The Role of Stylistics in Writing and Translating Poetry

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Introduction

We are two academics who work in literary stylistics (broadly speaking the analysis of the production, reception and evaluation of literary texts using insights from modern linguistics). We are also poets and in this article we reflect on the connection between stylistics and the writing of poetry. One of us (Pager-McClymont) is also interested in the relationship between stylistics and translation. This article therefore examines the extent to which stylistics as an academic discipline impacts on our roles in writing poetry and translation. Following brief biographical introductions, we do this by first reflecting from the perspective of stylistician-poets on four poems we have written, and then discussing how awareness of stylistic principles and frameworks helped to capture

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meaning and authorial style in the translation of our poems into French. The article ends with the original poems and their French translations, alongside further discussion of the relationship between language awareness, creative writing and translation.

This article addresses the following research questions:

- RQ1: to what extent does stylistic knowledge enhance the creative writing process for poetry?
- RQ2: to what extent does stylistic knowledge allow for accuracy of language and effects when translating poetry?

Marcello Giovanelli: educator, scholar, poet

I have worked in education for twenty-five years, first as a secondary school English teacher (including posts as a head of English, assistant headteacher, head of sixth form, and deputy headteacher), and then for the last thirteen years in higher education. I am currently a Reader in Literary Linguistics at Aston University, UK. Although teaching poetry has inevitably helped fuel my fascination for writing it, my love of poems stretches right back to childhood, to the nursery rhymes my mother would read to me as child, and to my own emergent writing when I was a teenager. From a very early age, I was always an avid reader of poetry. In my twenties, I started to take writing (and reading) poetry more seriously but increasingly found finding time for my own work difficult and it has only been in the last few years that I have managed to find the space to write as much as I would like.

Kimberley Pager-McClymont: early career researcher, poet, translator

I completed my BA in France and moved to the UK to complete my MA and PhD in Linguistics. I worked as an English secondary school teacher for three years, and I now teach English and Academic Skills at the University of Aberdeen's International Study Centre. I studied poetry throughout my education, and I taught it in secondary school as well as higher education settings, but I truly learned to enjoy poetry when reading stylistic analyses of it (such as McLoughlin 'Text-worlds, blending and allegory', or Nuttall). My leisure reading habits tend to circle around prose fiction (i.e. short story, novels), as I enjoy character development most. Yet studying stylistics has allowed me to fully appreciate the language of poetry and to take note of authorial choices, which brought me a new sense of meaning to the poems I read. During the Covid-19 pandemic, I developed anxiety (likely due to lockdowns), and found refuge in writing poetry, as studies

have shown it can help alleviate symptoms (see Bolton and Latham, for example). What was at first a therapeutic exercise became a hobby and a habit, a way to express myself and play with language using stylistic tools I had once studied in others' writing. I originally wrote mostly for myself, but under the encouragement of friends and mentors, I submitted my poems for publication.

Stylistics and Poetry Writing

In this section we reflect on our writing practices and provide an overview of the poems translated in this paper.

Marcello Giovanelli's reflection on writing poetry

Although I would not necessarily say that my academic work completely drives my poetry writing, I am certain that my stylistician's sensitivity to language and, importantly, my understanding of the ways that language may be used to manipulate attention does influence how I write. My general strategy is that I tend to write short scenes, often building up a series of images or speech fragments into something cohesive and then joining those with others to form a longer piece. This process may often start with what feels or sounds right, but hopefully I may start to notice patterns which I then work on more consciously across the poem. I believe for me this is the point in the writing process where I start to think more carefully about language, and in this sense I might draw more explicitly on my knowledge of linguistics. I have always been mindful, through both my research and my teaching, of other stylisticians who have made explicit connections between creative writing and drawing on stylistics (e.g. Pope; McLoughlin 'Making creative use of cognitive stylistic frameworks'). I see value in the usual practice of stylistics (the analysis of texts and responses to them) being inverted to help make more explicit some of the guiding choices behind writing; as Scott (3) argues, knowledge of stylistics can be used 'to travel in the other direction […] from writer to text to reader'. I also think it helps that my research uses cognitive-functional models of grammar where the emphasis is on meaningfulness rather than rules, so I am always looking for ways in which the shaping of language may position readers in specific ways and give rise to particular interpretative effects. As a way of exemplifying my working process and reflecting on some of my conscious language choices, I will now make some specific comments on the two poems of mine included in this article.

'Notes From The Park' arose from summer visits to my local country park where I walked my dogs in the evening. The original idea was to capture the various kinds of sounds and sights (the 'music') of the park in a creative way. As I came to piece together, edit and rework the various scenes I had written, an important emphasis

seemed to be on movement, both of the speaker walking through the park and of the various entities in the scenes within it. With this in mind, I drew on the cognitive stylistic ideas of trajector-landmark alignment (Langacker) and a SOURCE-PATH-GOAL image-schema (Johnson) to give structure to the poem. The speaker, initially profiled as the *trajector* (the participant given focal attention) against the *landmark* (background) of the park, fades away from attention after the first couplet where other trajector-landmark relationships profile foregrounded and backgrounded aspects of scenes (the paths against the lawn, the clouds against the sky, branches against the bench and so on); the intended (I use that term cautiously!) effect here is to portray the abundant and fast-changing visual and aural stimuli that appear when walking in the park. Equally, the poem draws on the idea of movement from a starting point along a path towards an end goal, explicitly in the second stanza, but also throughout as the scenes rely on various kinds of orientational language: the sky 'lifts', clouds are 'drifting', the speaker's attention is diverted 'beneath' to the water and then 'above' where the branches dance 'along' the bench and the imagined 'Mary' crosses the bridge. At the end of the poem, the paths of Mary and the speaker are aligned as the day reaches its endpoint in the 'diminishing light', and the movement inherent in the dusk strumming the 'white birch bark' and the passing 'two jays' is brought to a close in the final word '*piano*' (meaning 'softly'). Although the speaker's endpoint is never explicitly completed, I felt ending the poem by positioning the reader within the speaker's imagined epistemic modal text-world (Gavins), triggered by the modal adverb 'Perhaps' offered a neat way of capturing the magic and increasingly dream-like nature of the walk through the park. This modal-world contains an embedded temporal shift back to a previous time frame (marked by the change from present to past tense and the use of the adverb 'once') and positions the reader to make connections between current time and imagined/past time through the use of the proximal deictic demonstrative that pre-modifies 'bridge' in the noun phrase 'this bridge'. My aim was to prime the reader to reflect on the different mental representations of the 'bridge' and for the former to act as a reference point to access the imagined scene of the newly triggered world evoked through the modality of 'Perhaps'; in this case, although the temporal deictic parameters of the poem change, the perceptual deictic centre (Zubin and Hewitt) remains constant.

My second poem, 'Hush' began as two scenes created around the metaphorical presentation of 'night' as a blanket and a cathedral. Although most of the poem was written intuitively, I did consciously aim to extend the image of night towards the end of the poem using a series of parallel prepositional phrases so as to emphasise a sense of enclosure. This pattern appears most prominently in the final three verse paragraphs where 'as the ancient feet of trees' and 'the painted sheet of stars' both consist of a noun phrase with an embedded prepositional phrase,

together with the replicated /eɪ/ and /iː/ sounds. I specifically wanted to capture the sense of enclosure, again drawing on an image-schematic template, this time a CONTAINER, so as to align these images with the beginning of the poem and the enfolding nature of the night. Consequently, the poems foregrounds various realisations of being inside through further prepositional phrases 'in the soft unwrapping of the leaves' and 'in the cool, crisp, close/cathedral sound of night'; the embedded prepositional phrase in each acts, I think, in an iconic way, replicating the enclosing night outlined in the first line of the poem. My aim in the poem was to create a timeless atmosphere and a final strategy that I used drew on a simple idea from Cognitive Grammar (Langacker) which proposes that that we mentally scan a scene in one of two ways depending on how it is presented to us. In *sequential scanning*, a scene is revealed as unfolding through time and we scan each moment of it successively; this is generally the effect of using finite verbs. In *summary scanning*, however, the effect of using non-finite forms (e.g., participles and infinitives) and nominalisations, we track a scene in a more cumulative fashion, much like viewing a multi-exposure photograph. In the final three verse paragraphs, the scene is scanned first sequentially through the finite verb 'are', but then summary scanning is imposed through the extended use of different forms: nominalisations, a past participle functioning adjectivally 'inverted' and a further set of nominalisations (although 'murmurs' could be a verb, the grammar is set up to present it as a noun) to hopefully present a timeless quality to the described scene.

Overall, I believe that an explicit awareness of how language works is useful in any creative practice. Of course, this does not necessarily make me a better poet but the tools that stylistics offers do provide a helpful way of understanding the different choices I have in presenting scenes and, crucially, understanding how those choices might position readers to respond in particular ways.

Kimberley Pager-McClymont's reflection on writing poetry

When writing poetry, I aim to include techniques I appreciate when I read poetry or even prose. I love natural scenes (or simply being outdoors), and I hope this transpires in my poems. My inspiration comes from specific images or details I picture, and I try to describe them in writing, and to bring it to life. I sometimes get inspiration from literature as I exemplify below, sometimes from my travels, or even just an association of words I think sound 'good' (this is of course subjective). I start by writing freely to portray the scene or story, using this flow as a therapeutic exercise. This process does not focus on the words or structure, simply on letting the image I have in mind take form on paper. Once the poem is

drafted and the relevant themes and ideas are established, I then go back to edit the language and change certain aspects for aesthetic purposes, such as adding rhymes, lexical or syntactic repetition.

As part of my doctoral thesis, I developed a model of pathetic fallacy as it is an ambiguous technique that I find particularly aesthetic (in prose, poetry and even art), because it represents a projection of emotions onto surroundings such as nature. The technique's ambiguity stems from Ruskin's work in which he describes pathetic fallacy as a projection of emotions onto the elements but provides examples of personification (see Pager-McClymont 'Communicating Emotions' 15-21). My doctoral thesis aimed to create a stylistically informed model of pathetic fallacy to allow its identification in texts. In my model, I define pathetic fallacy as a projection of emotions onto the surroundings, often natural elements. Therefore, I often feature pathetic fallacy when I write, at times this is subtle, but in other times it is obvious, as it is the case in the poem below entitled 'Of the Pathetic Fallacy'.

'Of the Pathetic Fallacy' not only features pathetic fallacy, but it explains it using the definition I developed, and I wrote it using my own stylistic model, in which pathetic fallacy has three indicators: imagery, negation, repetition. Pathetic fallacy also has three criteria for its definition to occur: presence of animated entity, emotion, and surroundings. In my poem 'Of the Pathetic Fallacy', negation is present ('unreal', 'uncertain', 'not', 'cannot', 'misery'), as well as repetition ('rain drops on a curtain' occurs twice), and imagery as the phrase 'infuse a breath within' is a metaphor. The three criteria are equally featured: the animated entity is the speaker ('I'), the emotions are explicitly stated ('melancholia', 'anxiety', 'misery'), and the surroundings are those of 'rain drops', 'gust[s] of wind', 'steam', 'cold', 'fog'.

Furthermore, I refer to Ruskin's criticism of the technique through the phrase 'not Ruskin's cup of tea' (see Pager-McClymont 'Communicating Emotions', 'Linking Emotions') as a way to create intertextuality with the original source. I also include a line from Arthur Conan Doyle's *The Hounds of the Baskervilles* '[it is] melancholia, outside and in'. This phrase in the poem (and arguably in Conan Doyle's novel) is what contains pathetic fallacy explicitly: the emotion (here melancholia) is projected onto the surrounding world, indoors or outdoors. The scene's settings describe elements of outdoors such as rain, fog, trees[1], as well as indoor elements (i.e., curtains, steam on a window). The rationale behind writing this poem, and titling it after Ruskin's chapter in *Modern Painters*, is to offer readers with a concrete example of a text featuring pathetic fallacy (at least

[1] These outdoor elements of the description mirror Conan Doyle's in *The Hounds of the Baskervilles*: "A dull and foggy day with a drizzle of rain". A complete analysis of the extract can be found in Pager-McClymont ("Communicating Emotions", 219-224).

according to my stylistic model of it). My intent was to provide readers with an example of a poem containing pathetic fallacy based on my own stylistic model of the technique, the model itself being grounded in academic research, and yet showing creativity.

'Autumn Confetti' was written with an image in mind inspired by reading Alice Walker's short story *The Flowers*, which features a dark twist and detailed surroundings. In my writing process I tried to use language to allow others to construct a mental representation of the image I pictured as richly as possible to allow for the twist to surprise them. To convey to readers the prevalence of the surroundings, I used repetitions (i.e., colour terms such as 'green', 'orange, 'brown', 'red'), and personification ('the wind roared'). Using pathetic fallacy, the phrase 'I walked in the fog between the trees' indicates uncertainty as to what the speaker will discover. To reinforce the surroundings and create a well-rounded experience for readers, I used phonetic iconicity (when sounds mimic meaning, Körtvélyessy, 29). Indeed, there is a consonance of fricative sounds, at times those are also alliterated: /f/ ('fell', 'floor', 'of, 'fog', 'confetti'), /θ/ ('Earth', 'with'), /ð/ ('the'), /z/ ('leaves', 'as', 'hours', 'trees', 'was'), /s/ ('soil', 'surrounded', 'silence', 'sound', 'so', 'searched', 'stumbled', 'stupor', 'saw', 'swinging', 'smiled', 'skin'), and /ʃ/ ('branch', 'she'). This consonance of fricative sounds can be interpreted in different ways, as it can mimic the sound of the wind, or the sound of the swinging rope on the branch. There is also a consonance of the alveolar sound /r/ ('branch', 'green', 'orange', 'brown', 'red', 'covering', 'surrounded', 'trees', 'creaking', 'frantically') which mirrors the sound of leaves and branches cracking under footsteps. Although readers are unlikely to interpret these consonances, nor do they need to, they add an aesthetic phonetic dimension to the poem.

Additionally, my use of punctuation and grammar also carries meaning. The punctuation is meant to show a sequence of events, as for instance the commas after each colour listed mimic the falling leaves. The dashes in 'to-and-fro' reflects the movement itself; and lastly, the ellipsis indicate a sudden action or twist. The twist of the discovery is emphasised by the change of tense: from simple past and present tenses to past perfect, further emphasised with the repetition of 'once' contrasted with the 'now' of the following line. The aim was not only to tell a story with a plot twist, but to also paint a picture with words to showcase how it happened. The choice of 'autumn' in the title has a symbolic representation: this season typically can represent decay, old age, or even death as it is linked to the idea of flora being past its prime state. This notion is also represented by the twist of the poem: the woman is found hung. This is contrasted, almost as an oxymoron, by the term 'confetti' which is usually associated with celebration. The poem ends on this cliff-hanger as I wanted readers to have their own reaction to the discovery of the body, rather than that of a character or the poetic persona.

Ultimately, I do not believe that my stylistic knowledge makes me a better poet, but it allows me to enjoy reading and writing poetry. Similarly, I do not believe that the stylistic choices of the poems I analyse above need to be perceived for readers to enjoy reading the poems, as I mean them to add an aesthetic dimension when discovering the text for the first time, and as we all share different schemas[2] and experiences, readers' mental representations of the scenes I describe will logically vary. My knowledge of stylistics, however, allows me to include devices with aim to impact and enhance readerly experience and emotional reaction (see Oatley's taxonomy of the emotions of reading).

Stylistics and Translation

There are many discussions on translation processes and principles (see Vinay and Darbelnet, Hodges, Munday, Petrili). However, there is limited research on the link between stylistics and translation, although this has been explored increasingly often over recent years. There are also few accounts of poets reflecting on their authorial choices using stylistics to describe their writing process.

The reason for the interest in linking stylistics to translation is that stylistics, in particular cognitive stylistics, can provide a greater understanding and/or appreciation for the source text, which could thus transpire in the target text. Boase-Beier (396) explains:

> Cognitive poetic studies of translation can thus account for the style of the source text as an embodiment of the source text author's choices, the style of the source text as it affects readers (including the translator), the style of the target text as an embodiment of the translator's choices, or the style of the target text as it affects the readers of the translation.

As such, in the commentary of the translation process of our poems, I (Kimberley Pager-McClymont) discuss the salient stylistic choices that arose in sections above, and how these were translated into French. I also draw on our respective writing processes to keep the translations (target texts) as close to the source texts. I maintained whenever possible a similar structure and punctuation, as well as lexical field and figures of speech.

In the poem 'Notes From The Park' written by Marcello Giovanelli, movement is prevalent throughout, at times with animation and personification ('bordent', 'le

[2] Schemas are "cluster[s] of concepts [...] involving generic knowledge" used to represent events, precepts, relations, situations, and objects (Eysenck and Keane, 275).

ciel envoie', 'nuages glissant', 'Les poings lourds battent') as described above, and thus this was preserved in the translation. This is also the case for the contrast between what is foregrounded and backgrounded, which is why I picked the verb 'bordent' to translate 'scale' as it shows a clear demarcation between the lawn and the path, further emphasising the contrast between the two whilst keeping the figurative aspect of the language.

To translate 'Hush' (also written by Marcello Giovanelli), I maintained the enclosing effect in the phrases 'Dans le déploiement doux des feuilles/ Murmures dans le froid, frais, proche/ Son de cathédrale de nuit', as well as the build up to it with the repetition of the coordinating conjunction 'et' in the fourth stanza. The lexical field of darkness, stillness, and silence also transpires in the target text ('sombre', 'froide', 'hantée', 'crépuscule', 'minuit', 'immobile', 'murmures').

The term for pathetic fallacy as a technique is rarely used in French and can be considered as archaic unlike in English. Nevertheless, for the translation of my 'Of the Pathetic Fallacy' and to remain faithful to the original text and refer specifically to the technique, I used the phrase used in the translation of Ruskin's *Modern Painters*, that is to say 'sophisme pathétique' (Watkin). Similarly, I used the official translation of *The Hounds of the Baskervilles*'s sentence used in my poem ('La mélancolie, est à l'intérieur comme à l'extérieur', Viénot) to keep the intertextual reference present. During the translation process I also ensured to preserve the criteria and indicators of pathetic fallacy to keep the applicability of my model onto the target text.

To translate my poem 'Autumn Confetti', I focussed primarily on the syntax and punctuation, as those are responsible for the rhythm of the poem leading to the twist in the story as I previously explored. The commas after each colour ('vertes, orange, brunes, et rouges') is present, as well as the ellipsis ('quand…') and the change in tenses. Similarly, I tried to keep the consonances as much as possible: fricatives are still prevalent ('feuilles', 'sol', 'silence, 'cherchant', 'sourit'), but the consonance of the alveolar sound /r/ is more omnipresent in the French translation than it is in the original English poem.

Overall, I think that being a stylistician has allowed me to reflect on the techniques and language used in the original poems and apply those to the translations. It was more challenging to translate poems that were not my own, because my perception of salient stylistic devices may differ from what the author originally intended. This means that I have to mitigate my stylistic analysis of the poem by remaining as neutral as possible (see Conclusion section) and maintaining the intended form and meaning of the piece. On the other hand, for the translation of my own poems, I can use similar processes when translating as when writing, which I also try to implement in the translation of others' work from an 'outsider's'

perspective. Furthermore, when faced with the choice of applying similar stylistic effects in the target text at the risk of losing nuances of meaning of the source text, I chose to maintain the meaning as faithfully as possible. This is the case with 'Of the Pathetic Fallacy': the original poem rhymes, and yet the translation does not, to allow for the conservation of meaning. I also avoid changing verbs for nouns, as they do not have a similar effect, as a Transitivity analysis would confirm (see Halliday). Arguably, this helps me translate more than meaning in the target texts: it let me translate style. Thus, using stylistics and similar processes for translation and for creative and poetry writing enhances the language to keep the effects of the target text as close to the source text as possible.[3]

Translation

This section features the original poems discussed in this paper and their translations.

[3] For a more detailed discussion of the value of stylistics for translation purposes, see discussion by Boase-Beier.

Poems by Marcello Giovanelli

Notes From The Park

We prefer to walk slowly,
take in the music of the park.

In the late heat, worn paths
scale the edges of the lawn,

stones riff on heels like a playful
child, the sky lifts an arpeggio

of clouds drifting to a crayon horizon,
contrails, thinly-cut, chorus the tired day.

Heavy fists secretly beat beneath
us in thick water, above, branch feet

tap-dance lightly, intuitively, along
bare bench wood where a dedication

to Mary recalls the words
of an old song. Perhaps she too

crossed this bridge, once sang of
summer in the diminishing light

as the dusk strummed white birch bark
and two jays passed, quietly, *piano*.

Mots du parc

Nous préférons marcher doucement,
en absorbant la musique du parc.

Dans la chaleur tardive, les chemins usés
bordent la pelouse,

les cailloux crissent sous les talons,
comme un enfant joueur, le ciel envoie un arpège

de nuages glissant vers un horizon de craie
traînés, finement coupés, refrain du jour las.

Les poings lourds battent secrètement en dessous
de nous dans l'eau épaisse, au-dessus, des pieds de branches

font des claquettes légèrement, intuitivement, tout le long
d'un banc en bois brut où une dédicace

à Mary rappelle les mots
d'une vieille chanson. Peut-être qu'elle aussi

traversa ce pont, jadis chanta
l'été dans la lumière faiblissante

lorsque le crépuscule caressa l'écorce de bouleau blanc
et deux geais passèrent, silencieusement, *piano*.

Hush

All round us now is dark,
a blanket, cold, haunting,
untouched by the spell of late day

or the soon chill of velveted
moonlit voices,
whose incoming midnight songs

are lines from poems
that form endless rows of mirrors.

And you are still
as the ancient feet of trees
and the sheet of stars

inverted beneath your neck
like a pillow
in the soft unwrapping of the leaves,

murmurs in the cool, crisp, close
cathedral sound of night.

Silence

Désormais tout est sombre autour de nous
une couverture, froide, hantée
épargnée par le sort du crépuscule

ou à la lumière de la lune
les frissons des voix de velours
aux chants de minuit entrants

sont des lignes de poèmes
formant des successions de miroirs sans fin.

Et tu es immobile
comme les pieds anciens des arbres
et le drap étoilé

inversé derrière ta nuque
comme un coussin
dans le déploiement doux des feuilles

murmures dans le froid, frais, proches
son de cathédrale de nuit.

Poems by Kimberley Pager-McClymont

Of the Pathetic Fallacy

Rain drops on a curtain
It all feels unreal, uncertain
Gust of wind against my skin, infuse a breath within
Melancholia, outside and in
Steam on the window, shivering of cold
Just anxiety, or so I have been told
Fog across the street, cannot see the trees
Evanescence and vapours: not Ruskin's cup of tea
Rain drops on a curtain, as far as I can see
Image of misery, pathetic fallacy

Sur le Sophisme Pathétique

Gouttes de pluie sur un rideau

Tout parait irréel, incertain

Coup de vent sur ma peau, infuse en moi un souffle

La mélancolie, est à l'intérieur comme à l'extérieur.

Buée sur la fenêtre, frissonnant de froid

Ce n'est que de l'anxiété, du moins c'est ce que l'on dit

Brouillard dans la rue, les arbres sont hors de vue

Evanescence et vapeurs : à Ruskin, ce n'est pas sa tasse de thé

Gouttes de pluie sur un rideau, aussi loin que je puisse voir

Image de misère, sophisme pathétique.

Autumn Confetti

The leaves fell to the floor
As the wind roared
Green, orange, brown, and red
Autumn Confetti
Covering the soil of the Earth.
Early hours in the morning
Surrounded by silence
I walked in the fog between the trees
When a creaking sound, of to-and-fro, so loud
I turned, frantically searched when…
I stumbled on an uneven root
Fell and with stupor saw
The swinging rope on a branch.
She had been pretty, once
She had smiled, once
Now her skin was green, and her lips red
With orange and brown leaves in her hair
Autumn confetti

Confettis d'Automne

Les feuilles tombèrent au sol
Alors que le vent hurlait
Vertes, orange, brunes, et rouges
Confettis d'Automne
Qui parsemaient le sol de la Terre.
Au petit matin
Plongé dans le silence
Je marchais dans le brouillard, entre les arbres
Lorsqu'un craquement, un va-et-vient retentit bruyamment
Je me retournai alors, cherchant frénétiquement quand…
Je trébuchai sur une racine qui dépassait
Tombai, et vis avec stupeur
La corde qui se balançait sur une branche.
Elle était belle, avant
Elle souriait, avant
Maintenant sa peau était verte, et ses lèvres rouges
Avec des feuilles orange et brunes dans ses cheveux
Confettis d'Automne

Conclusion

To conclude, this paper explored how having stylistic awareness has the potential to enhance the creative process for writing poetry. We both draw on our linguistic and stylistic knowledge to elevate some of our language choices in our poems, but the scenes we have in mind are the main motivation behind those choices. Similarly, the stylistic devices used may not be perceived by some readers beyond the aesthetic aspect they bring to poems. Other readers may identify them, though ultimately this is not a driving force behind using consciously stylistic devices when writing. Furthermore, this paper also examined how being familiar with stylistics and being able to recognise certain processes in style help the translation process. It allowed the maintenance of the most salient aspects of the source texts in the target texts, whether those were grounded in lexis, syntax, or figures of speech.

Overall, being aware of stylistic principles and being able to identify authorial choices, even at a basic level, can be particularly beneficial for the process of translation. Indeed, it allows translators to communicate more than just meaning, style and language features can equally be part of that process. Stylistic awareness also has the potential to limit manipulations of language that inevitably occur during translation. Though one may argue that a translation revolving around stylistic devices would diminish the translator's choices and their own style by limiting their visibility, we argue that by translating meaning and style together, the translator can thus ally the writer's 'voice' (O'Sullivan, Suchet, Stalling) to their own in a more natural manner.

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