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بناء ثقافة الشرق أوسطية في أدب الأطفال: دراسة أسلوبية لمجموعة مختارة من القصص

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المستخلص

يمكن للأدب أن يعكس ثقافة المجتمع وهذا يجذب القراء في جميع أنحاء العالم. وفي ضوء ذلك، تهدف الدراسة إلى تحديد أنماط اللغة التي تعكس ثقافة الشرق أوسطية في القصص القصيرة للأطفال. كما تسعى إلى التحقيق في السمات الأسلوبية في القصص المختارة من خلال تطبيق أدوات أسلوبية معرفية للكشف عن الإشارات الثقافية للشرق الأوسط. تم اختيار قصتين من أدب الأطفال كبيانات للتحليل: "علاء الدين والمصباح العجيب" و"سندباد البحار". هذه القصص مأخوذة من كتاب بعنوان "سندباد البحار" وقصص أخرى من ألف ليلة وليلة" (٢٠١٤) لإدموند دولاك. شكلت الأطر التي طورها سيرماكوف و ماهليبرج (٢٠٢٤) وستوكويل (٢٠٢٠) الأساس لنموذج هذه الدراسة. يستفيد التحليل الكمي بشكل كبير من الأفكار التي قد توفرها أسلوبيات المجموعة النصية. يساعد برنامج #LancsBox 6.0 في تحديد الدليل النصي لدعم التحليل النوعي. لذلك، يُسفر الجمع بين المنهجين التحليل النوعي و التحليل الكمي باستخدام أدوات علم الاسلوب المدون عن تحليل شامل ودقيق للبيانات المختارة. تُعد هذه الدراسة ذات قيمة في دراسة بناء ثقافة الشرق الأوسط في أدب الأطفال. تكشف النتائج الرئيسية للدراسة عن أنماط لغوية أسلوبية حاسمة تُشكل ثقافة الشرق الأوسط في قصص الأطفال القصيرة المختارة.

الكلمات المفتاحية: ثقافة الشرق الأوسط، أدب الأطفال، الأسلوبية المعرفية، أسلوبية النصوص

The Construction of Middle Eastern Culture in Children's Literature: A Cognitive Corpus Stylistic Study of Selected Stories

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Abstract

Literature can reflect the culture of a society and this engages readers around the world. In light of this, the study aims to identify the language patterns that reflect Middle Eastern culture in children's short stories. It also seeks to investigate the stylistic features in the selected stories by applying cognitive corpus stylistic tools to reveal cultural cues of the Middle East. Two stories from children's literature are selected as data to be analyzed: "Aladdin and the Wonderful Lamp" and "Sindbad the Sailor". These stories are taken from a book titled *Sindbad the Sailor and Other Stories from The Arabian Nights* (2014) by Edmund Dulac. The frameworks developed by Cermakova and Mahlberg (2024) and Stockwell (2020) served as the foundation for this study's model. The quantitative analysis benefits significantly from the insights that corpus stylistics may offer. The #LancsBox 6.0 software aids in locating textual proof to back up the manual analysis. Therefore, combining top-down (qualitative analysis) and bottom-up (quantitative analysis using corpus tools) approaches results in a comprehensive and nuanced analysis of the selected data. This study is of value in examining the construction of Middle Eastern culture in children's literature. The main findings of the study reveal crucial stylistic language patterns that construct Middle Eastern culture in the selected children's short stories.

Keywords: Middle Eastern culture, children's literature, cognitive stylistics, corpus stylistics.



1. Introduction

Furthermore, literature can reflect culture; it is a voice that conveys values and views, demonstrates how people live as individuals or as a community, and describes how their cultural life was and how their traditions and culture used to be. Because literature conveys human knowledge, beliefs, and performances, it is a cultural demonstration (Akhter & Lamba, 2022). Culture is a collection of values, beliefs, practices, and abilities of a social group (Akhter & Lamba, 2022). Language enables us to transmit the culture, values, customs, traditional clothing, food practices, and architectural designs (Asfaw and Bulbula, 2022, pp. 136-137). The Middle East is a geographical region that includes countries like (Bahrain, Iraq, Iran, Israel, Jordan, Kuwait, Lebanon, Oman, Qatar, Saudi Arabia, Syria, the United Arab Emirates, and Yemen) that share common characteristics (cultural, linguistic, and historical). These countries are located in Western Asia and North Africa (Özalp, 2011).

Children's literature is defined as written works created for the amusement and education of children and young adults, and can reflect Middle Eastern culture. Children's literature can also be described as fiction written for readers up to the age of sixteen. This form of literature appeared in the second half of the 18th century. Children's literature as a genre involves various works, such as picture books, fairy tales, stories, poetry books, and novels (Fadiman, 2024). Typically, the stories are within the fantasy category, distinguished by their fantastical settings and magical aspects. Each story revolves around thrilling adventures (Dulac, 2014). Moreover, children's literature has distinctive vocabulary and themes. Many features of the language of children's literature seem innately childlike. For instance, there is a focus on sound symbolism, with non-lexical onomatopoeia that mimics sounds, as well as straightforward lexical choices and noun phrases with literal meanings. There are single-clause structures with some coordination in grammar. Direct speech and simple reporting verbs (e.g., suggest, claim, offer, and recommend) express speech in its simplest form. Children's literature often features anthropomorphic animals as its main protagonists, and the stories are designed to be performed and



read aloud to children (Giovanelli, 2023). To this end, the study aims to identify the language patterns that reflect Middle Eastern culture in children's fiction through a cognitive corpus stylistic approach. It also seeks to investigate the stylistic features in the selected children's short stories by applying cognitive corpus stylistic tools to reveal cultural cues of the Middle East in the selected data. Furthermore, the study aims to answer the following two questions: 1) What language patterns in children's short stories reflect elements of Middle Eastern culture? 2) How can cognitive corpus stylistic tools be used to identify stylistic features and cultural cues in children's short stories from the Middle East?

2. Literature Review

In this section, previous studies that are relevant to the current study are presented. For example, Zen (2020) aimed to explore language patterns and literary elements that represent children's literature in 28 novels and short stories from the Golden Age. This aim was achieved through a corpus-driven approach. The study found that through the important use of nouns and subjective pronouns, children's literature frequently used language that revolves around the concepts of food (revealing food as a fundamental need in animal and children's lives), animals, and smallness (through the frequent use of the word little). The idea of personifying animals as talking characters is a common literary concept in children's literature (for example, said the cow) (Zen, 2020, p. 19). Moreover, the study of Wulandari et al. (2024) examines 21 literary texts taken from stories of children. This study's design was qualitative. The authors applied stylistics framework to investigate the use of language (stylistic devices) that evaluates aesthetics in their data on children's stories. As a result, the study identified various stylistic devices such as (Parallelism, Hyperbole, Climax, Appositive, Simile, Metaphor, Metonymy, Sentential adverb, and Onomatopoeia.), these devices were used in children's stories to boost storytelling. Lastly, the study of Mohammadzadeh et al. (2017) used cognitive stylistics as an approach to permit readers to generate a variety of interpretations of a literary text. The study was qualitative. The data was taken from children's literature; a novel written by Rodman Phil brick entitled *Freak the Mighty*. It aimed to



investigate the building blocks of the novel (fundamental elements; plot, characters, setting, theme, point of view, style, conflict, and symbolism). As a result, the researchers acknowledged that readers can construct their worlds based on the worlds given in the text and link these worlds to comprehend the narrative.

A methodological and a subject matter gaps are identified by reviewing previous research. No research has examined Middle Eastern culture from the angle of cognitive corpus stylistics. In order to fill these gaps in the literature, it is necessary to analyze Middle Eastern culture in children's literature through the lens of a cognitive corpus stylistics approach to uncover Middle Eastern culture, find the language patterns that represent Middle Eastern culture in selected children's literature texts, and pinpoint stylistic features.

3. Methodology

3.1 Research Design

The analysis in the current study is carried out using a mixed-method technique. This method aids in obtaining deep and rich insights as well as a better understanding of the data. Two levels of analysis, the cognitive stylistic and the corpus levels are applied to the two stories. Examining textual language patterns that appeal to readers from many cultural backgrounds is made possible by the cognitive stylistic and corpus levels. These techniques aid in the validation, rejection, or updating of cognitive poetic claims regarding texture. This important feature highlights how corpus approaches support arguments concerning cognitive stylistic tools (Mahlberg et al., 2016). Moreover, the core principle of cognitive poetics is that top-down and bottom-up processes work together. The relationship between top-down and bottom-up processes in creating textual meanings and aesthetic effects is highlighted by recent cognitive poetic methods in literary linguistics (Mahlberg et al., 2016). Therefore, a rich and thorough analysis of the data under study can be obtained by combining top-down (qualitative analysis based on researchers' reading) and bottom-up (quantitative analysis utilizing corpus tools) methods.



Moreover, the analysis of naturally occurring data is the focus of corpus linguistics and the quantity of data influences the linguistic insights that can be obtained. The integration of both quantitative and qualitative methods is what makes corpus linguistics rigorous (Jaafar & Jasim, 2022; Essa & Jaafar, 2024). Quantitative analysis is provided via corpus linguistics. It may assert objectivity, whereas qualitative analysis is subjective (Cermakova & Mahlberg, 2024, p. 20).

3.2 Data Collection and Selection

The data used in the study was not chosen at random. Only two short stories, “Sindbad the Sailor” and “Aladdin and the Wonderful Lamp”, are examined and analyzed in order to meet the study's focus on examining Middle Eastern culture in children's literature.

These stories are taken from *Edmund Dulac's Sindbad the Sailor and Other Stories from The Arabian Nights* which was published in 2014. This collection is related to children's literature because of the fantasy stories that are written for children and reflect Middle Eastern culture. This selected book contains four well-known tales: “Sindbad the Sailor”, “Aladdin and the Wonderful Lamp”, “The Three Calenders”, and “The Sleeper Awakened”. The first two stories, “Sindbad the Sailor” and “Aladdin and the Wonderful Lamp”, are analyzed in the current study. These tales are within the fantasy category, distinguished by their fantastical settings and magical aspects. Each story revolves around thrilling adventures (Dulac, 2014). They contain recurring aspects; some themes are reiterated over the stories, which keep children interested, help reinforce comprehension, and offer moral lessons about courage, kindness, and intelligence. Table 1 shows the data being analyzed:

Table 1. Corpora of the Study

Name	Language	Texts	Tokens	Additional information
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Sindbad the Sailor & Other Stories from The Arabian Nights (2014)	English	“Sindbad the Sailor”	17528	Types: 2652 Lemmas: 2373
		“Aladdin and the Wonderful Lamp”	29083	Types: 3378 Lemmas: 3062

3.3 Eclectic Model of the Study

To accomplish the aims, the study is carried out using a cognitive corpus stylistic approach. This study's two level model is based on Stockwell (2020) and Cermakova and Mahlberg (2024). An integrated method for analyzing literary texts that blends ideas from both cognitive and corpus stylistics. The first level of analysis borrows it ideas from cognitive stylistics. It is employed to understand how readers form worlds in their brains and how literary language is created and received (Stockwell, 2020; Jaafar, 2020; Efleih & Jaafar, 2025). This study makes use of two cognitive tools: schema theory and conceptual metaphor theory. First, schema theory is the general word for prior knowledge and comprehension(Semino,1995). There are many types of schema management; the study focuses on three according to the nature of the data. First, preservation “where incoming facts fit existing schematic knowledge and have been encountered previously”. Second, reinforcement “where incoming facts are new but strengthen and confirm schematic knowledge”. Finally, accretion “where new facts are added to an existing schema, enlarging its scope and explanatory range” (Stockwell, 2020, p. 107). Second, conceptual metaphor theory is one of the prominent theories of cognitive stylistics. It views metaphor as a conceptual instrument (a cognitive tool) rather than just as a figure of speech. Thus, metaphor is found in both language and thought. Kövecses (2020, p. 2) pinpoint that “A conceptual metaphor is a systematic set of correspondences between two domains of experience.” This is what “understanding one domain in terms of another” means. Furthermore, according to Stockwell (2020), metaphors can be divided into two types: visible and invisible.



Metaphorical mapping is based on two domains: the source domain (vehicle) and the target domain (tenor). Mapping is the systematic relationship between the basic elements of the two domains. One of the most prevalent conceptual metaphor viewpoints is the understanding of one domain (usually abstract) in terms of another (usually tangible) (Abdulhusain, 2024; Lin, 2024; Stockwell, 2020). The similarities between the two domains form the basis of the metaphor, or the common ground. For instance, the statement "Love is a journey" (Lin, 2024, p.81), the abstract idea of love is the target domain, while the source domain is the domain of actual travel or movement. This is an obvious metaphor; the journey's qualities and those of love, such as obstacles, effort, and destination, are seen as common attributes between the two domains. Moreover, "The brain is like a city" (Stockwell, 2020, p. 122) is a visible metaphor. The target domain is the brain and the source domain is the city. The common features between them are complexity and organization which form the metaphorical mapping from the source into the target. Thus, the conceptual metaphor is THE BRAIN IS A CITY.

The second level of analysis is based on corpus stylistics which is a branch of stylistics that is a result of combining methods and principles from both corpus linguistics and literary stylistics. Systematic analysis of language patterns in literary texts is the focus of corpus stylistics (Essa & Jaafar, 2024; Jeffries & McIntyre, 2025). To this end, #LancsBox 6.0 is a software tool that contains tools like KWIC, Words, and others which help in data analysis. It is free for non-commercial use. This tool was developed at Lancaster University (Brezina et al., 2021). This corpus tool is used in this study; it includes KWIC and Words tools to identify frequencies and concordances of the language patterns used in the two stories. The eclectic model is illustrated in Figure 1:

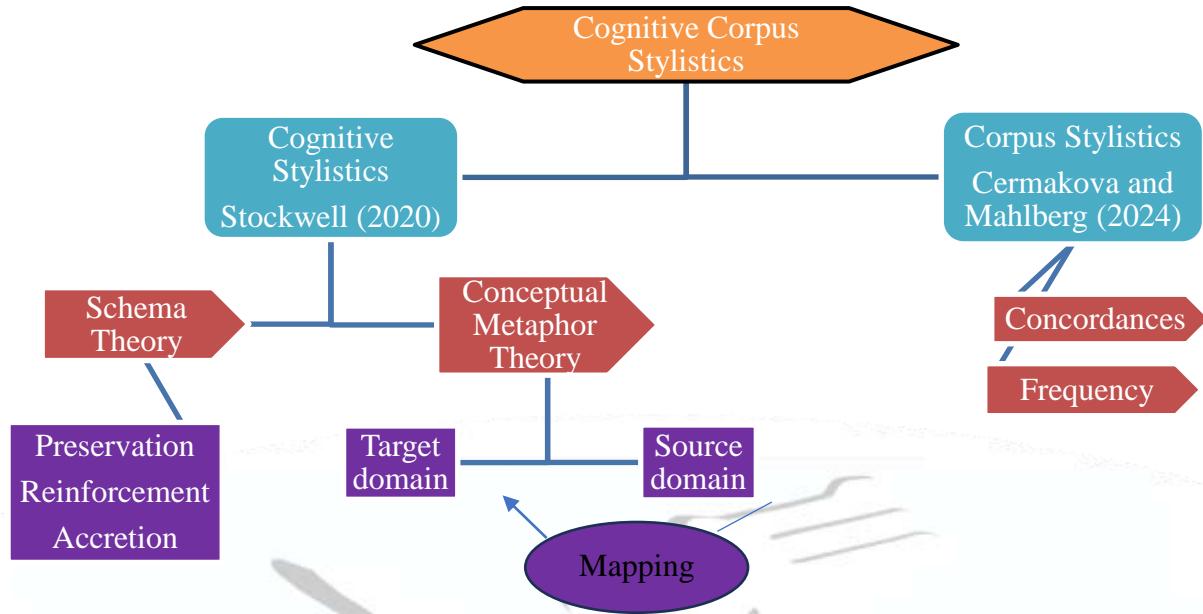


Figure 1. The Eclectic Model of the Study

4. The Analysis

Two levels of analysis were carried out: corpus stylistic and cognitive stylistic. Consequently, this research offers a deep understanding of the language patterns employed, how the chosen data reflects Middle Eastern culture, and the use of stylistic features to enhance the language of the stories. The cognitive stylistic level looks at readers' comprehension of text through cognitive frameworks. It is a qualitative analysis of two stories taken from *Sinbad the Sailor and Other Stories from The Arabian Nights* book, which depends on how the text is read. Throughout the two stories, the author uses elements that reflect Middle Eastern culture. It is important to mention that the two stories contain pictures (vibrant illustrations), but no attention is given to them as the study's focus is on verbal language. Thus, non-verbal language (pictures) is excluded. Some schematic cues that help readers to understand MEC are related to names, religion, costumes, and certain behaviors, see Table 2. for a summary.

1. Arabic names, Cities and transliterated words



The names used in the stories are significant in reflecting Middle Eastern culture and conveying the essence of children's stories. First, in the story of “Aladdin and the Wonderful Lamp”, Aladdin, the Dervish, and Bedr-el-Budur are the names of the main characters. Aladdin is the protagonist (he is a good character); “...and there was no kind of generosity or kindness that he did not practice” (Dulac, 2014, p. 109). These words describe Aladdin. The Dervish is the antagonist (the bad character); he tries to kill Aladdin with his magic, and Bedr-el-Budur is a very beautiful lady (the sultan’s daughter); “...impels me to gaze on Bedr-el Budur the beautiful.” (Dulac, 2014, p. 72). Here, Aladdin fell in love with the sultan’s daughter and described her as a beautiful lady. The Dervish and the two objects that are related to him (The ring and the lamp), which are used to make sorcerous things, are used in the story by the author to enhance the language of children’s literature. Moreover, the word sultan (ruler) is transliterated from the Arabic language; “Aladdin sat on the right hand of the Sultan” (Dulac, 2014, p. 103). The word hammam (bath) is also transliterated from the Arabic language; “and accompanied him to the Hammam” (Dulac, 2014, p. 103). Second, in the story of “Sindbad the sailor”, the cultural names are Sindbad, Harun-er-Rashid, El-Basrah, and Baghdad. Sindbad is the protagonist (he is the one who passes through adventures in islands); “IN the time of Harun-er-Rashid there was, in Baghdad, a rich merchant named Sindbad the Sailor” (Dulac, 2014, p. 9). This serves as an introduction to Sindbad. El-Basrah “Thus prepared I set sail with a company of merchants in a ship bound for the city of El-Basrah.” (Dulac, 2014, p. 10). El-Basrah is a city in Iraq, and it is a transliterated Arabic word. Sindbad voyages start there. And Baghdad, “Yet my thoughts turned ever to Baghdad, the Abode of Peace” (Dulac, 2014, p. 12), is the city where Sindbad lives. Thus, Aladdin, Bedr-el-Budur, Sindbad, Harun-er-Rashid, El-Basrah, and Baghdad are names that have Arabic roots and reflect Middle Eastern culture in the stories.

The schema that is activated in the mentioned lines is the Arabic names schema through the names of Aladdin, Bedr-el-Budur, Sindbad, Harun-er-Rashid, El-Basrah, and Baghdad that work as triggers in this activation. The



Middle Eastern readers are familiar with these names as originally rooted in the Middle East and reflecting its culture. That is, no new information is added to their existing schema about Arabic names. Thus, it is a schema preservation (the new information fits the already existing one). International readers may not be fully familiar with these names, and this schema would reinforce their existing knowledge about Arabic names. Thus, it is a schema reinforcement (the new information strengthens their existing schema).

2. Religion

In the stories, religion plays a crucial role. There are religious practices related to Islam mentioned by the author. First, in the story of “Aladdin and the Wonderful Lamp”, saying “*Oh! woe; there is no power nor strength but in God!*” (Dulac, 2014, p. 55) in loss and grief situations. And there are mosques in the city where the story occurs, which reflect the Islamic religion in the Middle East; “*From the markets they passed on to the mosques and other fine buildings in the city,*” (Dulac, 2014, p. 58). Another practice is “*he raised his hands to God, praying for deliverance from his calamity*” (Dulac, 2014, p. 64); here, Aladdin is praying and asking God to help him in his hard time.

The readers activate the praying schema, the Middle Eastern readers activate this schema (a religious practice) through the mentioned action (he raised his hands to God). This activation preserves their existing knowledge about how to pray as long as they are familiar with it. In contrast, international readers may have an idea about prayer but not comprehend this full religious practice. Thus, this activation may reinforce and strengthen their existing schema by adding new information to it. Second, in the story of “Sindbad the sailor”, saying “*by God’s grace, I rose again to the surface*” (Dulac, 2014, p. 10); “*Praise God for thy deliverance!*” (Dulac, 2014, p. 12), which means alhamdulillah. “*By Allah! my son, of a truth thou art favoured by fate; for how else could’st thou escape so great a peril?*” (Dulac, 2014, p. 12). The underlined phrases are language patterns chosen by the author of the story to reflect the Islamic religion.

3. Costumes (cultural clothing)



The author refers to traditional clothing, like garments or garb and robes; “*But how shalt thou approach the Sultan in thy merchant’s garments?*” (Dulac, 2014, pp. 95-96), and “*in place of his merchant’s garb, a set of robes that exceeded all imagination*” (Dulac, 2014, p. 96).

The readers would activate the cultural clothing schema through the mentioned triggers: merchants’ garments and robes. The Middle Eastern readers may be familiar with the idea that merchants’ garments reflect low status, while robes reflect high status and nobility. That is, no new information is added to their mental framework about the mentioned clothing. Thus, it is a schema preservation (the new information fits the already existing one). The international readers may be less familiar with the cultural clothing of the Middle East. That is, new information is added to their schemas. Thus, it is a schema accretion (adding new information to the existing one).

4. Certain Behaviors and Traditions

Middle Eastern culture is reflected through certain behaviors and traditions that are exhibited by the characters in the stories. First, men should work and hold responsibility to provide a good life for their family, especially their mothers, as mentioned here; “*for thou art no longer a child, but a man of ability and kindness; and thou shouldst work to provide for thine aged mother so that she may live in comfort*” (Dulac, 2014, p. 57). Second, people in a specific city share the king or a high-status person with their happy and sad occasions to show respect, as shown in this line: “*for all those who purvey oil to the Grand Vizier and his household have closed their shops as a mark of respect.*” (Dulac, 2014, p. 81) where people leave their work by closing their shops to attend the princess's marriage. Another thing that refers to respect is bowing a head to someone; “*At this the Grand Vizier bowed his head and...*” (Dulac, 2014, p. 90). Here, the Grand Vizier bows his head when he meets the king. Third, a marriage ceremony has its traditions throughout countries. In the Middle Eastern culture, one of the conditions of marriage ceremonies is that the man should bring a worthy gift (dowry) for the lady whom he wants to marry. In most Middle Eastern countries, they call it (mahr). “*Tell thy son that he hath my royal assent, and*



that I will give him my daughter in marriage” (Dulac, 2014, p. 80). In this line, Bedr-el-Budur’s father (the sultan) has accepted Aladdin’s gift and gives a word to Aladdin’s mother that he will give his daughter to her son. Furthermore, the Kadis and the witnesses are important to make the contract (a formal agreement) between the groom and the bride duly executed. Kadi or Qadi is the word that refers to a judge in Islamic law in most Middle Eastern countries. Thus, dowry, Qadi, and witnesses are important elements that should exist in the marriage ceremony. Then, there would be a feast to celebrate marriage. It is clear in this line: *“Wherefore, O my son?” said the Sultan. “Thy wedding is duly contracted and the festivities are about to begin.”* (Dulac, 2014, p. 99).

There is an activation of a marriage schema. The Middle Eastern readers are familiar with the process of marriage, and there is no new knowledge is added to their schema. They know the necessities of marriage in their culture. Thus, the type of discourse is schema preservation. The international readers may be less familiar with it and have different traditions of marriage in some aspects. Thus, this schema activation may add new information to their already existing knowledge (schema accretion).

Fourth, hospitality is one of the most famous traits that the Middle Eastern culture is known with in the following line; *“and there was no kind of generosity or kindness that he did not practise. His hospitality drew the nobles and grandees to his table...”* (Dulac, 2014, p. 109) This extract is a description of Aladdin. Another extract that refers to hospitality is *“She bought rich food, and borrowed from the neighbours such dishes, utensils and napery as she required.”* (Dulac, 2014, p. 55) Here, Aladdin’s mother is preparing a dinner for Aladdin’s uncle because he is visiting them for the first time. Furthermore, hospitality is mentioned in the story of “Sindbad the Sailor” in the following extracts: *“For long seasons he kept open house, and his entertainments were the most magnificent of all save only those of Er Rashid himself”* (Dulac, 2014, p. 9). *“I accepted his hospitality and remained in his land in great happiness and honour”* (Dulac, 2014, p. 46). This sheds light on how hospitality is an important aspect in the Middle East.

Some schematic cues that reflect children’s literature



1. Magic

In the story of “Aladdin and the Wonderful Lamp”, magic plays a crucial role. In the following extract, the author explains step by step how the Dervish performed a magical behavior to get rid of Aladdin:

When he had collected a sufficient quantity the Dervish lighted the fire, and, taking from his wallet a little box, drew some fine powder from it and scattered it over the fire, uttering an incantation. Immediately, amid rumblings of thunder, the earth reeled and opened. At this Aladdin fled in terror, but the Dervish, powerless to effect his purpose without the boy's aid, flew after him in a rage, and smote him over the head, so that he fell to the ground stunned. (Dulac, 2014, p. 59).

The readers activate the magic schema. The Middle Eastern readers activate this schema through the heads that help in this activation, which are the word *incantation* (magical words), the objects (a little box and powder), and the actions (to light a fire, to bring a little box, to scatter a powder from the box over the fire, and to utter an incantation). The type of discourse is schema reinforcement (the new information strengthens the reader's existing schema). For the international readers who may have an idea but not comprehend the full magic action, this schema activation may add new information to their schema about magical behavior. Thus, international readers may face schema accretion (adding new information to the existing knowledge). Furthermore, the magic is pictured in two objects (the ring and the lamp), both help Aladdin in different ways. The ring rescues him from death, and the lamp achieves his wish of marrying the sultan's daughter by rubbing them, and then appears an Efrite (the slave of the ring/lamp) that is responsible for achieving any orders from the one who holds them:

“O Slave of the Ring!” he said, “my wish is that thou take me from this dungeon and place me in the light of day where the sun shines and the breezes blow—if indeed it is day, for here have I been for many, many hours.” (Dulac, 2014, p. 64).

“I am free to rub the Lamp and see what its Slave can do for our salvation.” (Dulac, 2014, p. 76).



This magical lamp is an important object in children's literature, it gives excitement to the storytelling because of its magical nature and fantasy results. The magical lamp is related to magic and plays a crucial role in the story. it has an invisible slave. When the owner of the lamp rubs it, the slave (Efrite) becomes visible and listens to whatever wish is told to him and achieves it directly (this is an act of magic that is based on the magical lamp).

The lamp is a highly frequent word in the story of "Aladdin and the Wonderful Lamp", it is repeated 123 times as shown in figure 2:

Search lamp		Occurrences 123 (26.39)		Texts 1/2	
Index	File	Left	Node		
1	Aladdin.j	ALADDIN AND THE WONDERFUL	LAMP	KNOW, O King, that, once upon a	
2	Aladdin.j	grief was genuine. Aladdin finds the Magic	Lamp.	Page 71 Then, when he was comforted	
3	Aladdin.j	me; but direct thine attention to a	lamp	hanging above the alcove. Take it from	
4	Aladdin.j	hanging from a crystal beam, was the	Lamp.	He paused, looking up at it. How	
5	Aladdin.j	that the only way of reaching the	Lamp	was by mounting seven steps of the	
6	Aladdin.j	stairway. He hesitated, then, concluding that the	Lamp	was the whole object of his quest,	
7	Aladdin.j	seven steps and, reaching out, took the	Lamp	from its fastening and descended with it.	
8	Aladdin.j	my uncle said to me, with this	Lamp	in my bosom all is mine!" Aladdin	
9	Aladdin.j	he was with the jewels and the	Lamp	he proceeded to mount the stairs at	
10	Aladdin.j	But the jewels grew heavier, and the	Lamp	weighed upon his bosom, so that he	
11	Aladdin.j	than the others. The jewels and the	Lamp	oppressed him with heaviness and he could	
12	Aladdin.j	"thou art man enough! It is the	Lamp	that hampers thee. Reach up and place	
13	Aladdin.j	held out his hand expectantly for the	Lamp	and his eyes glittered. Aladdin saw the	
14	Aladdin.j	mother wit, replied, "O my uncle, the	Lamp	is no weight at all; it is	
15	Aladdin.j	and help me up." "Give me the	Lamp!"	cried the Dervish holding his hand out	
16	Aladdin.j	hand I will not give thee the	Lamp,	for it is in my thoughts that	
17	Aladdin.j	in my thoughts that thou wantest the	Lamp	more than thou wantest me." This enraged	
18	Aladdin.j	within himself, "If I get not the	Lamp	then may it perish with him!" And,	
19	Aladdin.j	ring upon his finger and felt the	Lamp	and the jewel-fruit he had gathered from	
20	Aladdin.j	to tell his mother, first about the	lamp	and the jewel-fruit, then about all that	
21	Aladdin.j	jot for me, but only for the	Lamp."	Then Aladdin took the Lamp and the	
22	Aladdin.j	for the Lamp." Then Aladdin took the	Lamp	and the precious stones from his bosom	
23	Aladdin.j	his mother, albeit neither knew why the	Lamp	had been so coveted by the Dervish,	
24	Aladdin.j	out to her, "Mother! bring me the	Lamp,	and I will take and sell that;	
25	Aladdin.j	that the Dervish had greatly coveted the	Lamp,	they both imagined that he had some	
26	Aladdin.j	his own for this; and, as the	Lamp	was an article that would command a	
27	Aladdin.j	agreed to Aladdin's proposal and brought the	Lamp	to him in answer to his call.	
28	Aladdin.j	soon as she started to rub the	Lamp,	the air before her danced and quivered	
29	Aladdin.j	for I am the Slave of the	Lamp	which is in thy hand. What is	
30	Aladdin.j	guessed that now the Slave of the	Lamp	had appeared, and was ready to do	
31	Aladdin.j	bidding of the one who held the	Lamp.	So he quickly took it from his	
32	Aladdin.j	"I desire food, O Slave of the	Lamp!	the finest food that ever was set	



Index	File	Left	Node	
33	Aladdin.	Ring; this was the Slave of the	Lamp."	"At all events," said she, "it was
34	Aladdin.	to do with the Ring and the	Lamp.	Cast them from thee, for the Holy
35	Aladdin.	and has not the Slave of the	Lamp	brought us delicious food when we were
36	Aladdin.	to cast away the Ring and the	Lamp,	for she was sore afraid of the
37	Aladdin.	to his mother's wishes, had concealed the	Lamp	and the Ring against a necessitous occasion,
38	Aladdin.	for no sooner had he rubbed the	Lamp	than the Efrite suddenly appeared before him,
39	Aladdin.	"for I am the Slave of the	Lamp	and of him who holds it." "My
40	Aladdin.	thou wouldst have me cast away the	Lamp	by means of which we have gotten
41	Aladdin.	answered she, "if the Slave of the	Lamp	be a devil then he is a
42	Aladdin.	agreed; but, remembering the Slave of the	Lamp,	and what had already been done in
43	Aladdin.	to seek to the Slave of the	Lamp	for advice and help in difficulty, he
44	Aladdin.	should not invoke the Slave of the	Lamp	in the furtherance of this my desire;
45	Aladdin.	calamity, I am free to rub the	Lamp	and see what its Slave can do
46	Aladdin.	to our neighbours no word of the	Lamp	escape thy lips, for, if this wonderful
47	Aladdin.	"Fear nothing, my son," she replied, "the	Lamp	is our peculiar possession, and no word
48	Aladdin.	project, and the saving powers of the	Lamp,	far into the night. When morning dawned
49	Aladdin.	all seemed lost, he still had the	Lamp,	and that was something in time of
50	Aladdin.	own chamber, where he brought out the	Lamp.	Then, having considered well the manner of
51	Aladdin.	desire? I am the Slave of the	Lamp	in thy hand and am here to
52	Aladdin.	Aladdin answered: "Know, O Slave of the	Lamp,	that the Sultan promised me his daughter
53	Aladdin.	and obey," said the Slave of the	Lamp,	and immediately vanished. Aladdin waited expectantly for
54	Aladdin.	"It is done, O Master of the	Lamp!	Is there aught else thou dost desire?"
55	Aladdin.	Bedr-el-Budur still slept, the Slave of the	Lamp	appeared according to Aladdin's command. "O my
56	Aladdin.	retired to his chamber and rubbed the	Lamp.	Immediately the Slave appeared and desired to
57	Aladdin.	know his wish. "O Slave of the	Lamp,"	said Aladdin, "do as thou didst last
58	Aladdin.	of their innocence." The Slave of the	Lamp	vanished in a moment, and Aladdin sat
59	Aladdin.	in the palace, the Slave of the	Lamp	appeared and conveyed the bride and the
60	Aladdin.	one was Aladdin, the Master of the	Lamp	and of the Slave of the Lamp.
61	Aladdin.	Lamp and of the Slave of the	Lamp.	He alone knew, and it was almost
62	Aladdin.	his chamber. There he brought out the	Lamp,	and, sitting down, he rubbed it. Immediately
63	Aladdin.	my master?" "Lo, O Slave of the	Lamp,	know that the Sultan hath promised me
64	Aladdin.	knew that it was done by the	Lamp,	and she blessed it for her son's



Index	File	Left	Node	
65	Aladdin.	to his chamber and brought forth the	Lamp.	With a set purpose in his mind,
66	Aladdin.	further need?" asked the Slave of the	Lamp,	about to vanish. "Yea," replied Aladdin. "Bring
67	Aladdin.	See to it, O Slave of the	Lamp!"	"It is already done," said the Slave
68	Aladdin.	already done," said the Slave of the	Lamp;	and, vanishing on the instant, he reappeared
69	Aladdin.	it was by the Slave of the	Lamp,	and beheld his memluks scattering gold, they
70	Aladdin.	all this ravishing splendour was of the	Lamp,	which could work wonders for whosoever possessed
71	Aladdin.	into his chamber. There he took the	Lamp	and rubbed it. The Slave appeared on
72	Aladdin.	before dawn when the Slave of the	Lamp	returned to Aladdin, and, awakening him from
73	Aladdin.	stood before him. "O Master of the	Lamp,"	he said, "the palace is built as
74	Aladdin.	"It is well, O Slave of the	Lamp,"	answered Aladdin; "and I would inspect thy
75	Aladdin.	of the Efrite. "O Slave of the	Lamp,"	he said, "the work is wonderful, yet
76	Aladdin.	for the wedding celebration, he took the	Lamp	and rubbed it. The slave appeared on
77	Aladdin.	know his wish. "O Slave of the	Lamp,"	said Aladdin, "this is my wedding day
78	Aladdin.	a private chamber; and, taking out the	Lamp,	rubbed it. "Ask what thou wilt," said
79	Aladdin.	end of lamenting the loss of the	Lamp	just as it seemed about to pass
80	Aladdin.	buried, for, if I have not the	Lamp,	it is at least safe, and one
81	Aladdin.	risen to a high position through the	Lamp	and the Slave of the Lamp?" Then
82	Aladdin.	the Lamp and the Slave of the	Lamp?"	Then he rose and drew a table
83	Aladdin.	he feared. Aladdin was alive and the	Lamp	was not in the cavern where by
84	Aladdin.	by means of the Slave of the	Lamp,	might slay him for revenge. Wondering that
85	Aladdin.	cope with that which slumbered in the	Lamp,	and his curses missed their mark, only
86	Aladdin.	by means of the Slave of the	Lamp.	Yet he arrived safely at the City
87	Aladdin.	the work of the Slave of the	Lamp.	"By Allah!" he cried when the youth
88	Aladdin.	truments of divination, soon learned that the	Lamp	was not on Aladdin's person, but in
89	Aladdin.	was mad; and none brought an old	lamp	to him in exchange for a new
90	Aladdin.	is strange. Hast thou not an old	lamp	so that we might test him and
91	Aladdin.	Now the damsel had seen an old	lamp	in Aladdin's apartment, and hastened to acquaint
92	Aladdin.	who had no knowledge whatever of the	Lamp	and its wonderful virtues. So the maid
93	Aladdin.	So the maid went and brought the	Lamp,	little knowing what woe she was working
94	Aladdin.	of the memluks and handed him the	Lamp,	bidding him go down to the pedlar
95	Aladdin.	one. Presently he returned, bearing a new	lamp,	and, when the Princess took it and
96	Aladdin.	as soon as he had got the	Lamp,	he recognised it. Placing it in his
97	Aladdin.	and not till then, he took the	Lamp	from his bosom and rubbed it. In
98	Aladdin.	a flash appeared the Slave of the	Lamp.	"What is thy wish? I am the
99	Aladdin.	wish? I am the Slave of the	Lamp	which is in thy hands." And the
100	Aladdin.	is protected by the Slave of the	Lamp	who hath put a seal upon it."
101	Aladdin.	my apartment there was an old copper	lamp	which—"Alas," broke in Bedr- el-Budur, "that
102	Aladdin.	hich—"Alas," broke in Bedr- el-Budur, "that	lamp	was the cause of it all, for
103	Aladdin.	resently, "where doth this accursed keep the	Lamp?"	"Always in his bosom," she replied, "where
104	Aladdin.	he saw a way to obtain the	Lamp.	"Listen, my beloved," he said, "I will
105	Aladdin.	slay this accursed one and take the	Lamp."	Then Aladdin went forth upon the road
106	Aladdin.	in his bosom, he will forget the	Lamp	which lieth there. See," he drew forth
107	Aladdin.	in the flesh a rub of the	Lamp	and a word to the Slave would
108	Aladdin.	Budur, having learnt the virtues of the	Lamp,	had exacted a pledge from the Dervish
109	Aladdin.	side. He told her too—and with the	Lamp	in his bosom she could not doubt
110	Aladdin.	as her love by means of the	Lamp?	Because he had pledged himself to wait
111	Aladdin.	moved to his bosom where lay the	Lamp.	"Stay!" she cried, rising and standing before
112	Aladdin.	be compelled by the Slave of the	Lamp.	And he was right. At the expiration
113	Aladdin.	said Bedr- el-Budur, bethinking her of the	Lamp.	"Do not leave me. One of my
114	Aladdin.	he replied, "art thou sure that the	Lamp	is in his bosom?" "I will go
115	Aladdin.	close to him and she felt the	Lamp	in his bosom. Immediately she wrenched herself
116	Aladdin.	she said on returning to Aladdin, "the	Lamp	is in his bosom, and, since he
117	Aladdin.	is a wonder the Slave of the	Lamp	did not appear to see how I
118	Aladdin.	loor, and, approaching the Dervish, drew the	Lamp	from his bosom. This done, he stood
119	Aladdin.	gone—for ever. Once in possession of the	Lamp	Aladdin lost no time. He rubbed it
120	Aladdin.	a word did she say about the	Lamp	and its virtues. And the Sultan turned
121	Aladdin.	joy and happiness. And Aladdin guarded the	Lamp	with the greatest care, but, at the
122	Aladdin.	will. Besides, we are grateful to the	Lamp	for what it has done for us;
123	Aladdin.	words. Never again did he rub the	Lamp.	Time, times, and the Sultan died. Then



Figure 2. A set of concordance lines for *lamp*

Line 1, *Aladdin and the Wonderful lamp...*, shows the importance of the word *lamp* in the story to create the magical element in the story. The protagonist (Aladdin) finds the lamp and owns it as a treasure. Because of this, Aladdin's life becomes better than before.

Line 32, *I desire food*, shows the desire of Aladdin for food when he and his mother have no money to buy. In line 35, *brought us delicious food*, the slave of the magical lamp (the Efrite) provides them with the finest food in a very short time and this is an act of magic.

In line 54, the Efrite says "*It is done*", he brought the sultan's daughter from her chamber after her marriage according to Aladdin's wish. Again this is a magical act. Furthermore, in line 73, *the palace is built as...*, the Efrite, by magic, built a very lavish palace that is filled with rare and costly things, in one night which is a magical act. Line 122 shows the gratefulness to the lamp, because of it, all the good things (wife, money, and high status) happened to Aladdin.

1. Fantasy

It is depicted in the stories through the various uses of imaginary and huge creatures:

First, a very big bird was the chance for Sindbad's escaping from a dangerous island "*a bird of immense size called the rukh, which fed its young on elephants*" (Dulac, 2014, p. 17). Sindbad unfolds his turban and twists it into a rope, and ties one end of it tightly about his waist, after that he comes close to the great bird carefully and fastens the other end to one of its feet so that when it flies away, it may bear him through the air to another region. Second, a sea-horse that is giant and it has a role in saving Sindbad's life; "*a magnificent sea-horse rose from the waves, shaking the foam from its crest and neighing loudly*" (Dulac, 2014, p. 12). Third, a strange creature in the shape of a man is one of the frightening things that Sindbad and his friends face. It eats each one who is fat. Sindbad is lucky that he is not. The following extract is a description of this strange creature:

A gigantic being in the shape of a man. His skin was black, and his eyes blazed like fire; two gleaming tusks protruded from his great mouth, his



enormous ears drooped to his shoulders, and his nails were like the sharp claws of a beast of prey. (Dulac, 2014, p. 21).

Table 2. Summary of Language cues of Middle Eastern culture and Children's Literature

	Schematic cues	Language patterns
Middle Eastern Culture		
1.	Arabic names, cities	Aladdin, Sindbad, Baghdad, Bedr-el-Budur, and Harun-er-rashid, Basrah
2.	Transliterated Words	Hamman, Sultan, Kadi
3.	Religion	There is no power nor strength but in God!, Mosques, Praying for..., By God's grace, praise God for..., and by Allah.
4.	Costumes	Garments, garb, and robes.
5.	Certain Behaviors and Traditions	bowed his head, generosity, and hospitality.
Children's Literature		
1.	Magic	Incantation, Efrite, ring, and lamp.
2.	Fantasy	The rukh, a sea-horse, and a gigantic being in the shape of a man.

Metaphorical Language Patterns

The author uses cultural metaphors in the stories. These metaphors shape how children understand the world and are employed for educational reasons, where children and young readers would know more about their cultural values:

"Yet my thoughts turned ever to Baghdad, the Abode of Peace;" (Dulac, 2014, p. 98).

Sindbad longs for his homeland (Baghdad) and describes it as "the Abode of peace," which has cultural roots in the Middle East as Dar-al-Salam. It is an invisible metaphor. The target domain is (the Abode of Peace). The source domain is (Baghdad). The common ground between those two domains are (safety, peacefulness, calmness). The conceptual metaphor is BAGHDAD IS ABODE OF PEACE. This cultural phrase, *the Abode of Peace*, is mentioned five times in "Sindbad the Sailor":



Left Context	Hit	Right Context
Basrah with a princely cargo of goods. Thence I journeyed to Baghdad, the	Abode	of Peace, and rejoined my family. Wealth I had in abundance, and
day thinking on this and saying within myself, "I am here in the	Abode	of Peace, and Allah be praised! I shall never quit it for
a long time, so that I forgot my own country, wherein is the	Abode	of Peace. But, on a day when I ascended the high mountain
me with a liberal hand. Yet my thoughts turned ever to Baghdad, the	Abode	of Peace; but, when I enquired of merchants and travellers and masters
set sail for El-Basrah my thoughts went before it to Baghdad, The	Abode	of Peace; but I was destined to mischance, for a strange thing

Figure 3. A set of concordance lines for *the Abode of Peace*

In the story of "Aladdin and the Wonderful Lamp", the word *slave* is mentioned metaphorically. Here, it is analyzed according to conceptual metaphor theory. The word *slave* has been repeated **81** times, as illustrated by the corpus tool (KWIC). It is mentioned metaphorically 44 times throughout the story. Table 4 displays concordance lines, showing the most immediate contexts in which the word *Slave* is used as a metaphor.

A genie is personified as a slave that can be owned despite his power. This powerful genie obeys Aladdin's orders and wishes because he is the one who owns the lamp/ring. It is an invisible metaphor. The target domain is (the genie's power). The source domain is (slave). The common qualities between them are (obedience, lack of autonomy, and commitment) that serve as the ground of the metaphor. The conceptual metaphor is POWER IS A SLAVE.

Table 3. A set of concordance lines for *Slave* in the two stories

No.	Left context	Node	Right context
1.	had he done this when, lo, the	Slave	of the Ring appeared, and gathered shape
2.	apparition; "for know that I am the	Slave	of the Ring and the slave of
3.	put the matter to the test. "O	Slave	of the Ring!" he said, "my wish
4.	had opened for his entrance, and the	Slave	of the Ring had now closed up
5.	again, and his subsequent escape through the	Slave	of the Ring. "And thus," he concluded,
6.	hast summoned me, for I am the	Slave	of the Lamp which is in thy
7.	had already seen the power of the	Slave	of the Ring, and he guessed that
8.	Ring, and he guessed that now the	Slave	of the Lamp had appeared, and was
9.	courage and said, "I desire food, O	Slave	of the Lamp! the finest food that



10.	cavern?" "Nay," he answered. "That was the	Slave	of the Ring; this was the Slave
11.	Slave of the Ring; this was the	Slave	of the Lamp." "At all events," said
12.	to keep them, for did not the	Slave	of the Ring deliver me from death?
13.	me from death? and has not the	Slave	of the Lamp brought us delicious food
14.	said the Efrite; "for I am the	Slave	of the Lamp and of him who
15.	"O my son," answered she, "if the	Slave	of the Lamp be a devil then
16.	offering, his mother agreed; but, remembering the	Slave	of the Lamp, and what had already
17.	he might have to seek to the	Slave	of the Lamp for advice and help
18.	promise that I should not invoke the	Slave	of the Lamp in the furtherance of
19.	what is thy desire? I am the	Slave	of the Lamp in thy hand and
20.	thy bidding." And Aladdin answered: "Know, O	Slave	of the Lamp, that the Sultan promised
21.	me." "I hear and obey," said the	Slave	of the Lamp, and immediately vanished. Aladdin
22.	the morning, while Bedr-el-Budur still slept, the	Slave	of the Lamp appeared according to Aladdin's
23.	and desired to know his wish. "O	Slave	of the Lamp," said Aladdin, "do as
24.	the eleventh hour of their innocence." The	Slave	of the Lamp vanished in a moment,
25.	the bridal chamber in the palace, the	Slave	of the Lamp appeared and conveyed the
26.	Master of the Lamp and of the	Slave	of the Lamp. He alone knew, and
27.	thou still some further need?" asked the	Slave	of the Lamp, about to vanish. "Yea,"
28.	plan of being. See to it, O	Slave	of the Lamp!" "It is already done,"
29.	Lamp!" "It is already done," said the	Slave	of the Lamp; and, vanishing on the
30.	grace, enhanced as it was by the	Slave	of the Lamp, and beheld his memlucks



31.	was an hour before dawn when the	Slave	of the Lamp returned to Aladdin, and,
32.	thou didst command.” “It is well, O	Slave	of the Lamp,” answered Aladdin; “and I
33.	one thing more of the Efrite. “O	Slave	of the Lamp,” he said, “the work
34.	and desired to know his wish. “O	Slave	of the Lamp,” said Aladdin, “this is
35.	high position through the Lamp and the	Slave	of the Lamp?” Then he rose and
36.	any moment Aladdin, by means of the	Slave	of the Lamp, might slay him for
37.	him of revenge by means of the	Slave	of the Lamp. Yet he arrived safely
38.	it to be the work of the	Slave	of the Lamp. “By Allah!” he cried
39.	rubbed it. In a flash appeared the	Slave	of the Lamp. “What is thy wish?
40.	“What is thy wish? I am the	Slave	of the Lamp which is in thy
41.	of his fingers. In a flash the	Slave	of the Ring appeared and standing before
42.	for this matter is protected by the	Slave	of the Lamp who hath put a
43.	compel herself than be compelled by the	Slave	of the Lamp. And he was right.
44.	endure it, beloved—it is a wonder the	Slave	of the Lamp did not appear to

2. Discussion

The cognitive corpus stylistic approach is employed on the two chosen stories, “Sindbad the Sailor” and “Aladdin and the Wonderful Lamp,” to capture Middle Eastern culture. The analysis identifies language patterns and the main stylistic features that influence how Middle Eastern culture is portrayed in children's literature.

The first research question “What language patterns in children's short stories reflect elements of Middle Eastern culture?” is answered the corpus tool (Words tool), which helped in locating several language patterns of the Middle East that are associated with names like (Aladdin, Bedr-el-Budur,



Sindbad, Harun-er-Rashid, Baghdad, El-Basrah, sultan, and Khalifeh), religion like (there is no power nor strength but in God!, mosques, praying for..., by God's grace, praise God for..., and by Allah), costumes like (garments and robes), certain behaviors and traditions like (bowed his head, kind of generosity, and hospitality.), magic like (Incantation, slave, Efrite, ring, and lamp), and fantasy (the rukh, a sea-horse, and a gigantic being in the shape of a man). Fantasy aspects are important features in children's literature and they are found in the two stories. This aligns with the previous study by Zen (2020) that aimed to explore language patterns and literary elements that represent children's literature. The aim of Zen's study was achieved through a corpus-driven approach. Thus, Dulac incorporates Arabic words into the stories. He often provides explanations or allows context to convey meaning, helping readers unfamiliar with Arabic understand cultural nuances. Words like sultan, Efrite, El-Basrah, Bedr-el-Budur, Harun-er-rashid, Baghdad and hammam are transliterated words used naturally in the stories, showcasing many cultural aspects of the Middle East. Besides that, politeness and respect in speech and actions are the way Dulac's characters communicate. Respect and politeness are of great importance; they are central to Middle Eastern cultural norms. A phrase like alhamdulillah (praise God for...), as mentioned in the story of "Sindbad the sailor", is used frequently, reflecting the deep connection between language and faith in daily life. Moreover, bowing a head to someone of a high-status is a way of showing respect (*bowed his head...*). This depicts the Grand Vizier when he bows his head when he meets the king.

The second research question "How can cognitive corpus stylistic tools be used to identify stylistic features and cultural cues in children's short stories from the Middle East? is answered through the use of the corpus tool #LancsBox 6.0 and cognitive stylistics devices (schema theory and conceptual metaphor theory). The corpus tool #LancsBox 6.0 helps, in a way, to reach accurate results in finding the tokens, types, and lemmas of the two stories, as well as the frequencies (Words tool) and concordance lines (KWIC tool) of *Abode of peace*, which is mentioned 5 times and *slave* that is frequently repeated 81 times. This quantitative analysis facilitated,



supported, and strengthened the qualitative one. Moreover, cognitive stylistics devices (schema theory and conceptual metaphor theory) are important in the analysis. First, schema theory is of value in this study because of the activations of different mental cultural schemas through the qualitative analysis of the two stories "Sinbad the Sailor" and "Aladdin and the Wonderful Lamp". The language patterns work as triggers in the activations of schemas that are associated with the Middle Eastern culture. These schemas are the Arabic names schema, the prayer schema, the cultural clothing schema, the marriage schema, and the magic schema. Second, conceptual metaphor theory is applied to metaphors related to Middle Eastern culture. These metaphors are (Baghdad, the Abode of Peace), which is conceptualized as BAGHDAD IS ABODE OF PEACE, and one that is related to both Middle Eastern culture and children's literature (Slave of the lamp/ring), which is conceptualized as POWER IS A SLAVE.

The findings, the language patterns, the activations of different schemas, and stylistic features (the two cultural metaphors), are rich due to the combination of quantitative (corpus analysis) and qualitative (cognitive stylistic interpretation) approaches. they ended up answering the two research questions. Furthermore, these fantasy stories also have rich, vivid, transparent, and fascinating language. This type of writing is suitable for younger readers.

3. Conclusion

This study demonstrates the use of cognitive stylistics' tools, schema theory and conceptual metaphor theory, in the analysis of the literary fiction works "Sinbad the Sailor" and "Aladdin and the Wonderful Lamp". Furthermore, KWIC and Words, two corpus stylistics tools, assisted in examining concordances and frequencies to uncover language patterns connected to Middle Eastern culture. The study came to a number of results. First of all, a number of language patterns that are connected to names, religion, clothes, and particular behaviors demonstrate how Middle Eastern culture is built into the two chosen children's stories. The language patterns are Aladdin, Bedr-el-Budur, Sinbad, Harun-er-Rashid, Baghdad, El-Basrah, sultan, and Khalifeh (Arabic names and transliterated words), there is no



power nor strength but in God!, mosques, praying for..., by God's grace, praise God for..., and by Allah (religion), garments, and robes (clothes), bowed his head, kind of generosity, and hospitality (behaviors and traditions), Incantation, slave, Efrite, ring, and lamp (magic), the rukh, a sea-horse, and a gigantic being in the shape of a man (fantasy). These language patterns have an important impact on how Middle Eastern culture is reflected in children's literature. Secondly, the frequent use of stylistic features is highlighted through the cognitive stylistic interpretation. For instance, the two metaphors: (Baghdad, the Abode of Peace), which is conceptualized as BAGHDAD IS ABODE OF PEACE, and one that is related to both Middle Eastern culture and children's literature (Slave of the lamp/ring), which is conceptualized as POWER IS A SLAVE.

Lastly, specific mental schemas associated with the Middle Eastern culture are reinforced and activated through the qualitative analysis of the two stories using schema theory. They are the Arabic names schema, the prayer schema, the cultural clothing schema, the marriage schema, and the magic schema. One suggestion for future research is to broaden the study to include children's fiction written in other languages, particularly by Middle Eastern authors, in order to fill in some gaps. To sum up, this study had a limitation: the corpus was limited to children's fiction written in English, which would not sufficiently reflect the range of representations existing in other languages or cultural contexts.

Furthermore, the study mainly examined two stories taken from Edmund Dulac's *Sindbad the Sailor and Other Stories from the Arabian Nights* (2014). Finally, because the cognitive effects of these stories were inferred using theoretical frameworks rather than through direct reader testing, more research is still required.



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