?” he asked.
“Not quite,” said Atticus *casually*. “Mr Ewell, you heard the sheriff’s testimony, didn’t you?” (Lee 2010: 193–194)

“Didn’t you ever ask him to come inside the fence before?”
She was prepared now, “I did not, I certainly did not.”
“One did not’s enough,” said Atticus *serenely*. (Lee 2010: 203)

All three examples are taken from Atticus’s interrogation of Bob and Mayella Ewell in court and they all describe the way Scout perceived Atticus’s utterances. In the first example, Bob Ewell was about to leave the stand after having been questioned by his lawyer, but Atticus stopped him. To Scout, Atticus’s manner of speaking seemed *genial*, i.e. pleasant, friendly and cheerful. This goes to show that she views her father as being polite to anyone regardless of their behaviour. With the adverb *genially*, she evaluates her father’s manner of speaking and drops hints about his character. Thus, she adds a personal and subjective touch to her narrative because this evaluation is grounded on her perception of Atticus’s behaviour and his tone of voice. Additionally, the adverb *genially* is an indicator of Scout’s rich vocabulary and her ability to use such an expression in an adequate situation.

In the second example, Scout comments on Atticus’s manner of speaking once more. When Bob Ewell is interested in whether the interrogation is finished, Atticus replies that it is not so. Scout accompanies his sentence by claiming that he uttered it in a casual manner, therefore, calmly, in a relaxed way and as if he was not paying much attention to it. She regards Atticus as a professional, who is excellent at doing his job, confident of his abilities as well as light-hearted and
relaxed. Since Atticus is trying to build his case with questions seemingly innocuous and trivial, she assesses his tone as casual. Again, she seems to accurately pinpoint Atticus’s way of speaking.

In the third passage, Mayella Ewell, who is falsely accusing Atticus’s defendant of rape, is on the stand. A few moments ago, Atticus confused Mayella with his questions, but she was better prepared for this question and seemed to stress the truthfulness (or untruthfulness) of her utterance. Atticus responded with a remark about not having to be repetitive, but, according to Scout’s opinion, he did not say it as if he was annoyed in any way. To the contrary, he uttered it in a relaxing and peaceful manner, like he was not worried about anything. At least, this is how Scout perceived it. As with previous witnesses, Scout perceives Atticus as being proper and polite to Mayella, hence Scout’s choice of the adverb serenely to describe Atticus’s utterance.

In all these examples, Scout is providing her own opinion, which is subjective and evaluative. Through the adverbs she uses, the readers become familiar with her view of the world and her experience of the trial.

In the first translation, the meaning of the adverbs has been changed:

Priča je zelo hitro zlezla s sedeža in hotela oditi, toda zaletela se je naravnost v Atticusa, ki je stopil bliže, da bi jo izpraševal. Sodnik Taylor je dovolil poslušalcem malo smeha.
»Samo trenutek, gospod,« je Atticus spodbudno dejal. »Vam lahko zastavim eno ali dve vprašanj?« (Lee 1964: 206)

»Še kaj?« je vprašala.
»Še nekaj,« je Atticus oботavljaje se dejal. »Gospod Ewell, šerifove izjave ste slišali, kajne?« (Lee 1964: 206)

»Pred tem ga niste nikoli povabili na dvorišče?«
Sedaj je bila pripravljena. »Nisem, gotovo nisem.«
»Enkrat ‗nisem‘ zadošča,« je strogo rekel Atticus. (Lee 1964: 216)

Translation shifts pertaining to the category of mutation/radical change of meaning occur in the above examples. The adverb genially is translated as spodbudno (encouragingly), which paints a different picture of what Scout thinks of Atticus. Both adverbs are evaluative and positive, but with the adverb spodbudno, Scout seems to take it a step further. It is as if she believed that
Atticus is trying to encourage Bob Ewell somehow, while in the source text he is only telling him to stay on the stand. The adverb *spodbudno* implies more action on the part of the speaker, but *genially* only reflects Scout’s opinion that her father was in an amiable mood. It seems like the two expressions differ only slightly, but if Scout wanted to express encouragement on the part of her father, she could have opted for a different adverb or used another grammatical construction to convey this meaning.

In the second example, a major shift in the Slovenian translation affects the meaning of the sentence, thus altering how Scout perceives her father and how she evaluates the event. The adverb *casually* is rendered as *obotavljaje se* (hesitantly), which hints at Atticus’s reluctance to utter this sentence. In the original, Scout thinks that her father is acting and speaking in a relaxed manner, but in the translation, it seems that Scout views her father as weak because he cannot decide whether to raise another question or not. Because of the translation shift, the “same” narrator assesses the “same” event differently. As Scout is trying to accurately present her view of the event and of the world before her, it is not without reason that she uses the adverb *casually*. In her opinion, Atticus is a superb lawyer, who is doing his best. In the first Slovenian translation, however, Scout’s opinion of him changes, which also influences the target readers’ perception of his character.

The third example further supports our claim. Scout again highlights her father’s cheerful, calm character and the ease with which he acts in court by using the adverb *serenely* when describing how he converses with Mayella Ewell. Atticus’s words may be harsh in meaning, but the tone in which he utters them is gentle and therefore contradictory. In the Slovenian translation, however, the tone matches his words because the narrator claims that Atticus delivered these words in a strict manner (the adverb *strogo* translates as strictly). Scout in the translation seems to perceive her father and his actions as stricter and rougher than Scout in the original.

These examples demonstrate how a few evaluative adverbs may change the narrator’s evaluation of the entire situation. The target readers might even doubt the reliability of Scout’s perception because Atticus has been previously portrayed...
as patient, decisive and not irritable. However, the translated court scene presents a different picture; one that is opposed to the picture that the source readers obtain through Scout’s evaluations. The second translation proved to be more accurate in this respect as the translator rendered the adverbs more faithfully. Genially was translated as blago, casually as lagodno, and serenely as vedro. Except for the last adverb, which has also undergone a slight semantic change (vedro is usually back-translated as cheerfully) and could be translated as mirno, these Slovenian adverbs correspond to the original meaning of their English counterparts. They maintain the tone and the stylistic effect of the original because Scout wishes to present Atticus’s behaviour as positive, relaxed, calm and light.

In the next excerpt, Scout uses an adverb that demonstrates her focus on details. As the town’s sheriff is giving his testimony in court, the court reporter is jotting it all down (Lee 2010: 186):

Atticus walked to the court reporter’s desk and bent down to the furiously scribbling hand. It stopped, flipped back the shorthand pad, and the court reporter said, ‘‘Mr Finch. I remember now she was banged up on that side of the face.’’

The dialogue between Atticus and the sheriff probably seemed extremely quick to Scout, especially because she might not have understood everything that was being said since she was only eight years old at the time. The rapidity of the conversation is reflected in the court reporter’s note-taking, which Scout describes with the adverb furiously. This adverb bears several meanings in English – for example, it can also mean angrily – but in this case, it denotes the speed, so it means extremely quickly. It is an evaluative adverb because it expresses how Scout perceived the court reporter’s writing and how she perceived the whole process. Her mind was still not mature enough to process all the information and understand all the terms used in court, so it might have seemed to her that everything was developing quickly. The speed of the process is reflected in how quickly the court reporter is obliged to write. In turn, Scout’s view of the situation is reflected in her language: in the use of a specific adverb for describing speed. It is to be noted that Scout is narrating the story with the mind style of an adult, but from the perspective of a child. She does not state explicitly that the process is too quick for her; even more, she stubbornly affirms to understand every single word
(consider one of her replies to Jem: *I was mortally offended. “I most certainly do, I c’n understand anything you can.”* (Lee 2010: 191)), yet she implicitly expresses her inability to comprehend the process.

The Slovenian passage is somewhat altered (Lee 1964: 198):

> Atticus je stopil k sodnemu pisarju in zaustavil njegovo hitro pišočo roko. Pisar je dvignil stenogram in bral: »Gospod, Finch, spominjam se sedaj, udarjena je bila v ta del obraza ...«

Several shifts occurred in the process of translation; however, the focus will be on the adverb *furiously*, which is rendered as *hitro*. The adverb *hitro* also denotes speed of movement, so there is no radical semantic difference from the adverb *furiously*. However, the stylistic effect of the Slovenian adverb is altered because it does not correctly reflect the degree of speed. On the one hand, if something is done furiously, it is done extremely quickly and with as much effort as possible. *Hitro*, on the other hand, only means quickly with no further specification. The translation shift on the microstructural level in this example could be classified as semantic modulation/generalisation. As such shifts in the translation of adverbs occur frequently, they have consequences for the macrostructure. In the original, Scout has a variety of options to choose from to describe the speed of the court reporter’s writing. As the English language is rich in synonyms, she could have used other adverbs such as *rapidly, swiftly, hurriedly*. Nevertheless, she selected the expression *furiously* because, in her mind, it is the one expression that describes the movement most precisely. As mentioned earlier, the speed of the reporter’s writing also reflects the speed of the court process and the difficulty Scout has understanding it all. From the adverb *hitro*, this is not so clearly visible in the translation. The translation fails to reflect Scout’s thought process because *hitro* is a common expression with no special attitude attached to it.

The second translation considers the stylistic value of the text and therefore renders this passage much more accurately (Lee 2015: 183):

> Atticus je odšel k zapisnikarjevi mizi in se sklonil nad roko, ki je poblaznelo čečkala. Obstala je, polistala malo nazaj in zapisnikar je reklo: »Gospod Finch. Se že spomnim, potolčena je bila po tej strani obraza.«
The adverb *poblaznelo* aptly describes the exaggeratedly fast way the reporter was taking notes. This adverb is a fine choice because it retains the double meaning of the original: it includes the meaning of angrily and crazily. In addition, Scout’s capability to use complex vocabulary is maintained more faithfully in the second translation. *Furiously* is used less commonly than *quickly*, and *poblaznelo* is also used less frequently than *hitro*.

The last passage in this category reveals another problematic example in the translation of adverbs in *To Kill a Mockingbird*. Scout, her brother Jem and their friend Dill often entertained themselves with role-playing games. In this example, they were pretending to be the Radley family, and Scout was assigned the female roles. She presents her attitude towards this in the following sentence (Lee 2010: 43):

> I reluctantly played assorted ladies who entered the script.

As already indicated, Scout is a tomboy because she prefers activities that are typically male. For this reason, playing female roles in their games bothers her, which can be seen from the evaluative adverb *reluctantly*. She hesitated over whether to play the female roles because it did not suit her taste. This is further reinforced by her saying that she felt more comfortable playing Tarzan. With the adverb *reluctantly*, she clearly expresses her attitude towards what she is saying and towards such roles. Another possible explanation is that Scout was afraid of playing the Radley game. As a child, she was frightened of her neighbour, the notorious Boo Radley, and she was terrified by the thought that he might have caught them role-playing the members of his family. By using the adverb *reluctantly*, she conveys her fear and anxiety during the game. This adverb serves as another proof of how Scout’s mind works: she needs to provide as much detail and description as she can.

A shift occurs in the older Slovenian translation of this passage (Lee 1964: 51):

> Jaz sem morala igrati ženske, ki so nastopale v igri.

The adverb *reluctantly* is lost in translation. By way of compensation, a modal verb is introduced, conveying some of the meaning of the original phrase. Since the deontic modal verb *morati* (translated as must or have to) indicates necessity
and obligation, it could be argued that Scout is not happy with playing female roles. However, Scout’s feelings towards this are not explicitly stated in the translation in the same way as they are in the original. The translation is not emotionally charged because the evaluative adverb disappears. The modal verb *morati* is neutral, it expresses obligation and reveals nothing more: Scout could be either satisfied with this obligation or not. Most of the original meaning is kept in translation, but stylistically, the sentence has a different effect. The translation is more objective and it does not provide the readers with an insight into Scout’s way of viewing and evaluating her actions. Therefore, her mind style is affected by this shift because the target readers do not receive sufficient information about her attitude and thinking.

The second Slovenian translation illustrates that the original adverb can be translated straightforwardly, thus preserving one feature of Scout’s mind style (Lee 2015: 47):

Sama sem ne ravno navdušeno igrala različne ženske, ki so se pojavile v zgodbi.

The meaning of *ne ravno navdušeno* is roughly equivalent to the adverb *reluctantly*. It offers a chance for the target readers to perceive Scout’s attitude towards playing a female role, which is crucial in understanding her view of the world.

4.1.3 Verbs

The last category in the analysis of lexis in *To Kill a Mockingbird* is verbs. Several authors have highlighted verbs as “the most powerful part of a sentence” (Strunk and White; quoted in Fahnestock 2011: 154). Leech and Short (2007: 62) also consider verbs an essential feature of one’s style. They claim that one should analyse verbs in terms of the extent of their contribution to the meaning. For the analysis of style, it is also important to define whether the verbs are stative or dynamic and whether they refer to movements, physical acts or psychological states (62).

The verbs in the narrative of *To Kill a Mockingbird* are particularly interesting because they contribute to the liveliness and vividness of description. As
demonstrated earlier by analysing the use of adjectives and adverbs, Scout strives to paint a detailed picture of the fictional world also by using a variety of different verbs. Stylistically relevant for this thesis are her verbs of movement because they are packed with details: they express movement, but also speed, sound and the like. It is possible to see that Scout pays attention to every little detail when she is referring to actions and movements. She is describing the actions and events exactly how she perceived them as a child, but her lexicon as an adult is much wider; for this reason, she can describe the events so accurately.

The preliminary analysis of the first translation signalled a problem in the translation of verbs because they are often rendered in their generalised form. One such example can be seen in the following excerpt, in which Scout is recounting the time when she, Jem and Dill went to Boo Radley’s house to catch a glimpse of him. However, a strange noise and a moving shadow scared them away (Lee 2010: 59):

The shadow stopped about a foot beyond Jem. Its arm came out from its side, dropped, and was still. Then it turned and moved back across Jem, walked along the porch and off the side of the house, returning as it had come.

Jem leaped off the porch and galloped toward us.

Scout is experiencing this moment emotionally because she used to be afraid of the Radley house. She becomes aware of the strength of Jem’s fear, too, when she sees him running away. To describe his movement, Scout uses the verb to gallop. This expression is generally used in connection with horses, but it can also refer to people’s movements, especially when wishing to emphasize the great speed of movement. Scout realises that Jem is frightened by the shadow and that he is struggling to escape as quickly as possible. She perceives his movement as being so fast that she has to use a verb normally referring to a horse’s movement. Because of the use of this specific verb, the readers can understand how Scout perceives both Jem’s movement and his feelings because such a sprint is certainly a reflection of his fear.

A translation shift can be spotted in the Slovenian version of the selected passage (Lee 1964: 67):
Jem je skočil z verande in tekel proti nama.

The verb *galloped* is translated with the verb *tekel* (ran). Semantically, it refers to the same type of movement, but it is generalised, which results in a slightly altered stylistic effect. The verb *to run* does not indicate whether the speed of running is fast, slow or normal, whereas the verb *to gallop* is only used in the sense of running extremely fast. The generalisation of this verb causes Scout’s perception of the situation to change. She sees Jem running, but she does not perceive that he is panicking. At this point, it is crucial to highlight the element of choice. Scout could have opted for the verb *to run* in the original as well, but she did not. Her choice of verb is not coincidental; it reflects her view of the fictional world. In the original, Scout sees Jem running at an enormous speed because of his fear, but in the translation, he is simply running. Scout’s love for details and her way of presenting her experience and her view of the world is lost in translation. The verb *to gallop* is also an indicator of the narrator’s varied vocabulary. Because of the translation shift, it seems that the narrator in the translation is not familiar with the expression that the “same” narrator in the original clearly is. As the first translation was produced at a time when stylistics did not play a major role in translation; when schools for educating translators were virtually non-existent in the Slovenian area; and when dictionaries were not so widely and easily available, the translator of this novel did not find any issue in generalising the term. This translation could be a viable option if the Slovenian language did not possess an equivalent term.

However, the second translation into Slovenian reveals that an equivalent verb exists (Lee 2015: 61):

Senca je obstala slabega pol metra za Jemom. Od strani je iztegnila roko, jo povesila in obmirovala. Potem se je obrnila in se spet pomaknila čez Jema, se sprehodila čez verando in za hišo ter odšla, kot je prišla.
Jem je skočil z verande in zdirjal k nama.

The verb *zdirjati* is a better translation equivalent of the verb *to gallop* than the verb *teči* (to run) because it is more detailed in terms of the speed of movement.
This Slovenian verb is also usually used to describe a horse’s movement, but it can be used for people as an expressive way of indicating extremely quick movement. In the dictionary *SSKJ* (*Dictionary of Standard Slovenian Language*), the verb even carries the marker *expressive*; i.e. one that expresses or arouses emotions, which is exactly what the narrator was attempting to achieve.

The following example is another case of generalisation in translation. Jem has just gone out to retrieve his trousers that he had lost under the fence at the Radley house when the children had been forced to escape upon hearing a gunshot. Scout is later left alone in her room and she is describing the night (Lee 2010: 63):

The night-crawlers had retired, but ripe chinaberries drummed on the roof when the wind stirred, and the darkness was desolate with the barking of distant dogs.

Scout uses the verb *drummed* to refer to the sound of the fruit falling on the roof. She is alone in her room in the middle of the night, worrying about her brother, who has gone out alone. Her internal unrest and uneasiness is reflected in her description of the night because she makes it seem that it is a lonely, desolate night, interrupted by occasional sounds. The choice of the verb *drummed* to describe the falling fruit makes it even more eerie when imagining this sound in a still night. The narrator wishes to accurately present how she perceived the sound. Even though the first association upon hearing the verb *to drum* is, in fact, the drums, the verb can also mean to make a sound, for example with one’s fingers, by hitting a surface. Scout takes the specific description of the sound a step further: it is not an animate subject that is drumming, but the fruit itself. In a way, the chinaberries are personified as they are assigned human characteristics. It is possible to infer from this example that Scout’s view of the world is specific, always minding the details. Her choice of words is therefore also specific.

The translation has undergone some changes in this respect (Lee 1964: 71):

Nočni postopači so utihnili, toda zrelo sadje je padalo na streho, kadar je potegnil veter. Noč je bila samotna; samo lajež psov v daljavi jo je motil.

The back-translation of the part between the two commas would be *but ripe fruit was falling on the roof*. The verb *drummed* is translated as *je padalo* (was falling). Generally speaking, the original and the translation describe the same event – the
fruit falling from the tree onto the roof. Nevertheless, the translation is largely generalised. The reference to sound disappears from the translation, so the readers are deprived of one detail that might change the tone of the entire passage. Scout builds up the tension of her lonely late-night waiting by describing the peculiar sounds of the chinaberry in the otherwise calm night. The verb *to drum* adds to the tension, but the verb *to fall* serves as a mere description of a fact and bears no other associations or connotations. Scout’s unusual way of perceiving the fictional world is lost in translation because the verb *to fall* fails to produce the same stylistic effect as the verb *to drum*. The translation of this verb brings another change in Scout’s rather unusual manner of describing this scene: the personification of the fruit is no longer present. The narrator in the original assigns human characteristics to the fruit, but the “same” narrator in the translation reduces the fruit back to its usual role as an inanimate subject. The sentence is a factual description that the fruit *was falling*, not that the fruit *was doing* something. Such a microstructural shift on the level of the sentence can carry further implications on the macrostructural level. Scout provides a detailed description of the fictional world, through which the readers become familiar with her perceptions and understanding of the fictional world. By repeatedly producing such shifts as the one in the example above, the translator changes her perceptions.

The second translation illustrates how such shifts can be avoided (Lee 2015: 65):

Nočni postopači so odšli spat, zreli sadeži indijskih lipovk pa so bobnali po strehi, kadar se je zganil veter, in iz temne daljave so se malodušno oglašali psi.

The verb *so bobnali* is commonly used for describing the action of playing the drums, so it neatly captures the sound Scout was trying to describe in the original. This translation also retains the personification of the chinaberry. By using a more appropriate equivalent for the original verb, the translator managed to keep the narrator’s unusual perception of the event and her portrayal of the sounds in the night. Also, since the meaning of the verb is not generalised, it preserves the indicator of Scout’s range of vocabulary.
Another example of generalisation can be observed in the translation of the following excerpt. When Scout was visiting her relatives, she got into a fight with her cousin and hit him for bad-mouthing Atticus. Her uncle Jack suddenly intervened and hit Scout without giving her a chance to tell her side of the story, which she resented him. She shut herself in her room and was unwilling to listen to anybody (Lee 2010: 94):

When I surveyed the damage there were only seven or eight red marks, and I was reflecting upon relativity when someone knocked on the door. I asked who it was; Uncle Jack answered.
“Go away!”
Uncle Jack said if I talked like that he’d lick me again, so I was quiet.

Scout tries to chase her uncle away bluntly, but he threatens to hit her again if she does not watch her language. She provides the verbatim account of her statement by using direct speech, but when reporting her uncle’s words, she switches to indirect speech. Nevertheless, one can assume that she is providing an accurate account of his words because the language changes from formal to informal. The underlined verb to lick in the example above is an informal or slang expression meaning to hit somebody or to beat someone up. Informal words are uncharacteristic of Scout’s narrative unless they are used in indirect speech when she is trying to imitate the colloquial speech of other characters without using direct speech. Once again, the narrator’s vocabulary range comes to light, showing that she is familiar with both formal and informal expressions. The combination of both leaves a crucial mark on her style of narration and her style of thinking.

The Slovenian version of this passage is more general and formal (Lee 1964: 103):

»Pojdi proč!«
Stric Jack je rekel, da me bo še enkrat udaril, če bom tako govorila. Zato sem molčala.

The translator’s choice of the verb udaril is not adequate in this context. The translation might be appropriate in terms of semantics because it refers to the
same action; both the narrator in the original and the narrator in the translation are
descriving her uncle’s threats to hit her again. However, the translation is not
appropriate in terms of style. Udariti is a standard Slovenian expression for the
verb to hit; it carries no marker of formality or informality. It is a neutral
translation unlike the English expression, which is marked as slang. According to
Leuven-Zwart (1989), this is a case of stylistic modulation, more specifically,
generalisation with a focus on a register element. In Scout’s narrative, formal and
informal expressions are intertwined, which is clearly distinguishable from the
above example in English. The “true” part of her narrative contains many formal
expressions whereas the part with indirect speech contains some informal
expressions. In the first translation, however, such a distinction is blurred because
the informal element of the sentence has disappeared. The narrator in the original
had the option of using a neutral verb with the same meaning, but instead she
selected a stylistically marked verb. The translator into Slovenian either did not
pay attention to the informality of the expression or he could not find an informal
verb with the same meaning in Slovenian. The shift might seem minor or even
irrelevant, but it is possible to find more examples of this type. The cumulative
effect of such shifts is reflected in the narrator’s narrower range of vocabulary. It
also diminishes the changes in style and register between formal and informal in
her narrative.

The second translation proposes an alternative solution to the translation problem
in question (Lee 2015: 95):

Ko sem preverjala škodo, sem našla le kakih sedem, osem rdečih prask, in
ravno sem razmišljala o relativnosti, ko je nekdo potrkal na vrata. Vprašala
sem, kdo je; oglasil se je stric Jack.
»Pojiď stran!«
Stric Jack je rekel, da mi jih bo spet naložil, če bom tako govorila, tako da
sem obmolnila.

The verb naložiti has several meanings in Slovenian; in colloquial speech, it can
be used in the sense of hitting somebody. In the Slovenian dictionary SSKJ, it is
marked as standard colloquial and as an expression of emphasis. The air of
informality is, therefore, retained in the translation. As opposed to the first
translation, which transferred only the meaning, but lost the stylistics features of
the passage, the second translation remained faithful to the original in terms of style as well.

The last passage in this category proves to be another example of the amount of details concealed in Scout’s narration. Scout is remembering the terrible night when their neighbour’s house caught fire, and the entire neighbourhood was out on the street waiting for firefighters (Lee 2010: 76):

The old fire truck, killed by the cold, was being pushed from town by a crowd of men. When the men attached its hose to a hydrant, the hose burst and water shot up, tinkling down on the pavement.

The night scene is scary, almost gothic-like because of the blazing fire in a cold, dark night, so it is natural for Scout to be afraid. Many voices and noises surround her, and once she is completely awake, she seems perceptible to everything. She recounts how the broken fire truck was pushed along the street and how the water hose burst; she even describes how the water sounded when it hit the floor, thus creating an uneasy and uncomfortable atmosphere. She manages to achieve this by using the verb to tinkle, which is normally used only to indicate the sound of something – it means to make a light ringing sound. Besides appealing to the senses, Scout uses this verb to indicate the falling movement of the water. In its original meaning, the verb is not associated with movement, but Scout’s combination of the verb tinkling and the prepositions down on makes it seem as if the verb is describing the movement as well. Scout’s detailed description of events allows the readers to see her perception of the world. Through Scout’s narration, the readers do not only imagine the events and facts, but they can also feel the situation together with Scout.

The Slovenian translation does not incorporate the different aspects and meanings of the mentioned verb (Lee 1964: 85):

Stari gasilski avto, ki zaradi mraza ni mogel speljati, je gruča mož porivala iz mesta. Ko so možje pritrdili cev na rezervoar, je počila in voda je brizgala na vse strani. Tekla je po pločniku.

A shift has occurred in the translation of the verb tinkling because the Slovenian verb tekla je has only one meaning; that is that the water flowed down the pavement. The original verb has undergone semantic modulation/generalisation.
The narrator in the translation describes the mere fact that the water hose has burst, and, as a result, water is flowing down the pavement. However, she fails to provide the target readers with the information on how she perceived this. The meaning of the sentence and the passage is retained to a large extent, yet the sentence has lost some of its stylistic value because the verb is generalised. It seems that the narrator in the original is more interested in presenting her perception of the sound of the water than in presenting the fact that the water flowed down the pavement. This can be inferred from her choice of the verb that originally describes a sound, not a movement. In contrast, the narrator in the translation presents only the movement. The detailed description is lost along with the double meaning of the verb. The implications of the translation shift on the microstructural level are two-fold on the macrostructural level: first, the shift affects Scout’s mind style because her perception and view of the world are not so detailed as in the English original; and second, the translation shift changes Scout’s perception of the entire situation because it does not provide the sensory information.

The second translation offers a different solution (Lee 2015: 78):

Stari gasilski tovornjak, ki ga je mraz ohromil, je iz mesta rinila gruča mož. Ko so pritrđili cev na hidrant, je cev počila in voda je šinila navzgor ter potrkavala po pločniku.

The verb potrkavati (to patter, to tap) used in the translation above carries more information than the verb teči from the first translation. The translator attempted to recreate the original atmosphere by using a verb that conveys information about the sound and at the same time indicates that the water was falling and flowing. Potrkavati does not produce the same sound as to tinkle because its basic meaning is to hit something repeatedly, but it nevertheless appeals to the senses. It might be argued that the translator could have opted for another translation of the verb which would imitate the exact sound that Scout described. For example, the verb cingljati could be appropriate in this example. It appears as a standard collocation in connection with water in the dictionary SSKJ, so it would sound natural. Notwithstanding the translation shift, the second translation is more appropriate in terms of the stylistic effect of the text than the first translation.
4.2 Modality

Scout is a first-person non-omniscient narrator. As such, she can only access a limited amount of information about other people’s thoughts and feelings. She is not able to read people’s minds to be certain about what they are thinking, feeling or how they are perceiving something; nevertheless, she can present her guesses and opinions about a certain matter. Scout is narrating the story in retrospect and describing the fictional world and characters as she experienced them as a child. This highlights another significant point: as a six-year-old child, she is unable to fully understand the circumstances of the events, so she cannot assure the readers that what she experiences and perceives is indeed true. Her uncertainty about the truthfulness of her statements can be expressed grammatically with the use of modality.

Simpson (2005: 43) refers to modality as “‘attitudinal’ features of language”. It means that by using modality the speaker expresses his “attitude towards, or opinion about, the truth of a proposition expressed by a sentence” (43). Simultaneously, the speaker also conveys his thoughts and attitudes towards the situations and events described by that sentence (43). In linguistics, we distinguish among several types of modality. This thesis will place emphasis only on one type: uncertainty modality or epistemic modality. Simpson (2005: 44) argues that epistemic modality could be the most essential type of modality for the analysis of point of view in fiction. By using epistemic modality, the speaker reflects his “confidence or lack of confidence in the truth of a proposition expressed” (Simpson 2005: 44).

Modality is closely related to the concept of polarity; i.e. the idea that there exist two basic propositions; for example, You are right and You are not right are two opposite propositions, one positive and one negative. However, these polar statements are not the only two possibilities because several intermediate degrees exist between the positive and the negative poles. The intermediate stages are known as modality (Halliday and Matthiessen 2004: 146–147). For example, the speaker could also say You could be right or You must be right, thus varying the degree of certainty of an idea or opinion expressed.
According to Simpson (2005: 46–47), epistemic modality refers to knowledge, belief and cognition, whereas perception is included in the special subsystem of epistemic modality, which he calls perception modality. The latter is supposed to be based on references to human perception, usually visual perception. Simpson (2005: 53) also claims that narratives characterised by frequent epistemic and perception modalities are known as narratives with negative shading. Through modalized statements, narrators express their uncertainty about the fictional world, characters and events.

Even though modality is part of almost every discourse, studies that discuss the role of modality in creating mind style are few. Zupan (2008: 455), who studied epistemic modality in relation to mind style and translation, argues that such studies should be encouraged since modality reflects how the speakers perceive reality and how they express their experiences of reality through linguistic means. He adds that precisely because modality is such a frequently occurring phenomenon, the concept of mind style is adequate for observing the cumulative effects of a particular type of modality. In his subsequent study (Zupan 2016), he demonstrates that epistemic modality markers are frequently omitted in Slovenian translations of literary texts. On the macrostructural level, this means that the narrator’s perception and thinking are altered: because the uncertainty is eliminated, the target text narrator seems to know more than the “same” narrator in the original text (Zupan 2016: 20).

Epistemic modality can be expressed through various devices such as modal auxiliaries, modal lexical verbs and modal adverbs (Simpson 2005: 45). Toolan (1998: 53–54) refers to modal lexical verbs, such as to think, as metaphorized modality because they are used in a metaphorical sense. The narrative of To Kill a Mockingbird is interspersed with various modality markers, which fulfil different purposes.

The following sentence from the original contains one such modality marker – the verb to seem. Scout’s narrative is marked by this structure. In the entire novel, she uses it 102 times, making it the most common epistemic modality marker and thus adding to her narrative a considerable mark of uncertainty. In the first example, Scout is describing the time when a rabid dog appeared on the streets of
Maycomb, and her father had to shoot it in order to protect the people (Lee 2010: 106):

With movements so swift they seemed simultaneous, Atticus’s hand yanked a ball-tipped lever as he brought the gun to his shoulder.

Earlier in this chapter, Scout confesses that she is ashamed of her father because he is older than everybody else’s parents and, according to her opinion, he does not do anything exciting. However, by closely observing her language in the above passage, the readers can perceive Scout’s wonder at her father’s actions. Scout employs the epistemic modality marker seem. This marker is a comparative structure based on human perception (Simpson 2005: 53). When Scout sees Atticus aiming a gun at the rabid dog, she perceives his actions to be simultaneous, happening at the same time, precisely because he makes such an impression on her. As she had never suspected Atticus to be an excellent shooter, Scout is astonished at how quickly and skilfully he can push the lever of the gun and point it at the dog. Her amazement is also reflected in the modality marker seem because she wishes to express that everything happened so quickly that she remembers it as if it lasted only a moment. At the same time, Scout also offers some caution about the truth of her statement. She is not categorically asserting that Atticus’s movements were indeed simultaneous, but rather that it seemed that way to her. The reality might have been different, but because of strong emotions connected with this event, she experienced it in this way. By using this modal structure, she indicates that this is her perception, which could be subjective. The readers are thus offered a chance to read Scout’s mind and experience how she perceived this event as a child.

The first translation reveals a shift with regard to modality (Lee 1964: 116):

Atticus je naslonil puško ob ramo in pritisnil na petelina s kroglico na koncu. Vse to je napravil tako hitro, da je trajalo en sam trenutek.

The uncertainty marking the original statement disappears in translation because the epistemic modal structure in they seemed simultaneous is translated as je trajalo en sam trenutek (it lasted only one moment). Scout in the original offers her view on the situation by claiming that this is how she perceived Atticus’s movements, but Scout in the translation makes a categorical assertion that her
father managed to do everything in one moment. Scout presents this event as an undisputed, objective fact. By eliminating the modality, the translator also eliminated the subjectivity of Scout’s narrative and her attitude towards the proposition expressed in her sentence. The modalized statement turns into a polar structure, which indicates the highest level of truthfulness and certainty. Because of this shift, the narrator in the original and the narrator in the first translation view the situation differently on the macrostructural level; the former reveals that Atticus’s movements probably seemed simultaneous to her because she was so amazed, and the latter objectively presents a firm belief that his movements occurred at the same time. The element of uncertainty and caution is no longer present. This change also alters the readers’ perception of the event because they view the situation through Scout’s eyes. The translator’s choice in this case bears no logical explanation because the sentence could be easily translated in such a way as to retain the modality.

This is illustrated in the second Slovenian translation (Lee 2015: 106):

Atticus je prislonil puško na ramo in pritisnil na petelino tako hitro, da je bilo videti, kot bi vse naredil v istem trenutku.

In Slovenian, a similar structure to the English verb to seem conveys the same meaning and effect: videti kot. This structure helps to keep the epistemic modality and the air of doubt in Scout’s statement, thus preserving this characteristic of her mind style. Her uncertainty in the proposition is further reinforced by the use of the conditional mood expressed by the auxiliary verb bi. Scout is not claiming that everything happened in a single moment, but that it only seemed that way to her.

Below is another example of Scout’s use of the modal structure with the verb to seem. It is taken from the court scene when Atticus was interrogating Bob Ewell. Bob’s daughter Mayella was beaten on her right side of the face, and Atticus was trying to prove that Bob was left-handed, which would mean that it could have been her own father who hit her. As Scout’s brother Jem is four years older than her, he has a deeper understanding of the events in court than she does, and he believes they are going to win the case. Scout, on the other hand, is much less certain (Lee 2010: 196):
Jem seemed to be having a quiet fit. He was pounding the balcony rail softly, and once he whispered, ―We’ve got him.‖ I didn’t think so; Atticus was trying to show, it seemed to me, that Mr Ewell could have beaten up Mayella. That much I could follow.

As in the previous example, Scout uses the epistemic modality marker seem to express uncertainty in her own proposition. Scout is already an adult at the time of narration, but she does not convey her adult views on the situation. Instead, she only recounts it as she experienced and understood it as a child. As she is too young to understand the complicated proceedings in court and to fully understand Atticus’s intention in this case, she marks her statement with a pocket of uncertainty. Scout believes that Atticus wishes to prove Bob Ewell’s guilt, but she is not sure about whether she understands this correctly. Despite her assurance in the following sentence that she understands it, she nevertheless feels the need to convey her doubt about it by using epistemic modality. The modality marker brings an air of subjectivity to the statement because Scout’s mind is too young to be able to assess the situation completely objectively.

In contrast, Scout’s statement in the first translation is much more objective and certain (Lee 1964: 209):

Videla sem, da Jem napeto razmišlja. Lahno je tolkel ob ograjo balkona. Šepnil je: »Ujeli smo ga!«
Jaz nisem bila takega mnenja. Atticus je hotel pokazati, da bi Mayello lahko pretepel sam gospod Ewell. Toliko sem razumela.

With the words je hotel pokazati (he was trying to show) Scout indicates complete certainty in her proposition. Had Scout wanted to express certainty, she could have done so by using a polar statement in the original, but she did not. Instead, she wished to remind the reader that her statement is not an indisputable fact, but a mere assessment and a reflection of her comprehension of the situation, which may or may not be correct. As opposed to the original modalized statement, which allows for a subjective interpretation of the situation, the translated statement is a factual one. It indicates that the narrator understands Atticus’s intentions and does not doubt them. In the last sentence of the selected excerpt, Scout assures the reader that she understands what her father is trying to accomplish. Unlike in the original, in which she casts a shadow of doubt on her assertion by using epistemic modality in the previous sentence, the “same” statement in the translation
reaffirms her understanding even more. Since she is experiencing the situation as a child, she cannot be expected to be certain about the actions in court because her cognition is not sufficiently developed yet. The unmodalized statement in the translation eliminates uncertainty and doubt about the truthfulness of the proposition on the microstructural level, so it seems that Scout gives her adult views because she understands what is happening without any trouble. Her sentence is turned into a categorical assertion.

The air of uncertainty could be added to the translation without much trouble because the Slovenian language allows for this idea to be expressed in various constructions and phrases. Below is an example taken from the second translation in order to illustrate this claim (Lee 2015: 193):


The translator rendered the epistemic modality marker seemed as zdelo se mi je. The translation is different from the one in the previous example even though the original verb is the same. This goes to prove that the Slovenian language offers the translator a variety of options how to render epistemic modality. In this passage, it is possible to feel the caution with which Scout expresses her perception of the situation. She does not describe the situation with the highest degree of certainty. This may also indicate the genuineness of the narrator: as she is a child, she can only speculate about certain things that might go beyond her understanding because of her age.

Another typical example of epistemic modality in the novel involves the use of the verb to seem as a means of describing how the narrator perceives other people’s emotional states. The following example is taken from the chapter in which the narrator sees snow for the first time. As snowing is an unusual phenomenon in Maycomb, Scout and Jem decide to build a snowman from the little snow that has fallen and proudly present it to their father (Lee 2010: 74):

We could not wait for Atticus to come home for dinner, but called and said we had a big surprise for him. He seemed surprised when he saw most of the back yard in the front yard, but he said we had done a jim-dandy job.
In her depiction of the situation, Scout makes use of epistemic modality to describe Atticus’s reaction to the snowman and to the fact that Jem and she scraped the snow off the entire yard to build it. Scout uses the modal structure *seemed* to speculate about Atticus’s feelings. She is not an omniscient narrator; therefore, she does not have access to other characters’ thoughts and emotions. Provided that the characters do not state it directly and explicitly, she can only guess how they are feeling. In this case, Scout’s observation that Atticus seemed surprised is based on her judgement and perception, which makes it subjective. Most likely, Scout is making a guess based on Atticus’s facial expression as the feeling of surprise could be visible from his facial gestures. However, she remains cautious about her speculation, which is reflected in the modalized statement. Because she cannot read her father’s mind, she cannot tell for certain how he was feeling.

The first translator overlooked the modality when translating this passage (Lee 1964: 83):

*Nisva mogla čakati do poldneva, ko bo prišel Atticus na kosilo, ampak sva ga poklicala, češ da ima zanj veliko presenečenje. Res je bil presenečen, ko je zagledal pred hišo skoraj ves sneg z zadnjega dvorišča, dejal pa je, da sva opravila vražje delo.*

Two interpretations of the underlined part of the excerpt are possible. In the most apparent interpretation, the meaning of the translated expression *res je bil presenečen* could be roughly transferred in the phrase *he was really surprised*. As we can see, the epistemic modality of the original has disappeared and the statement has consequently been turned into a polar one. The translated sentence indicates that Scout is certain about Atticus’s emotions and reaction to the snowman. Considering that Scout is not an omniscient narrator and that she is narrating the events as she experienced them as a child, she cannot know for sure how her father was feeling. The translated sentence claims exactly the opposite: Scout does not doubt Atticus’s surprise; she merely mentions it as a fact, something that can be proved objectively and is not based on her speculation. However, another interpretation of the translated sentence might shift the degree of certainty in the proposition to the other end of the scale compared to the original. If the Slovenian sentence is interpreted as *certainly, he was surprised*, it
also expresses epistemic modality because of the modal adverb *certainly* (res). Simpson (2005: 45) argues that a categorical assertion is epistemically stronger than any modalized assertion. Therefore, by using the modal adverb *certainly*, the narrator in the translation expresses a stronger commitment to the proposition than the “same” narrator in the original, but this is still not the highest degree of certainty. In any case, Scout’s attitude towards the proposition changes in the translation. The original version conveys much more uncertainty on her part than any interpretation of the translation.

The shift in translation could be avoided, for example, by using a structure with a similar meaning in Slovenian as is shown in the second Slovenian translation of the novel (Lee 2015: 75–76):

Nisva mogla strpeti, da bo Atticus prišel na kosilo, zato sva ga poklicala in rekla, da imava zanj veliko presenečenje. Ko je večino s tvari z zadnjega dvorišča zagledal na prednjem, je bil videti začuden, vendar je rekel, da sva odlično opravila.

The expression underlined in the example above is equivalent to the expression *he seemed surprised* in the original. It indicates that this is Scout’s subjective opinion and it reflects how she views the world. She imagines that Atticus is surprised, but she does not express a strong commitment to the proposition; i.e. she implies that she is not completely certain of it.

In addition to the verb *to seem*, Scout uses a variety of other similar epistemic modality markers, such as *to appear* and *to look*, as well as modal lexical verbs like *to think*, *to suppose* and *to guess*.

The passage below exhibits one use of the lexical verb *to think* in its modal meaning. As shown in one of the previous passages, the narrative during the trial in court is full of epistemic modality markers signalling that the narrator is too young to understand the process in court and is forced to provide only her speculations. The passage below reveals how Mr Gilmer, the prosecutor in the case, questions Tom Robinson about his previous misdemeanours in order to prove his history of violence. According to Scout, such an interrogation seems to bother Atticus (Lee 2010: 216):
“You were given thirty days once for disorderly conduct, Robinson?” asked Mr Gilmer.
“Yes suh.”
“What’d the nigger look like when you got through with him?”
“He beat me, Mr Gilmer.”
“Yes, but you were convicted, weren’t you?”
Atticus raised his head. “It was a misdemeanor, and it’s in the record, Judge.” I thought he sounded tired.

Scout observes the trial closely and even though she may not be able to understand everything, she offers her speculation about certain details, such as Atticus’s mood in this case. As Tom Robinson’s time in prison is already in the records, Atticus probably feels it needless to further comment on the facts. This is what we can infer from Scout’s remark about Atticus: she deduces from his tone of voice that he is tired – be it tired in general or tired of the prosecutor’s senseless questions. However, Scout brings some uncertainty into the statement by using the epistemic modal lexical verb thought. She indicates that this is merely her observation, which is not necessarily true, but rather based on her perception of the way Atticus speaks. This is reinforced by her choice of the verb to sound. When one states how something sounds to him or her, this entails a subjective opinion. Therefore, this verb coupled with the modal lexical verb indicates a high degree of subjectivity and a lack of confidence in the proposition expressed. Scout cannot know for sure whether Atticus is feeling tired or not, but she can speculate on the basis of his non-verbal communication, such as the tone of his voice. She wishes to remain careful about her claims and retain the atmosphere of uncertainty in her narrative.

The first translation, however, eliminates any traces of uncertainty (Lee 1964: 230):

»Nekoč ste bili obsojeni na trideset dni zapora zaradi nedostojnega vedenja, Robinson?« je vprašal gospod Gilmer.
»Da, gospod.«
»Kaj je napravil zamorec, ko ste opravili z njim?«
»Udaril me je, gospod Gilmer?«
»Da. Vi pa ste bili obsojeni, kajne?«
Atticus je dvignil glavo. »Tisto rvananje je bilo slabo in tako je tudi zapisano v zapisniku, sodnik,« je utrjeno dejal.

Despite other semantic shifts in the translation of this passage, the focus will be on Scout’s description of Atticus’s mood and general state. The first thing to
observe is the reduction of a complete, independent sentence in the original to a reporting clause in the translation. This structure in Slovenian makes it more difficult to retain the modality of the statement completely. The modalized sentence is thus turned into a polar sentence, assuring the highest degree of confidence in the proposition because the expression *je utrujeno dejal* means *he said tiredly*. The translation makes no reference to the sound of his voice. This is the first marker that suggests more objectivity on the part of the narrator in the translation. The second thing to note is that epistemic modality is lost in the translation, thus eliminating traces of subjectivity and indicators of speculation.

On the macrostructural level, it seems that Scout in the translation is certain that her father is tired or that he uttered the sentence in a tired manner. Instead of offering her views and opinions about the fictional world and the characters in that world, she sounds like she is reporting facts that are independent of her assessment of the situation.

The translation could be formulated in another way as it is possible to see in the second translation when Scout’s sentence is rendered as *Zdelo se mi je, da zveni utrujeno* (Lee 2015: 212). The expression *zdelo se mi je* is equivalent to *I thought* or *it seemed to me*, so it retains the epistemic modality. Along with the verb *zveni*, which is an adequate translation for *he sounded*, it creates an atmosphere of subjectivity and uncertainty, which we also experience in the original.

The last example in this category includes another modality marker – an epistemic modal adverb. In the following excerpt, Scout is providing her views on her first day at school. This day has been an unpleasant experience for her: first she was scolded by her teacher for already knowing how to read, then whipped with a stick for trying to defend a classmate, and in the end, she witnessed one of her schoolmates threaten the teacher (Lee 2010: 31):

> If the remainder of the school year were as fraught with drama as the first day, perhaps it would be mildly entertaining, but the prospect of spending nine months refraining from reading and writing made me think of running away.

On the one side, Scout liked the drama of her first day at school; it was not monotonous and boring because many unusual events unfolded. On the other side, she cannot bear the thought that she will not be able to read and write because her
teacher has forbidden it. As Scout is torn between contradicting emotions about school, she expresses her uncertainty as to whether school will be entertaining or not by employing the epistemic modal adverb *perhaps*. It is clear that she doubts about the truthfulness of her own proposition because not being allowed to read and write is too severe a punishment for her. After such a horrible start, she cannot claim with certainty that school could ever be fun because she is still affected by the events of the day. However, she allows for the possibility that she could be mistaken and school could be entertaining provided that she witnessed more dramatic events. The point of her sentence is to emphasize the uncertainty and doubt in her proposition. It is natural that Scout cannot foretell the future and therefore she has to remain careful about her predictions. Judging by her experience and her first impression of school, it is also expected that she does not commit too strongly to her proposition.

The translation, however, alters the narrator’s commitment to the proposition expressed (Lee 1964: 38):

Če bo vse šolsko leto tako polno dram, kot je bil prvi dan, bo sicer nekoliko zabavno. Ko pa sem se spomnila, da devet mesecev ne bom smela brati in pisati, se pomislila, da bi zbežala.

The translator omitted the epistemic modality marker *perhaps* and transformed an epistemic statement into a polar statement. Unlike the narrator in the original, the “same” narrator in the translation is convinced of the truth of her proposition; i.e. that school would be entertaining if the aforementioned condition were fulfilled. Since the first day was rough for the narrator, it is strange that she makes such a statement. The narrator in the translation presents the readers with a fact, towards which she does not reveal her attitude. The epistemic modal adverb in the original somehow foreshadows the following part of the sentence; she is already in doubt about whether school could be fun, but when she later remembers that she has been prohibited from reading and writing, it seems that her doubt is even greater. However, in the translation, the two parts of the sentence are slightly contradictory. In the beginning, she makes a categorical assertion that school will be entertaining, but in the continuation, she presents her thoughts about running away. Because the epistemic modality is eliminated in the translation, the readers do not expect her disappointment to be so severe. The translation shift affects
Scout’s style of expressing herself because in the original she uses some type of epistemic modality marker whenever she is not certain of something.

The shift could be attributed to the translator paying insufficient attention to this element of Scout’s style and mind style because the second translation of the novel illustrates that the epistemic modality marker can be easily incorporated into the translation (Lee 2015: 35–36):

Če bo v šoli vse leto tako dramatično kot prvi dan, bo morda še kar zabavno, ob misli, da devet mesecov ne bom smela brati in pisati, pa bi najraje kar pobegnila.

The Slovenian adverb morda expresses that the narrator is not entirely certain of the truth of her utterance, which makes it semantically and stylistically equivalent to the English modal adverb perhaps. The readers become familiar with her attitude and her opinion about the situation, therefore they witness her uncertainty and her utter disappointment at the school regime. Thus, the translation achieves the same effect as the original.

4.3 Textual Relations

Different authors employ different terminology to describe the topic of this chapter. Since the broad and general term textual relations can include different types of examples and is related to mind style, the examples in this chapter are gathered under this term. Leech and Short (2007) used the term textual relations to describe one of their categories in analysing mind style. Relevant to the examples from To Kill a Mockingbird is their explanation that textual relations refer to the ability to “synthesize information reasonably for [the] reader’s benefit” (Leech and Short 2007: 166). This involves the use of pronouns as well as lexically full phrases in a text, so that the readers are able to specify the reference of the pronouns (166).

In her narrative, Scout is often implicit in the sense that she does not repeat information she deems unnecessary to repeat. She frequently refers to lexical phrases pronominally, that is by using pronouns. In the first translation, the translator tended to substitute such pronouns with lexically full phrases.
The concept described above is referred to as explicitation by some authors. Explicitation was first defined by Vinay and Darbelnet in 1958 as the method of introducing into the target text additional information or clarifications that have been expressed only implicitly in the source text and can be deduced from the context or the situation (Vinay and Darbelnet 1995: 342). Several authors, such as Baker (1996) claim that explicitation is present in translated texts to such an extent that it has become a translation universal. Blum-Kulka even established “the explicitation hypothesis” (1986: 19). She argues that translators interpret the source text in such a way that the target text sometimes becomes more redundant than the source text. The redundancy is reflected in the increased level of cohesive explicitness of the target text. Blum-Kulka (1986: 18–19) also notes that some cohesive markers depend on the grammatical system of the language, while others are the result of stylistic preferences of the translator.

Šumrada (2009: 18–19) highlights that several aspects should be considered when defining explicitation. Despite numerous studies in these fields, scholars still do not agree on what explicitation includes. For the purpose of this thesis, it is necessary to note Šumrada’s (2009: 18) claim that some studies define explicitation as the process of achieving higher cohesiveness of the translation by shifting from referential cohesion to lexical cohesion. However, not all authors agree that the described process can be defined as explicitation. Klaudy (2009), for example, does not list it in her categorisation of explicitation, and Leuven-Zwart (1989: 167) understands the term explicitation differently. According to her definition, explicitation is a translation shift termed as syntactic-stylistic modification, meaning that the target text contains more elements than the source text, but these new elements do not have new informative value. However, she does refer to the concept of referential and lexical cohesion in translation shifts, though she names it differently: syntactic-pragmatic modification. Leuven-Zwart (1989: 168) explains that such a shift occurs when the source text contains an element with a referential function (a deictic or an anaphoric element) while the target text uses an element with an independent meaning.

These definitions attest that different authors fail to agree on the name for the concept discussed. For the purpose of this thesis, we understand explicitation in the sense of shifts from referential to lexical cohesion and we will study the
effects that such explicitation entails on the macrostructural level in the first translation of *To Kill a Mockingbird*. The preliminary analysis showed that the source text mainly uses reference to achieve cohesiveness, while the translated text commonly employs lexical cohesion in place of reference.

Halliday and Hasan (1976: 31) define reference as a type of cohesion that signals to the reader to retrieve the information from elsewhere. When the readers search for information within a text, Halliday and Hasan call this endophoric reference, which can be anaphoric (referring to the preceding text) or cataphoric (referring to the following text). The means of achieving reference are usually personal pronouns, possessive determiners, possessive pronouns and demonstrative pronouns (Halliday and Hasan 1976). Whereas referential cohesion is a grammatical category, lexical cohesion refers to the “cohesive effect achieved by the selection of vocabulary” (274). For this thesis, one type of lexical cohesion is particularly worth mentioning: reiteration, or more specifically, repetition, which indicates the repetition of a lexical item (278).

The previous chapters have underlined Scout’s tendency to present every little detail she can remember. This feature of her narrative does not mean that she is repetitive or that she tends to explain things that do not need explaining. Quite the contrary, her sentences are often implicit with regard to identifying participants in the text. This characteristic bears yet another proof that she is writing in a prose style of an adult. She can follow her train of thought and expects the readers do to the same, which is why she frequently uses endophoric reference as a means of achieving cohesion in the text.

In the following excerpt, Scout discusses how she experienced the event when Atticus sent her brother Jem out alone to apologise to Mrs Dubose, a mean old lady living in their street. Earlier, Scout and Jem walked past her house and Mrs Dubose, as usual, insulted them and their father for defending a black man. Jem, angered by the insults and the injustice, later cut down all the camellias in her garden. Atticus was indignant at his behaviour, so he demanded that he go and apologise while Scout had to wait in the house (Lee 2010: 115):

> Atticus picked up the *Mobile Press* and sat down in the rocking chair Jem had vacated. For the life of me, I did not understand how he could sit there
in cold blood and read a newspaper when his only son stood an excellent chance of being murdered with a Confederate Army relic. Of course Jem antagonized me sometimes until I could kill him, but when it came down to it he was all I had. Atticus did not seem to realize this, or if he did he didn’t care.

Scout worries about her brother because she believes that talking to Mrs Dubose is dangerous, especially after what Jem has done to her flowers. She cannot understand how her father can take the situation so calmly and lightly since, according to her childish point of view, Jem could be killed for what he has done. Also, she recognises that she loves and cares for Jem despite all their fights. The last sentence of this passage could be ambiguous in meaning. Scout uses the demonstrative pronoun this when referring to the thing that Atticus did not seem to realise. The source readers can interpret this in three ways: he did not realise the danger Jem was exposed to; he did not realise that Jem means everything to Scout; or both. Scout is therefore implicit in her narration and she leaves the interpretation of this sentence up to the readers. Since the readers cannot deduce what this pronoun refers to by the pronoun itself, they have to search for clues in the context. The demonstrative pronoun this indicates referential cohesion, more specifically, anaphoric reference because the expression that the pronoun refers to lies in the preceding text.

The translator of the first Slovenian version of the novel took the liberty of interpreting this piece of information himself (Lee 1964: 125):

Atticus je vzel Mobile Press in sedel v naslanjač, kjer je malo prej sedel Jem. Za nič na svetu nisem mogla razumeti, kako more ravnodušno sedeti in brati časopis, medtem ko je njegov edinec brez obrambe pred smrtno nevarnostjo, ki mu grozi od ostanka iz konfederacije. Seveda sva se z Jemom že kdaj sporekla tako hudo, da sem ga hotela ubiti, toda preden je prišlo do tega, sem se zavedla, da je on edino, kar imam. Atticus se očitno ni zavedal nevarnosti; če pa se je zavedal, potem mu najbrž res ni bilo nič mar.

As opposed to the original, where the narrator makes use of referential cohesion to link the text, the narrator in the translation uses lexical cohesion because the demonstrative pronoun this is translated by a lexically full phrase nevarnost (danger). Not only is the implicitness in Scout’s narrative lost, but the translator also decided what the original demonstrative pronoun refers to. The Slovenian translation is much more explicit and leaves no shadow of a doubt: Scout is saying
that Atticus seemed to be unaware of the danger posed by Jem’s visit to Mrs Dubose. This formulation narrows the meaning of the original and does not take into consideration that Scout might have been referring to her love for Jem or that she could have been talking about both her love and the danger. On the macrostructural level this means that the narrator in the translation is much more explicit and less vague than the “same” narrator in the original. Moreover, if Scout wished to pinpoint what she was discussing in the original, she could have done so unambiguously, but she deliberately decided to leave a mark of implicitness. For this reason, it seems that the narrator in the translation knows more than the narrator in the original.

The implicitness of the narrative is maintained in the second translation (Lee 2015: 115):

Atticus je pobral Mobile Press in sedel na gugalnik, ki ga je izpraznil Jem. Za vse na svetu nisem razumela, kako lahko hladnokrvno sedi in bere časopis, ko pa je njegovemu edinemu sinu grozilo, da ga umorijo z reliktom konfederacijske vojske. Seveda me je Jem včasih tako razjezil, da bi ga najraje ubila, toda če sem dobro pomislila, je bil vse, kar sem imela. Atticus 

The demonstrative pronoun this is rendered as tega, which is also vague in meaning. It could refer to Scout’s fears that Jem might get hurt in a confrontation with Mrs Dubose, but it could also refer to Atticus’s unawareness of how much Jem meant to Scout and to his lack of consideration for her childish worries. The translation retains both references and Scout’s preference for referential cohesion over lexical cohesion, thus raising the level of implicitness in the text.

Another shift in the type of cohesive device is presented in the example below. Jem and Dill want to leave a note at the notorious Boo Radley’s house window and they convince Scout to participate in their endeavour. While Scout and Dill watch for any passers-by, Jem approaches the house (Lee 2010: 53):

The three of us walked cautiously toward the old house. Dill remained at the light-pole on the front corner of the lot, and Jem and I edged down the sidewalk parallel to the side of the house. I walked beyond Jem and stood where I could see around the curve. “All clear,” I said. “Not a soul in sight.” Jem looked up the sidewalk to Dill, who nodded.
In most examples in the passage, Scout must refer to Jem and Dill by their names, which means that she uses lexically full phrases (in this case proper nouns). Thus, the readers can track the participants in the text and establish who is the agent—the one who performs the action. In the last sentence, however, Scout can refer to Dill pronominally by using a relative pronoun. It is grammatically indisputable that the pronoun *who* refers to Dill, since it is placed at the beginning of the non-restrictive relative clause following the main clause. Since the relative pronoun of the dependent clause refers immediately back to the last noun in the main clause, it is clear that Scout is talking about Dill.

The first Slovenian translation differs from the original in this respect (Lee 1964: 61):

> »Vse čisto,« sem rekla. »Nič živega ne vidim.«
> Jem je pogledal navzgor proti Dillu. **Dill** je pokimal.

In the first reading of this passage, it is evident that the relative pronoun *who* in the original has been replaced by the proper noun *Dill*. While using proper nouns elsewhere in this passage is justified for the sake of tracking participants, in the last sentence it is not. The translator eliminated the subordination in the original sentence by separating it into two individual sentences. The shift is unnecessary because it is acceptable and natural to use the same grammatical construction in Slovenian as in the English original. This is demonstrated by the second translation (Lee 2015: 56): *Jem je pogledal proti Dillu, **ki** je pokimal. **Ki** is a relative pronoun that refers directly back to the last word in the main clause. The reference is unambiguous. Since an equivalent translation exists, the choice of the first translator seems illogical. By opting to repeat the proper noun *Dill*, the translator created redundancy in the translation. The referential cohesion from the translation turned into lexical cohesion, which creates an air of repetitiveness on the macrostructural level. This alters Scout’s way of thinking as well as the readers’ perception of the protagonist. In her narrative in the original, Scout tends to be more implicit than explicit, at least when she deems it unnecessary to repeat certain information. By repeating the proper noun *Dill*, the translation seems to
suggest that Scout’s language and grammatical construction resemble a child’s because children tend to form simple and more repetitive texts. However, Scout in the original is narrating with the style of an adult – a feature lost in the first translation of the above excerpt.

The next excerpt is taken from the end of the novel following Bob Ewell’s attack on Scout and Jem. Luckily, Boo Radley saved their lives, but Jem’s arm was broken, and Scout’s costume for the school play was torn. Aunt Alexandra was visibly shaken and scared for the children’s health. She was still bewildered when she brought clothes for Scout to change (Lee 2010: 291):

She brought me something to put on, and had I thought about it then, I would have never let her forget it: in her distraction, Aunty brought me my overalls.

Aunt Alexandra has always disapproved of Scout’s behaviour and wanted to teach her how to act and dress more lady-like, so she demanded that Scout wear skirts and dresses. In this situation, however, she was concerned for Scout and Jem’s condition, so she brought Scout an item of clothing she otherwise despised: her overalls. At that moment, Scout was too overwhelmed to pay any attention to it, but now she remembers the event. In the above passage, she uses the personal pronoun it twice to refer to something her aunt brought her to put on (it refers to the entire clause at the beginning of the sentence). As she already identifies the thing at the beginning, she can later use anaphoric reference in the form of the pronoun it, so she does not have to repeat the information.

The first Slovenian translation displays different cohesive links than the original (Lee 1964: 308–309):

Prinesla mi je nekaj, da sem se oblekla. Ko bi tedaj mislila na to, ne bi pustila, da bi tetka Alexandra pozabila, kaj mi je prinesla. V razburjenosti mi je prinesla hlače.

The first personal pronoun it is rendered as to, which is an appropriate translation. The translator made use of referential cohesion to refer to the first sentence. Even though the reference is not made by a personal pronoun, but by a demonstrative pronoun to (this), the meaning is clear for the target readers. The second underlined part in the passage above shows a discrepancy between the original
and the translation. In place of the personal pronoun *it* that Scout used in the original passage for the second time, the translator expanded the reference and translated one pronoun with an entire clause. What was presented only implicitly in the original is explicit in the translation: Scout in the translation says that she would not have let aunt Alexandra forget *what she had brought her*. Changing the formal structure and making the reference more explicit carry implications for the macrostructural level. The narrator in the translation seems more repetitive because she has already mentioned the same thing at the beginning of the passage using almost the same words. There is a shift from referential cohesion to lexical cohesion, but in this case, not by the repetition of a single word, but rather by the partial repetition of the clause.

Even though the grammatical constraints in certain languages do not allow for the use of referential cohesion because it affects clarity, the second translation bears proof that explicitation is not needed in this case (Lee 2015: 285):

Prinesla mi je nekaj za obleč in če bi takrat pomislila na to, ji nikoli ne bi pustila pozabiti: v raztresenosti mi je teta prinesla kombinezon.

The first personal pronoun in the sentence is translated in the same way as in the first translation: by the demonstrative pronoun *to* (this). The second pronoun *it* from the original is omitted in this translation because the formulation of the sentence allows the translator to avoid the repetition of the entire clause (as was the choice of the first translator) and to avoid the repetition of the same pronoun. The Slovenian syntactic construction *ji nikoli ne bi pustila pozabiti* (I would never let her forget) makes clear that the clause refers to something that her aunt brought her. Thus, the translation retains the implicitness of the original.

In the last excerpt in this category, Scout is dressed up for the school’s Halloween event, where the children are supposed to represent food products, and Scout was assigned the role of ham. As nobody in the family could attend the event except for her brother, Scout put on her costume and did a rehearsal for them at home. Scout also wanted her neighbour, Miss Maudie, to see her in the costume, but Jem figured that she would see her at the event anyhow (Lee 2010: 280):
I repeated my part for Calpurnia in the kitchen and she said I was wonderful. I wanted to go across the street to show Miss Maudie, but Jem said she’d probably be at the pageant anyway.

The second sentence in this excerpt is relatively short and simple to understand because it is composed only of one main clause and two subordinate clauses. Miss Maudie is referred to pronominally in the subordinate clause by the personal pronoun she because her name was mentioned in the main clause. It is easy for the source readers to track the participants in the passage. The anaphoric reference is clear and it does not create any confusion as to whom the pronoun she refers to since Miss Maudie was mentioned directly in the preceding clause. This is why Scout opted for referential cohesion.

The Slovenian translator, however, opted for another cohesive device (Lee 1964: 297):


Although it is clear that the narrator is talking about Miss Maudie, the translator substituted the personal pronoun she with a lexical repetition. Again, we are witnessing a shift from referential cohesion to lexical cohesion because the noun Miss Maudie was repeated literally in the dependent clause. The translation is more explicit than the original, but it is unnecessary. Even more, the overt explicitness makes the translation sound more repetitive. The target readers are given an image of a narrator, who constantly repeats information. Such repetitive constructions and redundant speech might indicate that Scout is incapable of forming complex sentences and using more implicit grammatical structures. This suggests a mind style characteristic of a child, not of an adult. In addition, if Scout wished to repeat Miss Maudie’s name for some reason, she could have done so in the original, but instead she used anaphoric reference to avoid elements of repetition.

The second translation does not make use of lexical repetition in this case (Lee 2015: 274):
Nastop sem v kuhinji ponovila še za Calpurnio, ki je rekla, da sem čudovita. Hotela sem čez cesto, da bi se pokazala gospe Maudie, a je Jem rekel, da bo najbrž tako ali tako na predstavi.

The narrator in the original does not maintain cohesiveness by using a personal pronoun, which would be *ona*, but the person is nevertheless evident from the verb form. Since the English language maintains the rigid sentence structure of subject, verb, object, the personal pronoun cannot be omitted. However, Slovenian is more flexible in this field. The verb form *bo* (will be) indicates that this is future tense for the third person singular, so the reference to Miss Maudie is unambiguous. The repetition of her name or the personal pronoun is therefore unnecessary in Slovenian. The second Slovenian translation is not repetitive and redundant as is the first translation.
5 Conclusion

The thesis has studied the implications of translation shifts in two Slovenian translations of the novel *To Kill a Mockingbird* from the perspective of mind style. The first part of the thesis explores the notions of style, stylistics and mind style, outlines the novel’s plot and provides reports on the reception of the novel. Many distinguished authors (Toolan 1990, 1998; Leech and Short 2007; Boase-Beier 2012) have discussed stylistics in detail; their works attest that style does not have a universal definition. However, they all seem to agree that style is an essential element of every literary text and it is often even more important than content. At its most general, style is referred to as how one says something (Landers 2001). Leech and Short (2007) agree that style is present in all types of communication, but it is in literature that style has the highest value because literary texts strive to achieve an artistic function. In relation to prose fiction, style is most easily studied in individual texts. In this regard, style seems to encapsulate the linguistic characteristics of a text. When analysing the style of a text, we first need to establish which features of style occur most frequently and consistently and are therefore functionally stylistic. A stylistic analysis usually involves the analysis of lexis, grammar, figures of speech, context and cohesion.

The above remarks usually refer to style as linguistic choice in general. However, Leech and Short (2007) also note the definition of style as stylistic variation; that is the choice of one linguistic feature over another to convey the same content. Linguistic choice is closely related to the translation of literary works. Scholars agree that the primary task of a literary translator is to adequately render the style of a literary work. Boase-Beier (2006: 112) even claims that literary translation *is* the translation of style.

The thesis concentrates on one category of style – mind style, introduced by Roger Fowler (1977) as the linguistic representation of an individual mental self. The concept was further developed by Leech and Short (2007: 150), who claim that mind style has to do with how the fictional world is apprehended. Mind style is a semantic category, but it can only be studied through formal construction of language, therefore, through grammar and lexis. Generally, this means that mind style can be defined as how an author, a character or a narrator views or perceives
the fictional world. Their perceptions are reflected in their use of language; for
example, in the use of certain vocabulary and grammatical constructions. Leech
and Short (2007) believe that mind style can be identified in every piece of
literary writing by analysing its lexical, grammatical and cohesive features. Such
an analysis can place a mind style on the scale from normal to deviant. The
present thesis argued that an analysis of a normal mind style in translation might
be intriguing if the text has undergone significant translation shifts; i.e. semantic,
stylistic or pragmatic changes.

The theory of translation shifts was introduced by Catford (1965), and Vinay and
Darbelnet (1995), but further developed by Leuven-Zwart (1989, 1990), who
related the concept of translations shifts to changes in mind style. Central to her
theory is the concept of microstructure and macrostructure. The microstructural
level represents the level of sentences, clauses and phrases. Frequent and
consistent translation shifts on this level affect the macrostructural level, which is
the level of meaning.

The empirical part of the thesis presented how translation shifts affect the mind
style of the narrator in the novel To Kill a Mockingbird by Harper Lee. Because of
its moving story describing the ramifications of racial prejudice in a small
American town in the 1930s, the novel has resonated with the American people
and with millions of people all over the globe. For this reason, the book has been
praised for its content, while its linguistic features have been largely overlooked.
Nevertheless, it is possible to find some general notes on the style of the narrative.
The story is narrated by Scout Finch, who is reminiscing about her childhood. The
reviewers claimed that her language is characteristic of an adult, but her
understanding of the situation does not go beyond her childhood capabilities
(Sullivan 2001).

Probably owing to limited resources and a lack of attention to stylistics and
translation studies in the past, the first translation, Ne ubijaj slavca, showed
greater discrepancies in comparison with the original text than the second
translation, Če ubiješ oponašalca. The latter is used only to illustrate different
translations of the same excerpts. Although the thesis studied only the translation
shifts in Scout’s narrative, it is to be noted that similar shifts occur throughout the
text, so they are not a result of the translator’s conscious choices to alter the narrator’s mind style. We selected Scout as the model for our analysis because she is the most prominent character in the novel, and her narrative covers a large portion of the text, so the effects of translation shifts can be best observed in this part. The preliminary analysis encompassed the entire novel and revealed that the translation shifts with the highest effect on her mind style occur in the lexis (the emphasis is on adjectives, adverbs and verbs), modality and textual relations.

The most common types of shifts in the category of adjectives are mutation/deletion, mutation/radical change of meaning and semantic modulation/generalisation. Although omitting, generalising or changing the meaning of some adjectives may seem a minor shift on the level of the sentence, their frequency and consistency in this novel produce a significant change on the macrostructural level. The narrator’s mind style in the first Slovenian translation is different from the mind style of the “same” narrator in the original. In the translation, it is much less specific and less varied. The evaluative components of her mind style are often lost. Along with her witty evaluations, the humorous and poetic side of her language disappears in translation as well. The shifts do not only alter her perception of the world, but they also change the readers’ perception of her character. The source readers are aware that an adult is narrating the story because of the complex adjectives she uses; however, the target readers might be convinced that Scout is still a child because the adjectives are either simplified or omitted. The examples from the second translation illustrate a different translation in each case, thus proving it to be much more faithful and consistent in rendering the evaluative elements of Scout’s narrative.

The next section of the thesis discussed the role of evaluative adverbs. Adverbs are considered a major stylistic feature of a literary text. This is particularly true for the narrative in *To Kill a Mockingbird* because Scout uses many types of adverbs with which she provides detailed information about other people’s actions and utterances, thus expressing her attitude and view of the world. The first translation eliminates or changes such information consistently throughout the novel to such a degree that we can argue that the microstructural shifts affect the mind style of the narrator in the translated text. The deletion, change of meaning and generalisation of evaluative adverbs in the first translation make Scout’s mind
style much less specific, less evaluative and more objective. Compared to the original text, there is a gap in the information about the fictional world, its characters and events. More significantly, there is also a gap in the information about the narrator’s perceptions of the fictional world, which means that her mind style is altered. The target readers are consequently presented with a different image of the narrator. The understanding of other characters also changes because the readers become acquainted with them through the narrator’s evaluations. The second Slovenian translation, however, managed to preserve most evaluative adverbs in the narrative, thus also maintaining the features of mind style of the original narrator.

The final category of the narrator’s lexis is verbs. The excerpts in this category exemplify how a mind style can be affected by different verb choices. The verbs in the translated narrative are frequently generalised, which means that the basic meaning of the verb is maintained and the original message gets across. Stylistically, however, the verbs do not achieve the intended effect because the verbs are stripped of their detailed qualities. In the examples presented, the verbs lose the references to sound and speed of movement. Not only are the target readers deprived of some details about the fictional world, but what is more significant, they are denied access to how the narrator perceives the fictional world. In some examples, the verbs are also generalised in terms of register when a neutral word is used instead of an informal one, thus blurring the occasional shifts from formal to informal language. Although the translation shifts might seem minor when presented individually, their cumulative effect should not be overlooked. A consistent and frequent occurrence of semantic and stylistic modulation (generalisation) causes the narrator’s mind style in translation to be more general than the mind style of the “same” narrator in the original. A shift towards more general linguistic choices usually also means more neutral language, unmarked by the narrator’s perceptions and views. These conclusions apply to the first translation; the second translation, however, succeeds in transferring the stylistic value of verbs in most examples.

The next feature that affects the narrator’s mind style is epistemic modality. The narrator conveys her uncertainty about the fictional world, fictional characters and events by using epistemic modal adverbs, modal lexical verbs and other modal
expressions. The elimination of epistemic modality markers is a shift that can be seen on the microstructural level. The cumulative effect of these shifts can be observed on the macrostructural level, more specifically, in Scout’s mind style. In the translation, Scout seems certain and objective when describing other characters’ thoughts or feelings and when speculating about the future. In the original, in contrast, Scout is more eager to convey her subjective impressions and wishes to remain cautious about what she says. Scout’s view of the world is therefore perceived as more objective in the first translation. Because the uncertainty is eliminated, it also seems that the narrator in the translation knows more than the “same” narrator in the original. The target readers might be under the impression that Scout is an omniscient narrator because she is so certain about other people’s thoughts and feelings. The demodalized statements also make it seem as if her perspective is adult-like, but in the original it is clear that the narrator provides only her childish perspective on the situation. The second translation proves that such shifts are unnecessary. The results of the shifts can be avoided by a careful and faithful translation because there are many formal constructions in Slovenian that express epistemic modality.

The last feature studied in this thesis is textual relations. The examples in this category demonstrate the use of different types of pronouns as markers of referential cohesion in the original text. Scout’s mind style is often implicit when she believes that the source readers will be able to understand the reference from the context. The first translation, however, contains many examples of explicitation, where the translator felt the need to further explain, provide his interpretation or repeat the information for the sake of clarity. Nevertheless, the second translation shows that such explicitation is unfounded in most cases because the Slovenian language also offers the possibility of expressing a higher degree of implicitness with the use of referential cohesion. Since many cases of explicitation are inserted into the first Slovenian translation, this influences the narrator’s mind style. It seems that the narrator in the translation is much more repetitive than the narrator in the original, which creates redundancy in the translated text.

It is to be highlighted that the shifts presented in this thesis do not occur sporadically, but frequently and consistently throughout the entire narrative in the
first translation. Because of omissions, changes of meaning and generalisations, the readers do not receive all the details about the fictional world. Nevertheless, it is not the details themselves that are important, but how the narrator perceives the world and the fact that she describes it in a detailed, evaluative and careful way, but without being redundant. Owing to the cumulative effect of the translation shifts, the target readers’ perception of the narrator is significantly altered.
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