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Mind-Modelling in Characterization of Hanif Kureishi's Novels: A Corpus-Based Analysis

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Abstract

Cognitive stylistics is the most recent discipline on the interface of linguistics, cognitive science, and literary studies, seeking the integration of language research with cognitive ideas. It helps understand mind-modeling in the characterization of a story by the writer through the use of various intentionally built textual structures. The current study has analyzed the text of Hanif Qureshi's novel *Intimacy* with the help of AntConc 3.5.9 to explore the technique of mind-modeling used by the writer in the novel for the development of characters and generation of themes of love and sexual desires. The keywords, collocations and cluster patterns produced by AntConc 3.5.9 have been interpreted by the model of Stockwell and Mahlberg (2015). Findings of the current study show the themes of love and sexual desires through mind-modelling with the help of collocations, clusters and concordance lines of two major keywords and



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characters of “Susan” and “Victor”. The linguistic choices and textual structures are highly significant for the development of characters and themes along with the progression of events of the story. The current study may assist in the field of psycholinguistics to evaluate the characters’ psychology, and the author to develop the cognitive process in his piece of literature for a better understanding. It may illustrate a useful relationship between linguistics and literature.

Keywords: Novel, Corpus Analysis, Mind-modelling, Characterization, Hanif Qureshi

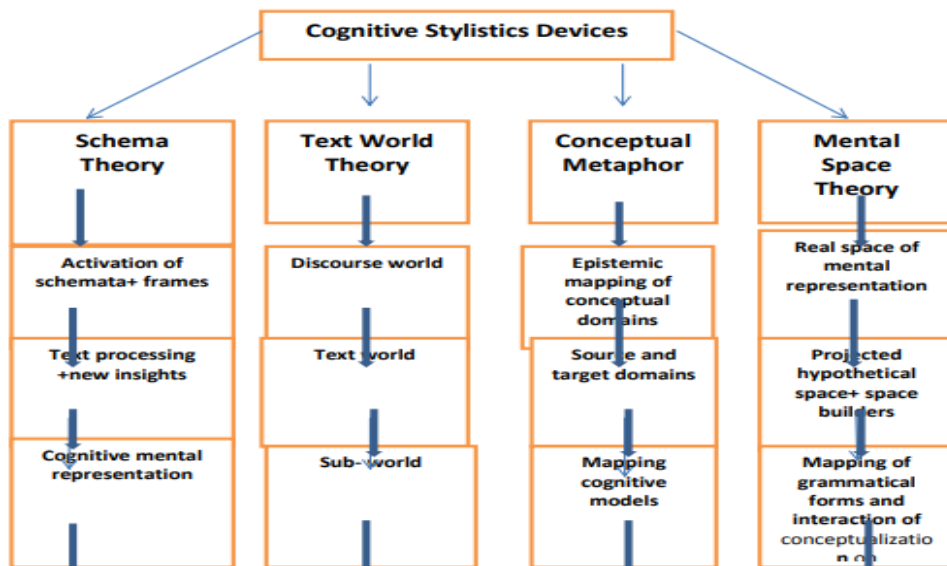
1. Introduction

Cognitive stylistics is one of the most significant new developments in the study of style. It is based on viewing and analyzing style as a cognitive process of mind that goes beyond the boundaries of surface meaning to uncover the truth behind it (Culpeper, 2002). Cognitive stylistics goes beyond stylistic accounting for literary interpretation via linguistic models to investigate the commonalities and idiosyncrasies in reading experiences based on cognitive scientific insights into the relationship between the mind, language, and the world (Freeman, 2000). Cognitive stylistics combines the stylistic tradition's explicit rigorous and detailed linguistic analysis of literary texts with a systematic and theoretically informed consideration of the cognitive structures and processes that underpin language production and reception (Semino and Culpeper, 2003; Gavins & Steen, 2003).

The stylistic analysis employs linguistic theories or frameworks to explain or predict interpretation. What is novel about cognitive stylistics is the systematic foundation of linguistic analysis on theories that link linguistic choices to cognitive structures and processes. This provides more systematic and explicit accounts of the relationship between texts and responses and interpretation on the one hand, and responses and interpretation on the other (Gibbs, 2006). The relationship between cognitive stylistics and cognitive science is what distinguishes it. It is intended that cognitive linguistic theory and cognitive psychology of reading are two fields that are directly related to cognitive stylistics. Reading processes and cognition have become useful research areas for stylistics (Glotova, 2014).

Cognitive stylistics expands the scope of the literary study by incorporating the human mind. That is, when conducting a stylistic analysis, pay attention to the mind. While cognitive stylistics aims to supplement rather than replace existing methods of analysis, it does aim to shift the focus away from text and composition models toward models that make explicit the links between the human mind and the reading process (Simpson, 2004).

Finally, it is important to note that in cognitive stylistic analysis, the focus must be on the language and mind, as well as how and why readers responded as they did, resulting in different and creative possibilities of text interpretation. Schema theory, text world theory, conceptual metaphor, and mental space theory are some of the crucial keys and devices used to transfer, modify, and blend mental constructs in cognitive stylistics. The following diagram depicts these devices:



Systematic and scientific approach of the cognitive processes involved in meaning construction

Figure (1) Scheme of the Main Triggers of Cognitive Stylistics

It is clear from the discussion of different readers’ reception and perception of the text that cognitive stylistics can provide, disambiguate, and facilitate responses and interpretation of literature, particularly poetry. In other words, it is an attempt to investigate literary texts through the lens of (mind, world, and language). Humans can live and exist in a specific location and space and can conceive and create other mental spaces. These mental spaces have the ability to create a new area and dimension of meanings and approaches regardless of time and space.

Hanif Qureshi

Hanif Kureishi CBE (born on December 05, 1954) is a South Asian and English-born British playwright, screenwriter, filmmaker, and novelist. He was born in London, England in the house of a Pakistani father and a British mother, Audrey Buss. He was a British pornography writer, novelist, playwright, screenwriter, and filmmaker.

Kureishi started his art as a pornography writer then he wrote many stories on the film screen. He won the Whitbread Award for his first novel *The Buddha of Suburbia* in 1990 which was played on BBC television series along with a soundtrack by David Bowie. Kureishi received almost nine literary awards in his career. His major works were *The Buddha of Suburbia* (1990), *Intimacy* (1998), *The Body* (2003), *The Black Album* (2009) and *The Last Word* (2014).

He wrote the most prominent novel *Intimacy* (1998) about himself. The story discusses the husband and wife relationships, sexual desires and family constructs. The story of intimacy created a certain polemic as Kureishi nearly divorced his wife (Tracey Scoffield) and his two young sons. This novel was presumed to be a semi-autobiographical novel. This novel was selected for the film *Intimacy* by Patrice Chereau in 2001. This film won two Bears at the Berlin Film Festival because it got famous for its explicit sex scenes. *Intimacy* covers various topics such as gender and sibling relationships, family constructs, a love triangle and sexual desires. The famous lines of this novel ‘The lights on a love have dimmed, you can never illuminate them again, and any more than you can reheat a soufflé’ show the writer's impact on the readership of Kureshi.

1.2 Statement of the Problem

In past studies, the researchers conducted research on stylistics and its other aspects in Pakistani English fiction (Niaz, 2009). There is no blinking at the fact that very few studies on the corpus stylistics analysis of the novel have been conducted on the Pakistani English fictional writer. People believe the findings are based on scientific notions, logical background and argumentative approaches that are developed with the help of fast technology. The current study has analyzed the text of Hanif Qureshi's novel *Intimacy* employing corpus stylistics to show discourse style with the help of mind-modelling in characterization.

1.3 Research Objective

- To investigate the keywords, collocations, clusters concordance lines and semantic domains that reveal the themes of love and sexual desires in *Intimacy* by Hanif Kureishi.
- To identify the way the author engages the reader's mind through mind-modelling in characterization in the novel *Intimacy*.

1.4 Research Questions

- 1) How do keywords, collocations, clusters and concordance lines and semantic domains of Hanif Kureishi's novel portray the themes of love and sexual desires?

- 2) How does Hanif Kureishi engage the reader's mind through mind-modelling in characterization in the novel *Intimacy*?

1.5 Significance of the study

Based on Aleem (2021), the current study may be helpful in highlighting the investigations about mind-modelling in the characterization of Pakistani English fictional writers. It may assist in the field of psycholinguistics to evaluate the characters' psychology. It may illustrate a useful relationship between linguistics and literature. It may also help for a better understanding of the hidden meaning of the writers logically and scientifically.

1.6 Delimitations of the study

The present study explored only *Intimacy* by Hanif Kureishi. It is a corpus stylistic research study that portrays the themes with the help of mind-modelling in the characterization of *Intimacy*. It has been delimited to the corpus-based analysis of *Intimacy* by Hanif Qureshi through AntConc 3.5.9.

2. Literature Review

In a border sense, the word 'style' has a genuinely noncontroversial meaning. It alludes to how language is utilized in a given context, by a given person, for a given reason, etc. We may assume the concept of the Swiss linguist, Saussure's distinction between *langue* and *parole*. *Langue* is the system of rules for speakers of a specific language such as English, and *parole* is the actual oral and written communication in a particular situation. Sometimes, the term "Style" is used to the etymological behaviors of a specific author like the style of Shakespeare or Proust, etc. (Leech & Short 2007). The origins of Cognitive Stylistics can be traced back to "cognitive sciences" in general and "psychology" in particular, with primary developers such as Wilson, Sperber, Freeman, Steen, and Burke working on it, and it was Jeffries who provided clarity to the explanations in Ali & Ahmad's (2017) article.

According to Jeffries (as cited in Ali & Ahmad, 2017, p.1), cognitive stylistics is concerned with "formulating hypotheses concerning what happens when we read and how this affects our interpretations of the texts we read." Sometimes we read for the sake of reading, not realizing that the cognitive part is responsible for stimulating our intelligence and thinking about what and how to reformulate the information we add to our minds for further analysis and interpretation of literary texts.

The relationship between literature and psychology and literary texts, according to Freeman (cited in Ali & Ahmad, 2017, p.2), are "the products of cognizing minds,"

and interpretations are "the products of other cognizing minds in the context of the physical and socio-cultural worlds in which they have been created and read" (p.3) In this regard, Stockwell (as cited in Ali & Ahmad, 2017.) claims that cognitive stylistics considers people to be cognitive human beings who rely on their prior knowledge and experiences to comprehend literary texts. In other words, cognitive stylistics provides critical means for the reader to form cohesive opinions about text and context, circumstances and uses, knowledge and beliefs. As a result, it can be viewed as a starting point for readers to understand and approach how a literary context is constructed.

Woldemariam (2015) developed a similar perspective on cognitive stylistics. Cognitive stylistics is centered on cognition and contextual effects at its logical interplanetary level. This is because both formalist and functionalist stylistic models centered their analysis on the sentence and the text, respectively. They are predominantly text-immanent models. However, the cognitive stylistics model deviates from textualist to contextualist stylistics interpretation of a text.

For researchers, viewing literary text from a cognitive stylistic standpoint necessitates the use of theoretical frameworks from fields such as cognitive psychology, artificial intelligence, and computing. (Jefferies as cited in Hussein, 2019, p.16). The primary focus of Cognitive Stylistics analysis should be interpretation rather than experience (Hussein, 2019). A cognitive stylistic analysis "brings together two types of consideration: one of the linguistic choices and patterning within the fabric of the text, and another of the mental processes and cognitive representations that a reader activates to reach an interpretation of the same text,"(Freeman (as cited in Hussein, 2019, p.16)

In other words, according to Tsur (as cited in Hussein, 2019, p.16), a researcher should investigate not only the "linguistic makeup of the literary text," but also the "cognitive make-up": the mental processes and mechanisms used by a text producer to create his literary language, as well as the same processes and mechanisms used by a reader to shape his responses to the text producer's language. Hussein (2019) defines a literary text as one that achieves its aesthetic effects through the interaction of both its linguistic forms and the cognitive processes that these forms elicit in the reader's mind. Examining a literary text from a cognitive stylistic standpoint necessitates the use of theoretical frameworks from fields such as cognitive psychology, artificial intelligence, and computing (Jefferies as cited in Hussein, 2019, p.16).

The primary focus of Cognitive Stylistic analysis should be on interpretation rather than experience. A cognitive stylistic analysis combines two types of consideration: one of the linguistic choices and patterning within the fabric of the text, and another of the mental processes and cognitive representations activated by a reader to reach an

interpretation of the same text (Hussein, 2019). That is, a researcher is encouraged to investigate not only the linguistic makeup of the literary text but also its cognitive make-up: the mental processes and mechanisms used by a text producer to create his literary language, as well as the same processes and mechanisms used by a reader to shape his responses to the text producer's language (Hussein, 2014).). A literary text achieves its aesthetic effects through the interaction of its linguistic forms and the cognitive processes that these forms elicit in the reader's mind.

Readers can also approach meaning by applying elements of their prior knowledge (schema). Ali & Ahmad (2017) suggests that when readers read a text, "they use such knowledge in the interpretation process, for a reader is no longer a mere/passive recipient of texts; s/he rather reciprocates views with the author through the text, which acts as an invisible medium of communication between them" (p.2). Furthermore, Ali & Ahmad (2017) emphasized that the schema is not only updated with real-life situations, but fiction work is also applied to a certain extent by refreshing, interrupting, and modifying them further.

The type of schematic knowledge that a reader must retrieve to process an appropriate interpretation, as well as how much knowledge packages are used to impose structure on our world views. To understand text comprehension, Jefferies (as cited in Ali & Ahmad, 2017) hypothesizes the concepts of bottom-up processing and top-down processing, which complement each other (p.18). Bottom-up processing necessitates a reader "inferring meaning from textual cues" (p.127), whereas top-down processing necessitates the use of background knowledge to provide an understanding of meaning.

Similarly, in the context of artificial intelligence, the schema is used in the sense of some "structured computational knowledge bases that would reflect a normal reader's schemata" Emmott (as cited in Ali & Ahmad, 2017, p.19). Cognitive psychologists used the exquisite findings presented by artificial intelligence researchers to present a sophisticated computerized simulation of human linguistic intelligence (Hussein's citation for a field (2019, p.16). This central issue defines schema as a relevant package of prior knowledge that a reader must activate within his mental store to achieve an appropriate level of comprehension Seminole (as cited in AREEF, 2016, p.19).

In general, both literary and non-literary texts go through the same stages of schematic comprehension, but with significantly different outcomes (AREEF, 2016). However, literary comprehension necessitates a difficult interaction between the reader's schematic knowledge and the text: the process begins with the literary text triggering specific schema(ta) via textual cues or headers, which leads to a process of either a single schema or a configuration of schema(ta) activation (AREEF, 2016).

Foregrounding, as a defamiliarization device, has its effects on text processing, not just text analysis. What is brought to the forefront in a literary text may be a linguistic feature as well as a conceptual or cognitive feature. As a result, the foregrounded cognitive feature is identified as such as a result of the cognitive deviation it causes in the readers' text-processing habits (AREEF, 2016).

Finally, literary texts induce schematic change, which may necessitate the destruction of old schemata, the creation of entirely new ones, or the modification of pre-existing ones (AREEF, 2016). Each schema instantiation appears torn and stretched between two ends: schematization (additional abstractions and generalizations) and elaboration (more specifications and details).

Although the research previously described and highlighted focus on mind style, statisticians have used a variety of techniques. Some have concentrated on syntactic problems, while others have combined cognitive techniques to obtain the desired results. In this study, I'll mix corpus stylistics with cognitive theory in the hopes of uncovering some useful language insights. Although the stylisticians employed different techniques, the research listed and emphasized above focuses on mental style. Some have concentrated on syntactic problems, while others have combined cognitive techniques to obtain the desired results. In this study, I want to integrate corpus stylistics with cognitive stylistics to glean some useful linguistic insights.

3. Research Methodology

The theoretical framework of this research study deals with Stockwell and Mahlberg's (2015) which is based on the concept of cognitive stylistics. Stockwell and Mahlberg (2015) have examined mind-modelling through the characterization of the character Mr Dick in the famous work *Copperfield* by Charles Dickens. This research study is corpus-based which dealt with the concept of mind-modelling through the cognitive stylistics that applied to all situations of real-world and fictional literary characterization. Stockwell and Mahlberg's model of mind-modelling (2015) defined the social relationships of characters, the mindset of the author, and cognitive process and speech clusters of the character with the help of corpus stylistics. The novel *Intimacy* by Hanif Kureishi is used as a study population. The results of this research study were interpreted qualitatively through a cognitive process. The corpus was compiled from the novel *Intimacy* which was written by Pakistani American writer by Hanif Kureishi and the COCA corpus was selected for keywords as a reference corpus. Keywords, collocation patterns, clusters patterns and concordance lines were obtained by AntConc 3.5.9 to investigate Mind-modelling in characterization.

4. Results and Discussion

4.1 Analysis of keywords in Intimacy

AntConc 3.5.9 has generated a list of 9019 keywords from *Intimacy* taking the COCA corpus as a reference corpus. These all keywords were started by keyness to investigate the frequency and effect of keywords in *Intimacy* (see figure 4.1). After generating the keywords list, it was investigated that "Susan", Victor and Nina were the most prominent characters with high frequencies in *Intimacy*. The frequencies of these words very clearly show the role being played by the characters whose names have been generated by the software as keywords of the novels. Very beautifully the software has generated all the words in the list of keywords that are major characters of the story. The detail of the most significant characteristics of *Intimacy* is given in table 4.1.

Table 1. The most prominent Keywords in Intimacy

Rank	Frequency	Keyness	Effect	Keyword
2	117	+856.63	0.0069	Susan
3	69	+522.2	0.0041	Victor
7	48	+335.28	0.0029	Nina

The results presented in the above table clearly show that the technique of Mind-modelling has been deliberately used by the writer in the story for the development of characters. The frequency of the words used for the major characters of the novel gives a detailed picture of what was going on in the mind of the writer at the time of the development of the novel. After generating the keywords list, it was investigated that "Susan", Victor and Nina were the most prominent characters with high frequencies in *Intimacy*. The frequencies of these words very clearly show the role being played by the characters whose names have been generated by the software as keywords of the novels. Very beautifully the software has generated all the words in the list of keywords that are major characters of the story.

4.2 Theme of love by the character "Susan"

The researcher investigates the mind-modelling in characterization and theme of love with the word 'Susan' from collocation patterns, cluster patterns and concordance. The measurement of the frequency of disproportionate occurrence is called keyness and the focus corpus is created as a reference corpus. Functioning definitions of keyness affect keywords and these words can be a key to the entire corpus or may be part of localized. The keyness of the character of Susan is (+856.63) which demonstrates that Susan is the major character of this novel. The rank of the word Susan is 2nd in the

keywords list of this novel and also illustrates the most important worth of this word in this novel. The frequency of the word Susan is (117) which also showed the seniority of that character. The effect of this keyword is (0.0069). The themes of the novel are love, old family constructs and sexual desires. The researcher investigates themes of the novel by the major characters through keywords, collocations, clusters and concordance. Here, we can see that the keyword of Susan is the most important and effective worth in the novel 'Intimacy' according to keyness and positive statistical point of view. Susan is also a sophisticated character in that novel. She is the wife of Jay, the protagonist of the novel. She dislikes him because of his fat and red weeping face. She also thinks that Jay is a feminist, but she is just bad tempered. She has two young sons.

Table 2. Analysis of the word “Susan” as collocation patterns in Intimacy

Rank	Frequency	Frequency (L)	Frequency (R)	State	Collocate
104	1	0	1	7.15858	Lovers
459	1	1	0	2.25169	Love
174	1	1	0	6.15858	Loving

According to the collocation analysis of the word "Susan", it was found that the collocation of Susan with lovers has 1 frequency with which 0 left frequencies and 1 right frequency which gave 7.15858 states. Collocation of Susan with love has 1 frequency with which 1 left and at right a zero frequency which gave 2.25169 states. Collocation of Susan with loving has also 1 frequency in which 1 left frequency and 0 right frequencies which gave 6.15858. The cluster patterns of the word "Susan", show that the total number of cluster types is 115 and the cluster size minimum and the maximum is 7. The researcher found two frequencies and ranges of the theme of love in a cluster of Susan which illustrates that Susan revealed the theme of love very beautifully and mechanically. The speech clusters of Susan were "Susan, present lovers, etc. but as I," and "Susan's blonde head coming through the" which clearly showed the theme of love by Susan in Intimacy.

the children are more agitated than usual when Susan and I are together with them, as if deep calm. During one of our turbulent periods, Susan and I attended yoga classes in a hall weeks Could I have done more with Susan? Susan and I cannot make one another happy A Susan and I cannot make one another happy * Susan Susan and I cannot make one another happy * Susan and I cannot make one another happy. But that?' In the car on the way home Susan and I laid bets on how long the ing one another's windpipes with our fingernails. Susan and I passed the journey haranguing one another as if I want to discover tonight that Susan and I really are suited. I murmur, 'All window and absconding across the Vale of Health. Susan and I sat side by side and six are out, going somewhere. Seven years ago, when Susan and I separated for a year and I weeks before this A few weeks before this, Susan and I visited a couple who had been

Figure 2 Analysis of the cluster patterns of the word “Susan” in Intimacy

Mind-Modelling in Characterization of . . .

After generating the cluster patterns of the character “Susan”, it was found that the author has infilled the theme of love in the cluster patterns of Susan to show she was the lady who reveal the theme of love in this novel. These examples were selected to reveal the theme of love through mind-modelling of the characterization of Hanif Kureishi. These selected examples clearly showed love which was the theme of the novel and the mind-modelling of the characters.

Table 3. Analysis of the cluster patterns of the word "Susan".

Sr. No	Concordance Lines	File
1	I scribble a note. ‘ <i>Dear Susan</i> , I have left this house and won’t be coming back.	Intimacy, p84
2	These days, apart from when <i>I am with Susan</i> , I know who I am; When necessary I can gather myself together and maintain some <i>dignity</i> .	Intimacy, p80
3	After my morning coffee, <i>Susan’s blonde</i> head coming through the window of my flat is west London- a <i>bunch of flowers</i> , a book, or a video behind her back.	Intimacy, p55
4	Yet all these forms are enraptured by <i>love and desire</i> and are created from them. Susan, who is four years younger than me,	Intimacy, p36
5	I knew, too, that I didn’t want to <i>love Susan</i> , but for some reason didn’t want the clarity of that fact to devastate us both.	Intimacy, p49

The cluster pattern of the word Susan depicts the theme of love in every segment of the story.

4.3 Theme of sexual desires by the word “Susan”

The researcher investigates the theme of sexual desires with the word ‘Susan’ from collocation patterns, cluster patterns and concordance.

Table 4 Analysis of the word “Susan” as collocation patterns in Intimacy

Rank	Frequency	Frequency (L)	Frequency (R)	State	Collocate
15	1	0	1	8.15858	Touches
105	1	1	0	7.15858	Lip

157	1	1	0	6.57361	Fucked
165	1	0	1	6.57361	Attractive
240	1	0	1	5.15858	Touch
260	1	1	0	4.98865	Feelings

After generating the collocation list of the word “Susan”, it was found that all supporting collocates of sexual desires have 1 frequency. The words touch, lips and fucked have 8.15858, 7.15858 and 6.57361 states respectively. It illustrated that the protagonist of this novel had sexual desires with Susan and also other lovers. The mindset of the author regarding these words shows sexual desire for Susan (see table 4.3).

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Table 5 Analysis of the word “Susan” as collocation patterns in Intimacy

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Table 6 Words supporting the theme of sexual desires in Intimacy

Rank	Frequency	Words
304	13	Body
307	13	Desire
315	13	Sleep
376	10	Arms
415	9	Kissing

527	7	Sexual
578	6	Fuck
616	6	Sex
824	4	Fucking
976	3	Bodies
1062	3	Fucked
1100	3	Kissed
3013	1	Fucks

After collecting the word list regarding the theme of sexual desires in *Intimacy*, it was found that elements of sexual desires have impressive frequencies in that novel. The author beautifully used these words for Susan and other characters in this novel. That showed the mindset and cognitive ability to reveal the theme to the characters especially called mind-modelling in characterization. The most frequent words in the word list were body, desires, sleep, arms and kissing the author by using these all sophisticated words clearly showed the theme of sexual desires from characters that he wanted.

The theme of sexual desire in the cluster patterns of Susan

Table.7 Selected textual examples of Susan's character in *Intimacy*

Sr. No	Examples	File
1	But if she lets me fuck her here, now, on the floor, I won't leave. I will put my straight shoulder to whee and accept my responsibilities for another year.	<i>Intimacy</i> , p74
2	Unavailability can be so liberating. I asked to kiss her. She had to walk around the block to think about it. I waited by the window. 'Yes,' she said. 'Yes, I will.'	<i>Intimacy</i> , p46
3	I've stopped approaching Susan in that way, to see whether, by any chance, she desires me. I have waited for a flicker of interest, not to mention lust or abandonment.	<i>Intimacy</i> , p41
4	You can protect and encourage the most delicate gifts-love, affection, creativity, sexual desire, inspiration- but you cannot requisition them. You cannot love, but only ask why you have put it aside for the time being.	<i>Intimacy</i> , p47
5	Is it too much to want tender and complete intimacy? Is it too much to want to sleep in someone's willing arms? It's been weeks since we fucked.	<i>Intimacy</i> , p41

Pictorial representation of AntConc

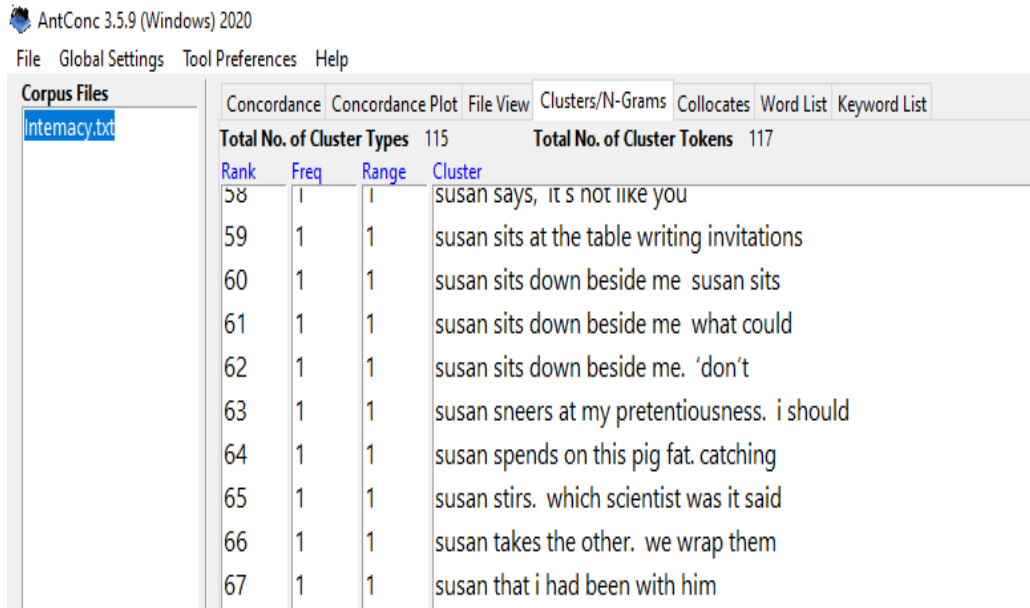


Figure 3 Clusters patterns of the word “Susan” for sexual desires in Intimacy

After generating the cluster patterns of the word "Susan" regarding the theme of sexual desires, it was found that the cluster of “*Susan touches*” showed the author's mindset of sexual desires with Susan. It illustrated that Susan had sexual desires with the protagonist of this novel. The author revealed the theme of sexual desires from Susan's character and behind the scene; he had several affairs with others. This mindset of the character showed that the author of this novel wanted to cover his self-reliance in the minds of readers of this novel. He mechanically created mind-modeling in characterization through his effective discourse style.

The theme of love by the character "Victor"

The researcher investigates mind-modelling and the theme of love with the word ‘Victor’ from collocation patterns, cluster patterns and concordance.

Table 8 Analysis of the character “Victor” as collocation patterns in Intimacy

Rank	Frequency	Frequency (L)	Frequency (R)	Stat	Collocate
------	-----------	---------------	---------------	------	-----------

296	1	1	0	6.59849	Dance
394	1	1	0	5.75049	Feelings
471	4	4	0	5.01353	Love
472	1	1	0	5.01353	Liked
594	1	1	0	3.33546	Feel

After generating the list of collocation patterns of the character "Victor", it was found that the author of this novel revealed the theme of love by using collocates of dance, feelings, love and feel, etc. in the above table with the word "Victor". The author used the cognitive process to reveal the theme of love for victor mechanically and beautifully. The collocation of victor with the word "love" has 4 frequencies in the novel on the left side and has 5.01353 statistics. We can see that the author of this novel used the collocation of victor as love just on the left side which showed the cognitive ability and mind-modelling of Hanif Kureishi to reveal the theme of love. It also showed that Hanif Kureishi mechanically dominated the men on the women and another side, he showed man's fake love towards females because there was no frequency of the word love on the right side of the word Victor that clearly showed mind-modelling in the characterization of Hanif Kureishi.

Cluster Patterns of Word Victor

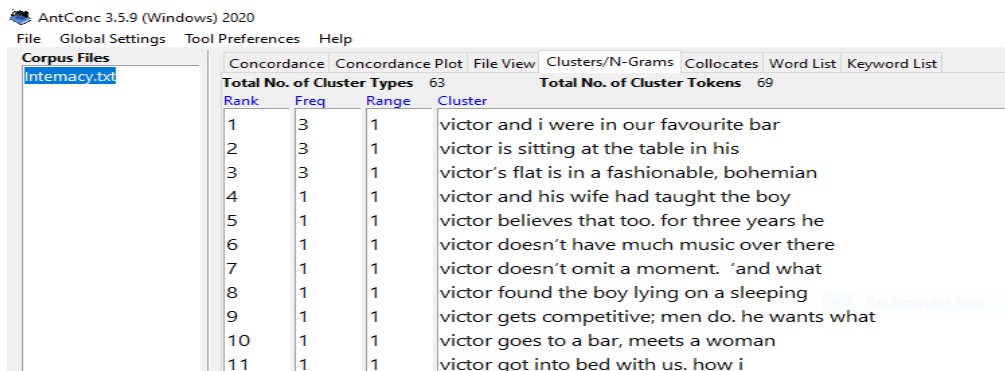


Figure 4 Analysis of the character “Victor” as cluster patterns in Intimacy

After analysis of the cluster patterns of the character “Victor”, it was found that Victor had the elements of love which was the main theme of the novel. Cluster no.23 “Victor keep an eye on her ring,” clearly showed that Victor loved Nina and he was conscious, worried, and caring about his gift which was the elements of love. Hanif Kureishi mechanically illustrated the features of mind-modelling of the characters to point out her ring which clearly showed love was a materialistic thing than a true feeling. The author used the cultural meaning of the ring which represented love in our

society. According to the author's mindset, if Nina lost his ring then Victor left her which clearly illustrated that ring was the symbol of love in their relationship. The author used idiomatic language in this cluster to emphasize the ring that clearly showed the ring was the symbol of love Victor.

4.5 Theme of sexual desires by the character “Victor”

Table 9 Analysis of the character “Victor” as collocation patterns in Intimacy

Rank	Frequency	Frequency (L)	Frequency (R)	State	Collocate
320	1	1	0	6.33546	Fuck
126	5	2	3	8.07242	Kissing
39	1	1	0	8.92042	Seduced
134	1	0	1	7.92042	Suck
159	1	1	0	7.92042	Kisses

After analysis of the character of "Victor" as collocation patterns, it was found that Victor had sexual desire which was the major theme of this novel. The collocate "kissing" had 8.07242 stat and 5 frequencies 2 on the left side and 3 on the right which clearly showed that Hanif Kureishi revealed the theme of sexual desires. The others collocate fuck, seduced, suck and kiss showing the theme of sexual desires Victor in this novel. Victor had more effective collocates of sexual desires than other characters in this novel which showed that Hanif Kureishi presented Victor as a bad character in this novel rather than the protagonist of this novel, Jay did not mention sexual collocates this novel but he had several affairs with others which clearly showed Mind-modelling in the characterization of the author.

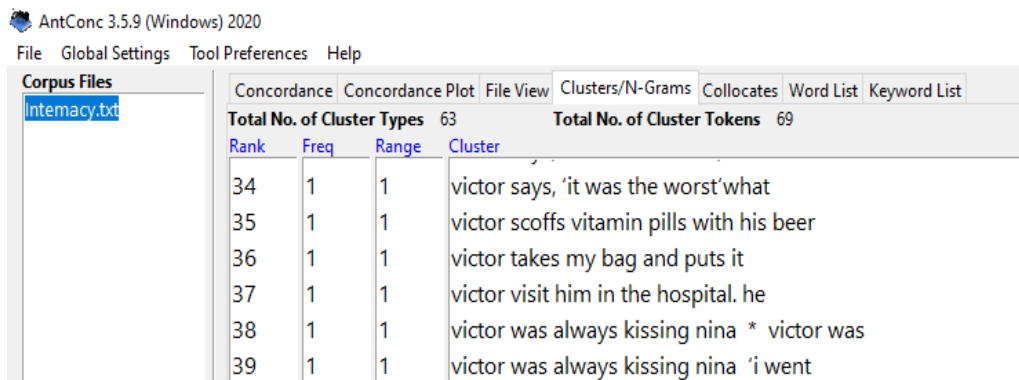


Figure 5 Analysis of the character “Victor” as cluster patterns in Intimacy

After generating the list of cluster patterns of the character "Victor", it was found that Victor showed sexual desires in this novel which was the major theme of this novel. Cluster no. 11 "Victor got into bed with us" showed sexual desires for Nina. We could also see that in the cluster pattern of the character Victor presented as a bad character in this novel similarly in the collocation of this character. The author used the pronoun "us" that showed anyone was present here where Nina had affairs with another one.

Hanif Kureishi showed through the cognitive process, "In each relationship, including marriage, we have a common agreement. The norms of our agreements can differ, contingent on the sort of relationship. The legally binding parts of our connections have suggestions for how we collaborate and speak with others. We mean we have a bunch of rules, assumptions, and limits that characterize that relationship. The agreement we have with a life partner would be altogether different from one with a companion, and that agreement would be unique with one with an easygoing colleague".

5. Findings

Based on the discussion given above, the following are the main findings:

The implantation of cognitive stylistics is a very useful approach to analyse the process of mind-modelling in characterization with the help of corpus stylistics. The procedure of mind-modelling in characterization regarding cognitive poetics is the most significant aspect of the current study. It is exploratory research that has explored the mental relationship between the readers and the writer for a better understanding of fictional characters in Pakistani fictional literature.

The method of characterization and mind-modelling is a useful technique to interpret the hidden meaning of the writer's cognitive process. The study reveals the readers the themes in a text through speech clusters and different linguistic patterns. Mind-modelling in characterization in a literary text is a logical discussion in which the reader assumes the true nature of the discourse style of the author. It helps the reader to investigate the discourse style of the author with logical reasoning.

As one of the most advanced fields of cognitive linguistics, cognitive stylistics can provide a systematic and scientific approach to discussing the author's and reader's understanding of the world and explaining how these interpretations are reflected in discourse organization. It attempts to explain how meaning construction involves a cognitive process.

Grammar cannot be determined solely on the linguistic level; it must also take into account the cognizing processes of the embodied mind. In other words, grammatical

forms emerge from the interaction and integration of various ways of conceptualizing experience, rather than from syntax or logical relations.

6. Conclusion

The results of the study show that the theme of love and sexual desires has been beautifully instilled in the lexical items, collocations and cluster patterns of the novel by the two major characters "Susan" and "Victor" which were selected from the most prominent characters in the keywords list. The most useful textual examples which were selected from concordance lines of "Susan" and "Victor" clearly show the mind-modelling as love and sexual desires in this novel as indicated in the tables and figures given above. The research finds collections, clusters and concordance lines of Susan and Victor that Susan had true love and sexual desires according to the social contract in our society and Victor did not love his wife as same nature of Susan. The current study shows the mindset of the author and characters reveal the themes of this novel with the help of corpus stylistics and cognitive process. The results of this study also show the textual arrangements of the author about themes of the novel by characters and the writing style of Kureishi has caught the attention of readers to get cognitive process and the mental approach of the characters.

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