Domestication and Foreignization in Two Arabic Translations of Hemingway's Short Story Collection *Men without Women*

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Abstract:

This study aims to investigate using domestication and foreignization to render stylistic devices in two Arabic translations of Hemingway's *Men without Women*, namely Farea's translation and Nassar's translation. The study follows the descriptive, analytical comparative method. The researcher applies a detailed descriptive content-based analysis of the ST stylistic devices at three levels: syntax, lexicology and graphology. The criteria of the study analysis are on two validated checklists of the ST stylistic devices and their translations alongside the procedures adopted by the translators. The study focuses on the applied procedures that identify the translators' tendencies in using domestication or foreignization. *Transliteration and literal translation* are regarded as foreignization procedures whereas *cultural substitution, adaptation, equivalence, paraphrase, modulation, transposition, omission* and *addition* constitute domestication ones. To determine to what extent these two methods are utilized, frequencies and percentages are quantitatively provided. In light of the study's theoretical framework, data are gathered, categorized, and scrutinized. The results show that both domestication and foreignization are manifested in the two translations with different proportions. Farea's translation favours domestication due to the great use of domesticating procedures particularly *adaptation*. Yet, Nassar's translation prefers foreignization due to the higher usage of *literal translation* and *transliteration*.

Keywords: *Domestication, Foreignization, Farea, Nassar, Stylistic devices.*

التوطين والتغريب في ترجمتين عربيتين للمجموعة القصصية لهمنغواي "رجال بلا نساء"

نعمة خالد الحاج [1،*]

الملخص:

تهدف هذه الدراسة إلى دراسة استخدام منهجي التوطين والتغريب في نقل الأدوات الأسلوبية في ترجمتين عربيتين للمجموعة القصصية لهمنغواي "رجال بلا نساء"، وهما ترجمة فارع وترجمة نصار. اتبعت الدراسة المنهج الوصفي التحليلي المقارن، حيث تقدم الباحثة تحليلاً وصفياً تفصيلياً للأدوات الأسلوبية في النص المصدر في ثلاثة مستويات: النحو، والمفردات، والخطوط.

وترتكز معايير تحليل الدراسة على قائمتي تدقيق مرجعيتين محكمتين: إحداهما للأدوات الأسلوبية في النص المصدر، والأخرى لترجمة هذه الأدوات إلى جانب أساليب الترجمة المستخدمة من قبل المترجمين. وتسلط الدراسة الضوء على الأساليب التي تحدد ميول المترجمين في استخدام التوطين أو التغريب، حيث تعد *الترجمة الحرفية والنقل الصوتي* بمثابة أساليب تغريب، في حين أن *البديل الثقافي والتكييف والمكافئ والشرح المقتضب والتعديل والابدال والحذف والإضافة* تمثل أساليب التوطين.

ولتحديد مدى استخدام المترجمين لهذين المنهجين، يتم استخدام معدل التكرار والنسب المئوية، وفي ضوء الإطار النظري للدراسة، تم جمع البيانات وتصنيفها والتدقيق فيها.

أظهرت النتائج أن كلا المترجمين استخدما منهجي التوطين والتغريب بنسب مختلفة في ترجمتيهما. وقد أظهرت ترجمة فارع ميلاً واضحاً للتوطين وذلك بسبب الاستخدام الأكثر لأساليب التوطين وخاصة *التكييف*. بينما تظهر ترجمة نصار تفضيلاً للتغريب بسبب التكرار الكثير لأساليب التغريب المستخدمة والمتمثلة بالترجمة الحرفية والنقل الصوتي.

الكلمات المفتاحية: *التوطين، التغريب، فارع، نصار، الأدوات الاسلوبية.*

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Introduction

Undoubtedly translation plays an essential role in the world we live in. Its importance comes from its crucial function as a tool for intercultural communication and understanding. Therefore, translation fulfills the universal demand for intermediation between people of different languages and cultures. It has enabled people with varied cultural and linguistic origins to share a more harmonious perspective of the world and has continued to do so. It has also helped to build bridges of understanding and appreciation between various communities. (Baker,1992:8)

Translating literary works gives us an insight into other nations' different aspects of life. It can bridge the gaps between different cultures and bring people closer to each other. Literary translation is a specialized type of translation that accounts for all aspects of literariness and creative style of the original, particularly re-registration, semantic density, syntactic and lexical intricacies, polysemy, symbolism, aestheticism, figurativeness, and, most importantly, a tone which reflects human emotions, thoughts and feelings. (Ghazala, 2015: 135)

However, translating literary texts is not an easy task because "style and mode of expression are far more important than is the case with purely factual material" (Finlay cited in Alwafai, 2015:322). Style reflects the writer's personality and feelings, and so each writer has his/her own literary style that is exposed in his/her writing. (Dongming and Xiaoshu, 2003). Moreover, stylistic devices are tools used by the writer to enhance the tone and impact of a piece of writing. They are represented by syntax, morphology, graphology, lexicology, etc.

Style is the (conscious or unconscious) choice of a group of linguistic features from among all those possible in a language. Only by instinctively experiencing the decisions that have been made is it possible to comprehend the impacts that these features express, and in most cases, it is sufficient to just react in this way to the effect. This implies that stylistic features are language features first and foremost but distinguished by markedness and significance. Consequently, translators must work extra hard to accurately reproduce these stylistic peculiarities in the TL, which adds to their workload. (Almanna and Farghal: 2016)

However, to produce an equivalent literary text to the ST in the TL, a translator must utilize various procedures that consequently illustrate the translator's preference in utilizing domestication or foreignization in his/her translation. Domestication produces a text closer to the TL cultural and linguistic features whereas foreignization results in a text closer to the SL culture and linguistic features. (Venutie: 1995).

Problem Statement

In literary translation, the translator's task is not just to translate a text but to recreate another literary work in another language. Style and stylistic devices play an important role in this respect. Furthermore, different translation procedures and

methods are needed to provide an equivalent text in the TL. Therefore, this study proposes to study the translation of stylistic devices in two Arabic translations of Hemingway's short story collection, Men without Women in light of domestication and foreignization methods.

Study Significance

Study importance lies in drawing the attention of translation students and those who are interested in translation in general and literary translation in particular to different possible procedures of translating stylistic devices from English into Arabic. In addition, comparing two Arabic translations of Hemingway's Men without Women, this study exposes the translators' tendencies to use domestication and foreignization in rendering stylistic devices. Furthermore, this study contributes to the popularity of Yemeni translators' literary translated works.

Study Aims

This study aims at:
- Identifying the ST stylistic devices.
- Identifying the translation procedures applied by the translators in rendering the ST stylistic devices into the TL.
- Investigating to what extent domestication and foreignization are utilized by the translators.

Study Questions
- What are the ST stylistic devices?
- What are the translation procedures applied by the translators in rendering ST stylistic devices into the TL.?
- To what extent are domestication and foreignization utilized by the translators?

Literature Review
Literary Translation

Literature has always been a significant aspect of people's lives. It immortalizes both old and contemporary civilizations and portrays the cultures and lifestyles of its people. However, while translating literary works, translators must consider both linguistic and extralinguistic factors that influence the text to reproduce another work of literature in another language (Al-hajj et al., 2021). Literary translation is described by Landers (2001) as "the most demanding type of translation" due to its creativity and originality. Furthermore, it is regarded as the recreation of a work of art in another language (Giaber, 2015). It is a very artistic and creative process that needs special consideration (Hussain, 2017). Therefore, a translator must utilize different methods and procedures to render the ST linguistic, stylistic and cultural aspects in the TL.

Style and Stylistic Devices

Style is how an author submits his/her viewpoints, beliefs, feelings, culture, interests, personality etc. using language. Simply style can be described "as a characteristic mode of expression" (Landers, 2001:90). Moreover, language is the main tool that conveys the author's style. Language and style can never be separated (Dongming and Xiaoshu,2003). For Ghazala (2018), style is "a matter of choice made by writers from the major language components of grammar, words and sounds in particular." Likewise, Larson (1984) views style as a design of grammatical and lexical choices made to achieve a particular effect and communicate the author's intention. In other words, to express his/her intention and achieve his/her purpose of writing, a writer resorts to the linguistic system embedded in its syntax, semantics, graphology, phonetics, etc. to deliberately choose from them and create a distinct mixture of them, which is then known as his/her style. In this respect, Almanna and Farghal (2016) regard style as "any deviation" from a language's norms (phonetics, graphology, semantics, grammar and pragmatics) that produces a special and surprising fusion of sounds, graphics of writing, meanings, structures, etc. This deviant doesn't occur accidentally, but it is the result of the original author's deliberate and conscious choice. Briefly, depending on the stylistic choices made by the author, his/her style is determined by whether it is simple or complex, formal or informal, elevated or rustic, etc.

Stylistic devices are integral to any language system and deeply rooted in various language levels. Simpson (2004) classifies language levels into syntax, lexicology, phonology, graphology, semantics, morphology and pragmatics. Therefore, the analysis of stylistic devices comes under the umbrella of language levels. At the syntactical level, stylistic devices are embedded in sentence structures, sentence types, short and long sentences, repetition, types of connections, passivation, activation, etc. At the lexical level, stylistic devices include figures of speech, collocations, special and fixed phrases (such as proverbs, idioms, clichés, compounds, etc.) etc. Moreover, the lexical level is viewed as a level of word choice (Ogunsiji and Farinde 2013 cited in Nkopuruk, 2019). At the phonological level, stylistic devices represent sound patterns and prosodic features (like alliteration, assonance, consonance, etc). This classification accords to a great extent with Ghazala, 2015 and 2018; Rana, 2018; Almanna and Farghal, 2016; Sohrab, 2015; ("Expressive Means of Language (Stylistic Devices)".n.d) and ("Stylistic Devices of Translation".n.d). At the graphological level, stylistic devices consist of punctuation (full stop, comma, dash, hyphen, etc.), foregrounding (capitalization, italicization, boldface, etc.), spelling, paragraphing, spacing, etc. (Nkopuruk, 2019; ("Stylistic Devices of Translation".n.d)).

Moving to the morphological level that deals with word formation, stylistic devices can be manifested through the special and deviant usage of morphemes, the basic units (Nkopuruk, 2019). These units serve various purposes, such as maintaining focus, emphasizing meaning, adding rhythm and enhancing text unity. Morphemes can

also create "occasional words" for special communication situations ("Morphological Stylistics" n.d). However, semantics is a branch of language study that focuses on the meanings and interpretations of words and sentences (Simpson, 2004). It is a level that is strongly related to all other linguistic levels. So, at the level of semantics, the stylistic devices can be reflected by the literal, figurative, denotative, connotative, implicit, explicit, collocative, affective or thematic meanings generated by the use of lexical items, syntactic structures, morphological units or phonetic elements. This view is similar to Nkopuruk (2019) and Simpson (2004) regarding the stylistic analysis of the semantic level. Furthermore, semantics stylistic devices are detected whenever the deviance from the acknowledged meaning leads to an unanticipated turn in the realized logical meaning of a word ("Stylistic onomasiology. Lexico-semantic stylistic devices" n.d.). Turning to pragmatics (discourse analysis) which is essentially concerned with the meaning of language in context, the stylistic devices here can be understood by the sociocultural context of a word or expression (Nkopuruk, 2019; Simpson, 2004). Thus, these language levels are interrelated and overlap with each other, and so the study or analysis of one is going to be in the light of the others (Simpson, 2004).

Domestication and Foreignization

Generally speaking, there are several translation methods and approaches – viz. word-for-word and sense-for-sense (Cicero, first century BCE and St Jerome, late fourth century CE cited in Munday, 2001:19), literal and free (Newmark, 1982 and1988; Ghazala, 1995), semantic and communicative (Newmark, 1988), formal (Nida, 1964)and dynamic (Nida and Taber, 1982), foreignization and domestication (Venuti, 1995), etc.- that a translator can follow to transfer a text from one language to another. However, some of them are SL-oriented whereas the others are TL-oriented. The focus of this study is on domestication and foreignization translation methods.

Schleiermacher was the one who paved the way for Venuti's domestication and foreignization translation methods. He stated that there are only two possible translation methods "either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him" (Schleiermacher,1813 cited in Venuti, 1995: 19-20). Schleiermacher first referred to them as alienating and naturalizing methods in translation (Munday, 2001:28).

Later on, Venuti has coined the terms domestication and foreignization to refer to these two methods. In his viewpoint, domestication helps the translator to produce a translated text that is fluent, transparent and readable in the TL. It tries to domesticate the ST linguistic, stylistic and cultural features in the TL. Yet, foreignization enables the translator to maintain as much as possible SL linguistic, syntactic and cultural peculiarities in the TL. Therefore, the resultant text of applying

the foreignization method is sometimes unintelligible and non-fluent (Venuti, 1995). In other words, domestication aims at minimizing "the foreignness of the target text", while foreignization highlights "the foreign identity of the ST" in the TT (Munday, 2001:146-7). Briefly, domestication is a TL-oriented method whereas foreignization is an SL-oriented method.

It's noteworthy that a translation cannot be entirely either domestication or foreignization since a translator has to produce a text that is fluent and readable as well as reflecting to some extent the SL culture. Consequently, domestication and foreignization complement each other (Venuti, 1995). According to Sun (2011:163), "Foreignization and domestication are indispensable and supplementary to each other and the idea that truly successful translation will depend on the unity of the two methods should be kept as a golden mean in every translator`s mind."

Translation Procedures

"While translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language" (Newmark, 1988: 81). Translation theorists and scholars propose various procedures to translate SLT linguistically and culturally into the TL effectively. For instance, Newmark (1988) suggests 17 procedures such as transference, literal, addition, modulation, transposition, cultural equivalent, paraphrase, etc. Furthermore, Vinay and Darbelnet (1958) identify seven procedures classified into two main groups: direct translation and oblique translation. The first group includes borrowing, calque and literal whereas the other consists of transposition, modulation, equivalence and adaptation. The first group can be regarded as SL-oriented procedures and the other TL-oriented ones.

However, translation procedures are the ones that identify the translator's domesticating or foreignizing tendency/approach in rendering a text from one language into another. In other words, adopting SL-oriented procedures can manifest the translator's foreignizing tendency, while TL-oriented procedures can reflect his/her domesticating tendency. In this regard, Bouchahed (2019) believes that foreignizing procedures are known as SL-oriented procedures because they intend to exoticise the SL culture, while domesticating ones are described as TL-oriented procedures because they reduce the foreignness of the ST in the TL. She also states that "literal translation, transliteration, borrowing, and transference are the four main strategies used in foreignization", yet domesticating procedures "include mainly adaptation, reduction and expansion, transposition, and modulation" (Bouchahed, 2019:23-25). Moreover, Klaudy and Heltai (2020) break down translation procedures into domesticating and foreignizing ones. Those procedures that make the reader feel that s/he reads a fluent and non-translated text are regarded as domesticating procedures viz. "addition, use of descriptive phrase, paraphrase, omission, generalization, neutralization, specification, increased idiomaticity and cultural substitution." However, procedures such as "complete or partial retention

(borrowing), retention+ footnote or 'extratextual gloss' […] retention+ in-text addition or explanation or 'intratextual gloss' […] and loan translation" are foreignizing ones.

Ramière (2006) states most scholars classify translation procedures from "the most exoticism to the most domesticating." So, depending on Venuti's (1995) concept of foreignization and domestication, he develops a model in which he ranks translation procedures along "a scale of two poles": foreignization and domestication. Each translation procedure is positioned on this scale or spectrum based on how much it considers the target audience's cultural background. In Ramière's spectrum, the most foreignizing procedure is *transference/borrowing* whereas the most domesticating one is *cultural substitution*. Moreover, he asserts that since the number of translation procedures accessible to translators are not identified, he includes, in his spectrum, the procedures that work as cultural mediation for each pole.

Ramière's domestication and foreignization spectrum forms the framework of Nasir, et al's (2023) study. They apply this spectrum to translate culture-specific items in five selected stories from Memon's *The Greatest Urdu Stories Ever Told*. On the spectrum, there are six procedures: *borrowing, literal translation, glossing, omission, neutralization*, and *cultural substitution*. The first three are considered foreignizing procedures whereas the other three are domesticating. Depending on the analysis of the stories and the use of frequency and percentage, it is concluded that the degree of domestication is 59% and foreignization is 41%. Thus, the translated text is more domesticated than foreignized. This study proves what it is mentioned above that a translation cannot be utterly domesticated or foreignized. It is a mixture of the two methods with some degree of preference for one over the other. Similarly, Rad and Marj (2019) examine the domestication and foreignization approaches of two Persian translations of culture-specific elements in Caroll's *Alice in Wonderland*. They identify eighteen procedures. Six of them are foreignization procedures: *borrowing, calque, transcription* etc., whereas the others are domestication ones: *omission, equivalence, adaptation* etc. The study shows domestication and foreignization are employed in the two versions, yet using domestication procedures is greater than the foreignization ones, in both versions.

By the same token, Obeidat (2019) studies two translations of Arabic-English collocations in Mahfouz's *Awlad Haratina* in light of Venuti's domestication and foreignization. He classifies foreignization procedures into *literal translation, cultural borrowing* and *descriptive equivalence*, and domestication procedures into *cultural equivalence, addition, reduction, omission* and *adaptation*. The study demonstrates that both translations use domestication and foreignization in rendering the ST collocations into English. However, they utilize foreignization more frequently than domestication.

Methodology

This study is analytical, descriptive and comparative. It provides a descriptive content-based analysis of the ST stylistic devices. Moreover, quantitative analysis is utilized to provide accurate results.

Source Text Selection

1. Stylistic Devices

The source of data is stylistic devices in seven short stories taken randomly from Hemingway's collection *Men without Women* (1955)*.* This collection consists of fourteen short stories. The seven selected ones are *The Undefeated*, *Hills Like White Elephants*, *The Killers*, *Fifty Grand*, *A Pursuit Race*, *Banal Story* and *Now I Lay Me.*

2. Levels of Stylistic Devices

The stylistic devices opted for are at three levels: syntax, lexicology and graphology.

Target Text Selection

The target texts are two Arabic translations: Fare's translation (referred to as TT1) and Nassar's translation (referred to as TT2). Farea is a pioneer and prolific Yemeni translator, poet and researcher. Nassar is a well-known Palestinian translator and writer.

Translation methods and procedures adopted

Venuti's (1995) domestication and foreignization are adopted to form the translation methods. Moreover, to identify the translators' overall domesticating and foreignizing tendencies in rendering the ST stylistic devices into Arabic, the researcher analyzes the translation procedures applied in transferring these stylistic devices into Arabic. As discussed above, using SL-oriented translation procedures viz. *transliteration* and *literal translation* reflects the translator's foreignizing tendency. Yet, utilizing TL-oriented translation procedures such as *addition, omission, transposition, modulation, paraphrase, equivalence, adaptation* and *cultural substitution* manifests the translator's domesticating tendency (Vinay and Darbelent (1958); Ramière,2006; Jibreel et al (2016) and (2017), Bouchahed, 2019; Obeidat,2019; Rad and Marj, 2019; Klaudy and Heltai, 2020; Nasir, et al., 2023).

Procedures and Analysis

The researcher identified and analyzed ST stylistic devices used by the ST author. Then the most salient ones were selected. Next, two checklists were prepared. The first one included ST-selected stylistic devices, and the other consisted of their translations alongside the procedures applied in rendering these devices into Arabic. After that, three validators were asked to put their thumbs on the two checklists. Based

on their feedback, the study criteria were chosen and the stylistic devices were decreased from 577 to 452.

Simply put, translation procedures and language choices used by the translators exposed their preferences for domestication and foreignization. Therefore. frequencies and percentages were quantitatively applied to investigate to what extent domestication and foreignization are utilized.

Results and discussion

The scrutiny of the use of stylistic devices at the syntactic, lexical and graphological levels shows that syntactically, stylistic devices are well represented by long and short sentences, passivation and activation, repetition, yes-no questions and conjunction *and*. Lexically, they are reflected by figures of speech (metaphors, similes, ironies and exaggerations), idiomatic expressions, culture-specific items, loan words/expressions and special lexical choices (hell and damn). Graphologically, stylistic devices include capitalization, commas and hyphens.

Detailed analysis of ST stylistic devices and their Arabic translations displays the translators' resort to ten procedures to transfer the identified devices. The domestication method includes eight procedures: *cultural substitution*, *adaptation*, *equivalence*, *paraphrase*, *modulation*, *transposition*, *omission* and *addition* whereas the foreignization method contains two procedures: *transliteration* and *literal translation*. The translator's domesticating or foreignizing method is identified depending on his frequent use of the domestication and foreignization procedures.

Figure 1 below shows the percentage of domestication and foreignization procedures adopted by Farea. As **Figure 1** illustrates, the most frequently applied procedure in TT1 is *adaptation* with a percentage of 24.78%, followed by *literal translation* with a percentage of 16.37%, and then *addition* with a percentage of 13.50%. However, the least frequently used procedures are *paraphrase*, *omission* and *cultural substitution* with a percentage of 2.65%, 4.87% and 5.09% respectively. Besides, **Figure 1** indicates that Farea's translation is more domesticated with a percentage of 77.21% than foreignized with 22.79%.
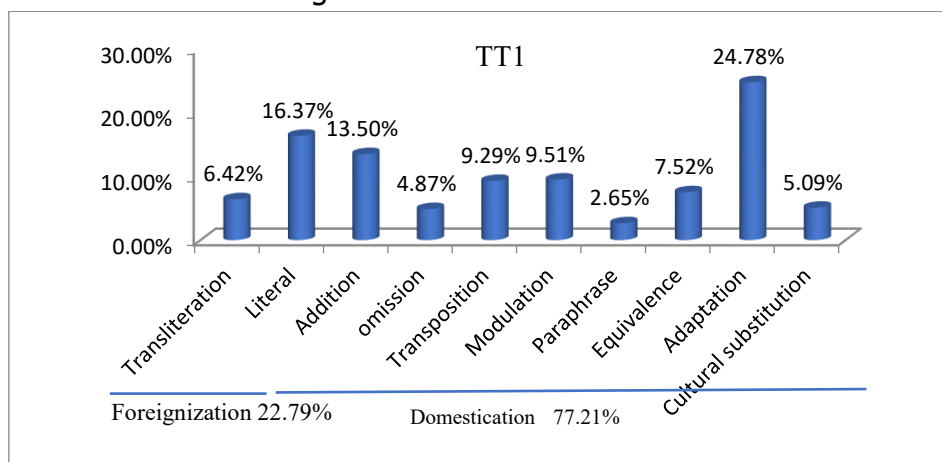
Figure 1. Percentage of procedures applied by Farea

Figure 2 denotes that *literal translation* with a considerable percentage of 57.08% is the most frequently used procedure in TT2, followed by *transliteration* (13.05%), and then *transposition* and *omission* with the same percentage of 5.75%. However, the least frequently implemented procedures are *cultural substitution* and *modulation* with the same percentage (1.55%), followed by *paraphrase* (1.99%) and *addition* (3.98%). Moreover, **Figure 2** shows Nassar employs foreignization procedures (70.13%) more than domestication procedures (29.87%). Consequently, his translation is more foreignized.
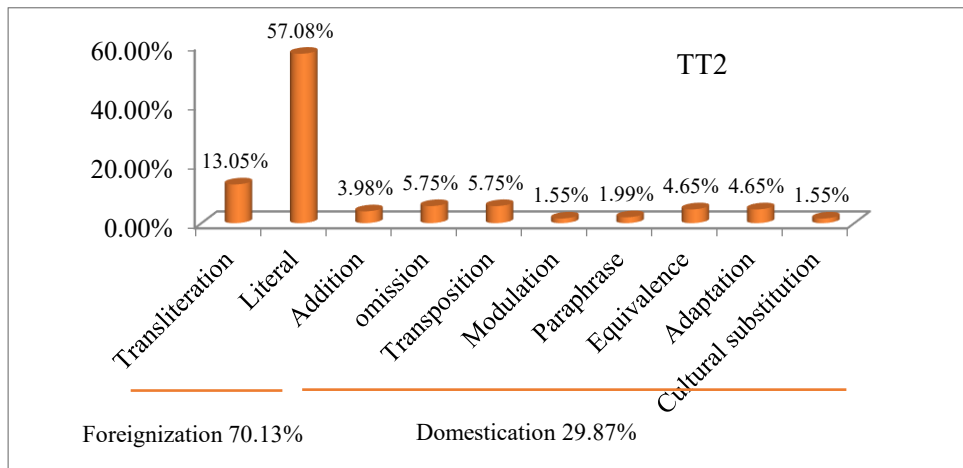
Figure 2. Percentage of procedures applied by Nassar

Comparing the different percentages of procedures applied in the two translations **Figure 3**. notably shows the differences between the two translations regarding the use of the procedures. Clearly, TT2 records the highest percentage of the employment of the foreignizing procedure, *literal translation*. Yet, TT1 gets the highest percentage in applying the domesticating procedure, *adaptation*.
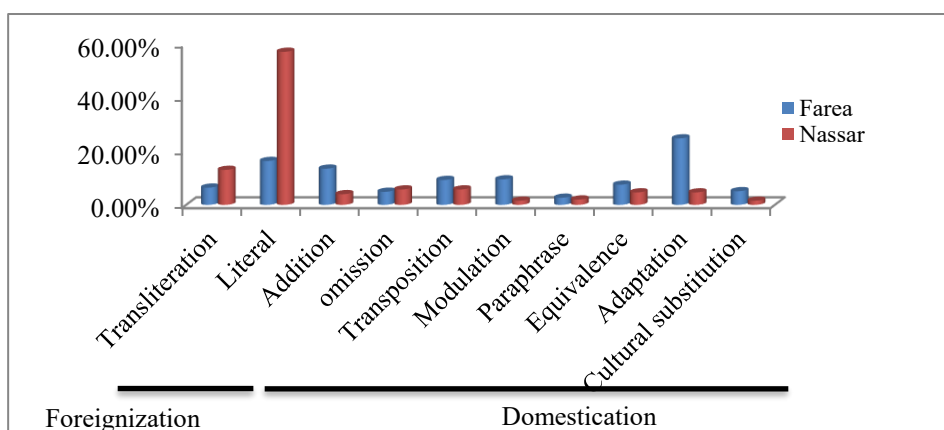
Figure 3. Use of procedures:TT1 vs.TT2

Table 1. Overall frequency and percentage of domestication and foreignization in the two translations

Methods	TT1		TT2	
	frequency	percentage	frequency	percentage
Foreignization	103	22.79%	317	70.13%
Domestication	349	77.21%	135	29.87%
Total	452	100%	452	100%

As in **Table 1**, there is a huge difference in the frequency of using the two methods in the two translations. The overall frequency of applying foreignization procedures in TT1 is 103 (22.79%), but in TT2, it is 317 (70.13%). However, Farea uses domestication procedures 349 (77.21%), while Nassar applies them 135 (29.87%).

Figure 4 shows a sharp difference between the tendencies of the two translators in rendering ST stylistic devices into Arabic. The dominant tendency of Farea's translation is domestication (77.21%); conversely, Nassar's prevalent tendency in translating ST stylistic devices is foreignization (70.13%). On the other hand, Farea's foreignization tendency in translating ST stylistic devices forms 22.79%, while Nassar's domestication tendency makes up 29.87% of his overall translation. Thus, Farea's translation is highly domesticated whereas Nassar's is highly foreignized.
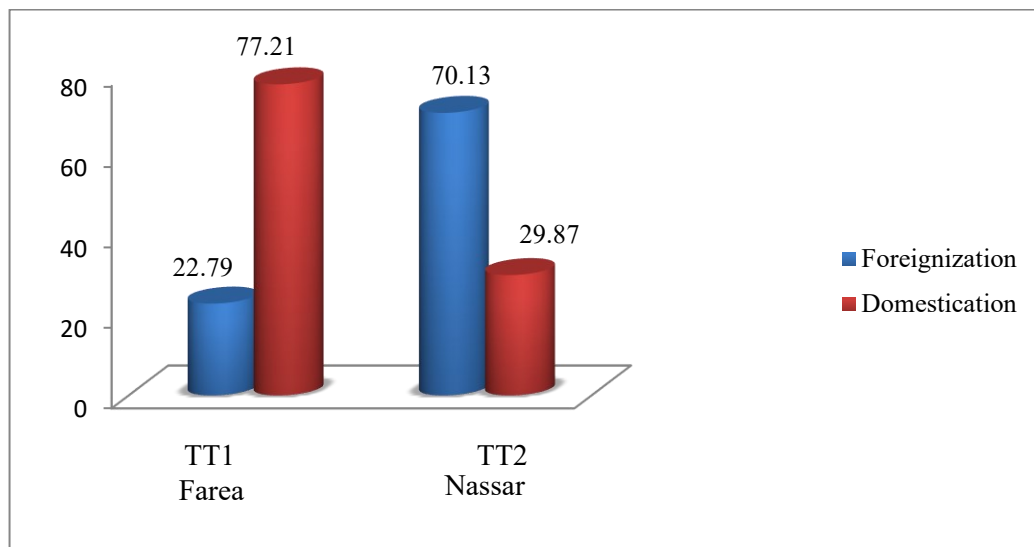
Figure 4. Overall percentage of domestication and foreignization tendencies:TT1 vs. TT2

Syntactic Stylistic Devices

1. Short Sentences

Table 2. Short sentences

No	Page	ST	page	TTs	Procedure
1	18	The bull was suspicious. He wanted the man. No more barbs in the shoulder.	125	TT1: وكأن الثور بدأ في شكّ مما قدّر، فلم يكن له من هَمّ سوَى نيل الرّجل؛ اذ لم يَعُد يحتمل مَزيداً من الأسنّة الشائكة.	modulation
			36	TT2: ساور الثور شكّ. كان يريد الرجل. لا مزيداً من الأشواك في الكتف.	literal
2	20	Manuel lifted the muleta at him. The bull did not move. Only his eyes watched.	132	TT1: ورفع مانويل العلم في وَجه الثور؛ و لم يُبد الثور حراكاً، عدا أنّ عينيه ظلّتا ترقبان ما يجري.	literal+ addition
			42	TT2: رفع مانويل ال موليتا نحوه. لم يتحرك الثور. عيناه فقط راقبتا.	literal
3	55	He gave Bruce two dollars. Buruce had worked on him a lot. He looked kind of disappointed.	219	TT1: أعطى بُروس دولارين اثنين. كان بروس قد عمل في تدليكه كثيراً. ويبدُو أن قد خاب أمله نوعاً ما بما نفحه به جاك.	literal+ addition
			122	TT2: أعطى برُوس دولارين. كان برُوس قد خدمه كثيراً. بدا خائب الأمل إلى حد ما.	literal

Studying a sentence's length and structure is the first step in the stylistic analysis of syntax ("Expressive Means of Language (Stylistic Devices)".n.d). Hemingway's literary style is characterized by its unique use of short, simple declarative sentences filled with precise and tangible details (Sexton, 2001). However, **Table 2** shows that TT1 generally tends to combine these ST short sentences into long sentences by using and adding appropriate cohesive devices and punctuation marks such as ؛, و, اذ, ف, ، etc. to comply with the stylistic preferences in Arabic and produce a natural and coherent text. Moreover, to generate a clear and comprehensible translation, Farea frequently resorts to the addition procedure and inserts a word or phrase here and there. Applying the modulation procedure in translating example 1 helps clarify the intended meaning of the ST sentences. He also refers to the Holy Quranic verse وفجرنا الأرض عيونا فالتقى الماء على أمر قد قدر" in rendering example 1 which enriches the domestication of his translation.

However, Nassar shows complete loyalty to Hemingway's style and transfers the ST short sentences as they are, adopting literal procedure. He avoids using cohesive devices to connect them. Therefore, the resultant translation is sometimes foreign and unclear as in examples 1 and 3. Simply it doesn't deliver coherent meaning.

2. Long Sentences

<div align="center">**Table 3.** Long sentences</div>

No	Page	ST	page	TTs	Procedure
1	14	In the first row of seats, slightly bored, leaning forward to write on the cement wall in front of his knees, the substitute bullfight critic of El Heraldo scribbled: "Campagnero, Negro, 42, came out at 90 miles an hour with plenty of gas—"	115	TT1: و كان ناقدُ مصارعةِ الثيران البديل لصحيفةِ "الإيرالدو"، و قد أعياه الملل بعض الشيء، يجلس على أحد مقاعد الصف الأمامي مُنكبًا بعض الشيء إلى الأمام وهو يتّخذ من سطح الجدار المجصّص، الماثل عند رُكبتيه، محلاً يكتب فوقه ملاحظاته، فدوّنَ على عَجَل: "الثور كامبانيبيرو، أسود، 42، انبرى بسرعةِ 90 ميلاً في الساعةِ يزفرُ غازاً وفيراً.	literal+ addition
			25	TT2: في الصف الأول من المقاعد، ضَجِراً قليلاً، مائلاً إلى الأمام ليكتب على الجدار الاسمنتي أمام ركبتيه، خطّ ناقد مصارعةِ الثيران البديل في صحيفةِ ال هيرالدو: "كامبانيبيرو، أسود، 42، خرج بسرعةِ 90 ميلاً في الساعةِ مع الكثير من الغاز—"	literal+ addition+ modulation
2	81	You will enjoy these warm, homespun, American tales, bits of real life on the open ranch, in crowded tenement or comfortable home, and all with a healthy undercurrent of humor.	295	TT1: لا شكّ أن المُتعةَ راهنةٌ في هذه الأقاصيص الأمريكيةِ و النُبذ الواقعيةِ الدافئةِ المنسوجةِ خيوطُها أحداثاً حول المنزل و الأسرة، والحياة في جوّ المزارع الطلق، أو في عمارات الشقق المؤجرة المزدحمةِ، أو داخل الدُور المُرفّهةِ. وهي قصصٌ تزخر بظرف مُرهَف صحي.	adaptation
			183	TT2: ستستمتع بهذه الحكايات الدافئةِ، المحبوكةِ محلياً، الأمريكيةِ، نتف من حياة حقيقيةٍ عن مزرعةِ المواشي المكشوفةِ، في شقةٍ مزدحمةٍ أو بيت مريح، وكلها بروح مرح خفيّ صحيّ.	literal

Hemingway also makes use of long sentences in his stories as it is shown in **Table 3**. In Arabic long sentences are very acceptable, so both Farea and Nassar render them into their TL equivalents. However, Nassar faithfully follows ST sentence structure and neglects using conjunctions in rendering them into Arabic, so the outcome lacks fluency and naturalness. The delivered meaning is strange, ambiguous and unconnected, particularly in example 2 which is clumsily translated. Undoubtedly it is necessary to maintain ST sentence order and patterns in translation as much as possible, yet some adjustments in ST sentence order and patterns are needed to meet the TL norms and convey the meaning fluently (Dongming and Xiaoshu, 2003). On the other hand, TT1 is more understandable and readable. Farea uses literary, expressive and cohesive language to deliver the intended meaning smoothly. Using words such as المنسوجةِ , النُبذ , المتعةِ راهنةٌ , انبرى ,يزفرُ غازاً وفيراً ,فدون .الماثل ,مُنكبا ,أعياه الملل as

etc. **مُرهف, قصص تزخر , الدُور المُرفهة , الطلق, خيوطها أحداثاً** enhances the aesthetic value of his literary translation and results in a highly domesticated text.

3. Passive and Active Sentences

Table 4. Passive and Active Sentences

No	Page	ST	Page	TTs	Procedure
1	82	…many coloured pictures of Maera were sold to men who rolled them up and put them away in their pockets.	297	TT1: **وشرى الرجال صوراً ملونه كثيره لمائيرا طووها وأودعوها غيابات جيوبهم.**	transposition
			185	TT2: **وبيعت كثير من صور مايرا الملونة الى رجال لفوها ودسوها لتختفي في جيوبهم.**	literal
2	87	You [sic] been wounded a couple of times.	310	TT1: **لقد جُرحتَ في ميدان الشرف مرتين**	literal+ addition
			197	TT2: **أصبتَ بجرح مرتين**	literal
3	37	He had never had a towel in his mouth before.	172	TT1: **لم يسبق له أن سُدَّ فمه بفوطة.**	transposition+ modulation
			77	TT2: **لم توضع في فمه فوطة من قبل.**	transposition

Passive and active are two diverse voices as well as stylistic features used to perform different functions (Ghazala,1995: 246). **Table 4** offers some examples of passive and active sentences. Clearly shown Farea resorts to *transposition* in rendering them into Arabic except for example 2 where he applies the *literal* procedure attached with *addition*. His resultant translations are acceptable and very transparent. Moreover, in example 1 Farea highly domesticates his translation when he refers to the Quranic verse " **و ألقوه في غَيَابَتِ الجُبِّ** ". Depending on the context that talks about an honourable soldier, Farea adds "**في ميدان الشرف**" to his literal rendering in example 2 to give a clear meaning. In example 3, rendering " had a towel in his mouth" into "**سُدَّ فمه بفوطة**" by using *modulation* along with *transposition* effectively and accurately conveys the ST intended meaning in the TT.

However, as **Table 4** shows, Nassar tends to *literal translation* more than *transposition* in translating most of ST passive and active verbs. Further, he does not accompany it with the *addition*. Thus, the outcome translation is sometimes inadequate and unclear as in example 2.

4. Repetition

Table 5. Repetition

No	page	ST	page	TTs	Procedure
1	11	"You got to quit," he said.	109	TT1: - **ثم أكد القول، "الشرط أنك ستعتزل"**	-modulation
				- **ثم قال، "والله لتعتزلنَّ"**	-modulation
			20	TT2: -**قال : "يجب أن تتركها."**	literal

2	13	-Well, they're horses! -Sure, they're horses.	112	TT1: إنها خيل، فلننقل إنها خيل وكفى. -خيل، خيل ، وأمرنا للّه.	-adaptation - adaptation
			23	TT2: حسناً، انها خيول. -اكيد ، هي خيول.	- literal -literal
3	31	"Would you please please please please please please please please please stop talking?	158	TT1: "هَلاّ تفضّلت أرجوك أرجوك أرجوك أرجوك أرجوك أرجوك أرجوك أرجوك أن تسكّت عن الكلام؟"	literal
			65	TT2:"هل تسمح رجاءً رجاءً رجاءً رجاءً رجاءً رجاءً أن تكفّ عن الكلام؟"	literal
4	49	I worry…	25	TT1: -إنني أظل نهباً للهموم -تشغلُ بالي -أنشغل -تتواكب همومي -كما أنشغل -وأقلق	-adaptation - adaptation - modulation -adaptation -modulation - literal
			106	TT2: -أقلق	literal

One of the most important syntactic stylistic devices is repetition or using of the same word, phrase, word combination or sentence more than one time. Repetition is also a potent tool of emphasis ("Expressive Means of Language (Stylistic Devices)".n.d). Hemingway shows a preference for using repetition in all his stories. Both Farea and Nassar pay special attention to transferring this device into Arabic. However, obviously in **Table 5**, Farea utilizes different procedures to convey the intended meaning of these repetitions in the TT. In example 1, the ST sentence is repeated twice to emphasize the condition made by a character for another to quit bullfighting in case he loses. Using *modulation* enables Farea to reflect the ST intended emphasis in two effective expressions. Moreover, using the oath "و اللّه" for emphasis in the second expression not only domesticates his translation but also gives it an Islamic flavour. Moving to example 2, the function of repeating that ST sentence is to show the disappointment of some characters regarding horses. Here Farea resorts to *adaptation* to communicate the disappointment that overwhelms the characters in two highly expressive renderings. Also, "أمرنا للّه" in the second rendition enriches Farea's domesticating side. Regarding example 3, Farea as well as Nassar apply the *literal* procedure to mirror the repetition of the ST word "please" in Arabic. However, such rendering is unacceptable because it is not congruent with Arabic norms. It seems foreign and oblique to the TT readership. Conventionally, in Arabic, the maximum number of repeating a word, phrase, etc. to show emphasis should not exceed three times (Al-Suyuti cited in Al-Shahrani, 1983: 27). Otherwise, it is preferable to employ emphatic devices with such repeated words, for example, أرجوك رجاءً شـديداً/عظيماً. In

example 4, Farea's creativity and literary sense are clearly revealed in translating the six-time-repeated clause "I worry" into Arabic. He employs *adaptation*, *modulation* and *literal* procedures to give a variety of expressions that deliver the ST intended meaning effectively and idiomatically. Such renderings accord with Arabic that prefers to invest a cluster of synonymous words and expressions that convey the same intended meaning expressively and effectively. In other words, Arabic gives a special preference to the repetition of meaning not words (Al-Shahrani, 1983: 28-31).

On the other hand, as **Table 5** illustrates, Nassar is stuck to *literal translation* in transferring ST repetitions. Whenever he faces a repeated word, phrase, etc., he offers the same literal translation. For instance, the ST "I worry", in example 4, is repeated six times in a short paragraph. Every time he translates it into "أقلق", which may make TT readers bored. Furthermore, Nassar's renderings are sometimes flat and fail to reflect the purposes of ST repetitions, which are the emphasis on retirement and the expression of disappointment manifested in examples 1 and 2 respectively.

5. Yes-No questions

Table 6. Yes-No questions

No	Page	ST	page	TTs	Procedure
1	33	"Got anything to drink?" Al asked.	164	TT1: تساءل آل: "هل لديك أي شيء من الشراب؟"	transposition
			68	TT2: سأل آل: "عندك أي شيء للشرب؟"	literal
2	46	"You seen this Walcott?" he says.	197	TT1: وإذا به يقول "هل عنَّت لكَ رؤيةٌ وُالكوتَ هذا؟"	transposition
			99	TT2: يقول: "رأيت ولكوت هذا؟"	literal
3	86	You got anything on your mind?	310	TT1: هل يشغل بالك شاغل ما؟	modulation
			196	TT2: لديك أي شيء في ذهنك؟	literal

The above examples expose Hemingway's deviance in making yes-no questions without using auxiliary verbs. Such a deviant structure is made on purpose to reveal that it is a casual conversation between friends, the character is an illiterate person or a non-native speaker of English, etc. However, **Table 6** demonstrates both Farea and Nassar provide acceptable and domesticated translations. Farea utilizes *transposition* and *modulation* along with the question particle "هل" to transfer these questions into Arabic whereas Nassar applies *literal translation* to duplicate ST style in Arabic. Yet, in example 3, *literal translation* leads to a mistranslation. Here, the intended meaning of this question is to ask one character if he is worried about something –as well conveyed by Farea- not if he has ideas in his mind.

6. The Conjunction "And"

Table 7. The Conjunction "And"

No	Page	ST	page	TTs	Procedure
1	58	I lifted the bathrobe of Jack and he leaned on the ropes and fixed his knees a couple of times and scuffed his shoes in the rosin.	226	TT1: نزعت (برنس) الحمام عن جاك واتكأ على الحبال وثنى ركبتيه مرتين يُلينهما ثم مسح نعلي حذائيه جيئة وذهاباً بالراتنغ ليكسبهما مناعة من الانزلاق.	literal + addition
			129	TT2: رفعت برنس الحمام عن جاك و مال على الحبال و ثنى ركبتيه بضع مرات ودلك حذائيه بالراتينج.	literal
2	83	The salamander was very small and neat and agile and a lovely color.	302	TT1: كان السمندل صغيراً جداً وأنيقاً و رشيقاً ذا لون رائق للنظر.	literal
			188	TT2: كان السَمَندر صغيراً جداً و دقيقاً و خفيف الحركة و ذا لون جميل.	literal
3	87	You're young and you got good decorations and you look nice.	310	TT1: أنت شاب فتي و تحَليك مجموعة من الأوسمة المُشرِّفة كما أنك وسيم المنظر.	literal
			197	TT2: أنت شاب و حزت على أوسمة جيدة و تبدو رائعاً.	literal

The conjunction 'and' can be regarded as a distinct stylistic feature in Hemingway's stories (Xie, 2008). Conventionally, in English 'and' is used to precede only the last word, phrase, etc. in a series. In other words, in a series of coordinate words, phrases, etc. English uses a comma to separate all except "the penultimate and ultimate" one that is separated by 'and'(Newmark, 1982:173). However, as **Table 7** displays, Hemingway makes a deviant use of 'and' when he separates all the coordinate words, phrases, etc. by 'and' instead of a comma. Conversely, such use is obligatory in Arabic. The conjunction 'و' should be applied to connect all the items in a series. The given examples expose that in this case, the literal procedure serves the translators well to generate domesticated translations that highly match Arabic norms. Besides, to avoid flatness, Farea prefers to use also other alternative connectors namely 'ثم' and 'كما' as in examples 1 and 3 respectively.

Lexical stylistic devices

1. Metaphor

Table 8. Metaphor

No	page	ST	page	TTs	Procedure
1	22	There was the bull standing, heavy, firmly planted.	137	TT1: كان الثور واقفاً حيث هو، طوداً ثقيلاً، وزرعاً ثابت الجذور.	adaptation
			48	TT2: هاهو الثور واقف هناك، ثقيلاً، مغروساً بثبات	literal
2	23	His whole chest felt scalding inside.	138	TT1: كان يحسّ أن صميم صدره يَسلقه ماءُ يَغلي	literal+ addition

			49	TT2: صدره كله يشتعل في داخله	adaptation
3	49	"well," he says. "What are you buzzards talking about?"	206	TT1: "وإذا به يقول لنا، وبعد أيُّها الهُمَزَتان بِمَ تَلمزان؟"	adaptation
			107	TT2: قال: "حسناً. ما الذي تتكلمان عنه أيُها العُقابان؟"	literal

Table 8 examples express some metaphors made by Hemingway in the ST. However, translating metaphors is not an easy task. A translator must resort to all possible means to convey the figurative meaning of these metaphors in the TL. Farea opts for *adaptation* to render the first example's metaphor as a simile in the TT. Also, using the Quranic word "أطود" gives a domesticating touch to TT1 and enforces its expressivity. Turning to example 2, the intended meaning of this metaphor is to reveal that one of the characters suffers a sharp pain in his chest. Yet, Farea's " صدره يَسلقه

ماءٌ يَغلي" expresses anger, which is not meant. By referring to the Quranic verse " ويل

لكل همزة لمزة" in example 3, Farea successfully retains the intended meaning of the ST metaphor in the TT. Simply put, depending on the context, he uses *adaptation* to produce "أيُها الهُمَزَتان بِمَ تَلمزان؟" which is more expressive and very appropriate to describe the two characters and their behaviour.

However, Nassar selects *literal translation* to reproduce the ST metaphors in the TT as examples 1 and 3 show. Ably he maintains the ST rhetorical image of the first example in Arabic. Further, due to the use of *adaptation* in example 2, TT2 perfectly matches the ST metaphor's intended meaning.

2. Simile

Table 9. Simile

No	page	ST	page	TTs	Procedure
1	19	the bull turned like a cat coming around a corner	129	TT1: استدار الثور برشاقة ما يستدير القط وهو يَلِف حول زاوية بناية	literal+ addition
			40	TT2: التفت الثور كقطعة تدور حول ركن	literal
2	59	Jack was as safe as a church all the time he was in there	228	TT1: وحينما كان جاك يقف في الحلقة كان واثقاً في كل حين بأنه ممتنع عن الأذى كالكنيسة	literal+ modulation
			131	TT2: كان جاك دائماً آمنا تماماً ككنيسة طيلة الوقت الذي يمضية داخل الحلبة	literal
3	59	He was sick as hell.	229	TT1: كان الإعياء قد بلغ منه مبلغ دنوّ الأجل.	adaptation
			132	TT2: كان مريضاً كجحيم	literal

Generally speaking, most of ST similes are literally rendered into Arabic by both Farea and Nassar, as shown in **Table 9**. Yet, Farea often accompanies *literal*

translation either with *addition* or *modulation* to convey a vivid image in the TT. For instance, he adds "برشاقة", "يستدير" and "بناية" in example 1 to provide a complete and effective picture of the bull's agility. The result of mixing *literal* and *modulation* procedures in example 2 is a very intelligible and smooth translation suiting Arabic structure. Regarding example 3, Farea opts for *adaptation* that enables him to depict a highly aesthetic and expressive image in the TL. The expression "مبلغ دُنُوّ الأجل" is so elevated and also meets the ST simile's precise meaning that describes the state of one character who is so sick and about to die. Undoubtedly, Farea's translation here is so domesticating.

Moving to Nassar's translations, *literal translation* is dominant in rendering ST similes into Arabic. Sometimes it offers correct and acceptable translations as in example 1, however; the mishap of typing "قطة" as "كقطعة" may handicap TT readers' understanding. Some other times, *literal* procedure results in a nonfluent translation that mismatches Arabic structure as in example 2. Moreover, in example 3 the literal rendering of "sick as hell" into "مريضاً كجحيم"reveals Nassar's failure to appreciate the ST simile's intended meaning. Thus, the given translation is improper and exotic for TT readership.

3. Irony

Table 10. Irony

No	page	ST	page	TTs	Procedure
1	46	-"whoever saw you ever buy a drink? Your wife sews your pockets up every morning …" - "And you give away a lot of things free too, don't you?"	198	TT1: من ذا الذي قد رآك ذات مرّة تطلب شراباً تشربه على حسابك؟ إن زوجتك لتخيط لك خناقات جيوبك كل صباح... -وَدَيدّنك أنت أنك تتخلى عن أشياء وفيرة توثرُ بها غيرك على نفسك، ومجّاناً أيضاً أليس كذلك؟	literal+ paraphrasing + addition
			100	TT2: من رآك تشتري شراباً في أي وقت؟ زوجتك تخيط لك جيوبك كل صباح... -وأنت تقدمين أشياء كثيرة مجاناً أيضاً، أليس كذلك؟	literal
2	77	If you love women you'll get a dose	278	TT1: أمّا إذا أحببتَ النّساء فإنك لواجدُ الإدمان مَصيراً	adaptation
			175	TT2: إذا أنت أحببتَ نساء فستنال جرعةً	literal

In some stories, Hemingway makes special use of ironic expressions to criticize a character's behaviour, to satirically advise someone, to create a sense of humor etc. However, with the help of *literal*, *addition* and *adaptation* procedures, Farea effectively reproduces the ST ironies in Arabic as elucidated in **Table 10**. The addition of "على توثرُ بها غيرك على نفسك" and "وَدَيدّنك", "خناقات", "حسابك" facilitates retaining ironic meaning of example 1 stunningly and clearly in Arabic. Further, in example 2, Farea relies on the context that talks about a drunkard who suffers from delirium tremens to comprehend

the implied meaning of the ST "dose". Consequently, he appropriately renders "dose" into "إدمان".

On the other hand, as **Table 10** manifests Nassar only resorts to *literal translation* to transfer ST ironies without using any elaboration procedures. So, the resultant translation is sometimes inadequate as in example 1 and some other times vague and unacceptable as in example 2.

4. Exaggeration

Table 11. Exaggeration

No	page	ST	page	TTs	Procedure
1	58	There wasn't anybody ever boxed better than Jack.	227	TT1: ولم يكن أحد من كلّ من لاكموا ليفوق جاك	adaptation
			130	TT2: لم يوجد أي شخص يلاكم في أي وقت أفضل من جاك	literal
2	60	I thought the eyes would come out of Jack's head.	230	TT1: وقلت في نفسي وأنا أشاهد جاك حينئذٍ ، "ان عينيه سوف تنصلان من رأسه"	adaptation
			133	TT2: رأيت أن عيني جاك ستخرجان من رأسه	literal
3	60	He walked as though all his insides were going to fall out.	231	TT1: تقدم في مشيته يبد وكأن كلّ أحشائه في سبيلها للإنصباب خارج جسمه.	adaptation
			133	TT2: مشى كأن كل أحشائه كانت ستخرج ساقطةً من جسمه	literal

Exaggeration is a stylistic device used to augment any literary text's figurative depth. However, **Table 11** examples demonstrate the natural structure Farea follows to preserve ST exaggerations in Arabic. By using *adaptation*, the exaggerated images in these examples are acceptably and impressively reflected in the TT. Moreover, Farea's elevated literary language is well-revealed in choosing words such as "ليفوق", "تنصلان من رأسه"and "سبيلها للإنصباب".

Regarding TT2, Nassar employs *literal translation* to transfer ST exaggerations into Arabic. Although his language is simple, he can convey these exaggerated images in Arabic. Yet, in example 1, the literal procedure yields a weak and unacceptable structure in Arabic.

5. Idioms

Table 12. Idioms

No	page	ST	Page	TTs	Procedure
1	9	A hell of a lot he cares	103	TT1: والله إن ريتانا لا يهمه أحد أبداً	addition + adaptation
			15	TT2: كثيراً من جحيم يهمه	literal
2	11	No monkey business.	109	TT1: بدون أدنى لف ولا دوران	cultural substitution
			20	TT2: لا عمل قرود	literal
3	55	You can't never tell.	218	TT1: لا تستطيع أبداً الرجم بالغيب.	cultural substitution
			121	TT2: لا يمكن أن تعرف	literal

4	75	He was in no hurry to go out.	273	TT1: ولم يكن على عجلة من أمره للخروج	cultural substitution
			169	TT2:ولم يكن مستعجلاً للخروج	literal
5	83	Let myself go	301	TT1: وخليت لنفسي الحبل على الغارب	cultural substitution
			187	TT2: وتركت نفسي ترحل	adaptation

Idioms are inevitable stylistic devices in the sense that no language is free of its own collection of idiomatic expressions. They are language-specific and culture-bound. Hemingway's stories are full of idioms. Farea's domestication approach of translating stylistic devices reaches its peak in rendering ST idiomatic expressions into Arabic. As clarified in **Table 12**, Farea mainly applies *cultural substitution* or *adaptation* to translate ST idioms. Therefore, most ST idioms are properly rendered into their TL counterparts viz "على عجلة من أمره"," الرجم بالغيب" ," بدون أدنى لفّ ولا دوران" and "الحبل على الغارب". Besides, using the oath style, "و الله", for emphasis in example1enhances the domesticating of the text not only to Arabic but also Islamic culture.

Noticeably Nassar's literal rendition of the majority of ST idioms reinforces his foreignization approach in translating ST stylistic devices. Further, such rendition often destroys the ST idioms' meanings in the TT. In other words, here Nassar's *literal translation* often provides wrong and awkward translations like "كثيراً من جحيم" ," لا يمكن أن تعرف" and "عمل قرود". In examples 4 and 5, Nassar's translation captures the ST idioms' intended meaning but fails to produce equivalent idioms in the TT. Thus, TT2 lacks the ST aesthetic value.

6. Culture-Specific Items

Table 13. Culture-specific items

No	page	ST	page	TTs	Procedure
1	9	The brandy	102	TT1: شراب "البراندي"	transliteration & addition
			14	TT2: البراندي	transliteration
2	20	A cape	130	TT1: مُلاءة التّلويح	adaptation
			41	TT2: كاب	transliteration
3	33	A derby hat	164	TT1: قبعة دربي – سوداء مستديرة مما يَعتمر رُكاب سباق الخيل	literal+ transliteration + addition
			68	TT2:قبعة مستديرة ديربية	literal+ transliteration + addition

It's well-known that culture and language are interrelated and deeply immersed in each other. Noteworthily, Hemingway's stories are exceptionally loaded with culture-specific items particularly those related to drinks, sports, arts etc. A translator has to be well aware of such stylistic device to pick appropriate procedures that can bridge the cultural gap between the SL and TL.

Broadly speaking, Farea and Nassar opt for *transliteration* to render the names of ST different alcoholic drinks into Arabic as manifested in example 1.

As **Table 13** displays, Farea employs *adaptation* to appropriately convey the meaning of the ST cultural item "cape" used in bullfighting in example 2. The rendition of "a derby hat", in example 3, is attached with an explanatory note to properly elaborate what kind of hat it is. The use of "notes" appears indispensable to ensure that foreign readers understand the text as much as the ST readership does (Ordudari, 2007).

Turning to TT2, Nassar unacceptably transliterates the ST "cape" in example 2. Such renderings impede the TT readers' grasp of the ST and increase the strangeness and non-fluency of the TT. Nassar rarely combines *transliteration* and *addition* in rendering some ST culture-specific items. Such combination somewhat minimizes the foreignness of his translations and introduces the TT readership to ST culture, as in example 3.

7. Loan Words

Table 14. Loan words

No	page	ST	Page	TTs	Procedure
1	6	Corridas	95	TT1: المصارعات	adaptation
			8	TT2: مصارعة ثيران	adaptation
2	8	The Charlotada	100	TT1: الاستعراض الفكاهي	paraphrase
			12	TT2:عرض تشارلوت	transliteration + addition
3	12	The patio de caballos	110	TT1: فناء الخيل	equivalence
			21	TT2: ساحة الخيول	equivalence
4	16	"Toro!"	121	TT1: ايها الثور!	equivalence
			32	TT2: تورو!	transliteration

One of the significant stylistic devices noticeably found in Hemingway's stories is loan words and expressions taken from Spanish, Italian or French. Using such a device augments the individuality of Hemingway's style. As **Table 14** displays, Farea generally manages to convey the meanings of these loan words into Arabic by using *adaptation*, *equivalence* or *paraphrase*. In example 2, *paraphrase* neutralizes the ST cultural focus embedded in the ST Spanish bullfight term "Charlotada", which denotes the mock/comic bullfight, and gives an intact and satisfactory translation. In example 4, by inserting the word "ايها" before "الثور", Farea adds a rhetorical dimension to his translation.

However, **Table 14** indicates that Nassar's employment of *adaptation* and *equivalence* empowers him to effectively deliver the meaning of some ST loan words in Arabic. Also, **Table 14** denotes that Nassar's choice to transliterate ST loan words is infelicitous. Transliteration here may deprive the TT readers of some ST essential information that helps them understand and enjoy reading the stories. Besides, it results in vague renderings that highlight the foreign tendency of the translator.

8. Special Lexical Choices

Table 15. Special lexical choices

No	page	ST	page	TTs	Procedure
1	46	"He can't hit you, Jack," Soldier said. "I wish to <u>hell</u> he couldn't."	197	TT1: قَال سُولجَر "لن يقدر أن يتغلب عليك يا جاك". -"أرجو <u>من كل قلبي</u> أن لن يقدر"	adaptation
			99	TT2: قال سولجير: "لن يستطيع أن يهزمك يا جاك". -"أتمنى حتى <u>الجحيم</u> ألا يستطيع"	literal
2	86	"You hear those <u>damn</u> silk-worms?"	308	TT1: "هل تسمع دود القز هذه <u>المزعجة</u>؟"	adaptation
			194	TT2: "انت تسمع ديدان القز <u>اللعينة</u> تلك؟"	literal
3	86	They don't know a damn thing.	308	TT1: لا يفهمون أي شيء <u>على الإطلاق</u>.	adaptation
			195	TT2: انهم لا يفهمون شيئاً <u>لعيناً</u>	literal
4	86	They're fine kids but I want a boy. Three girls and no boy. That's a <u>hell</u> of a note.	309	TT1: انهن مجموعة من الفتيات اللطيفات لكنني أتمنى أن يكون لي ولد. ثلاث بنات ولا ولد. ذلك <u>لا يرضيني</u>.	adaptation
			196	TT2: إنهم جيدون لكنني أريد ولداً. ثلاث بنات ولا ولد. إنها <u>نغمة جهنمية</u>	literal

Abulhassan (2011) clearly states that the selection of words and sentence construction made by a writer determines his/her style. In this connection, Hemingway selects a range of lexical choices that add to the peculiarity of his style. For instance, he considerably makes special use of words such as 'hell' and 'damn'. However, as **Table 15** clarifies, Farea effectively domesticates these ST words into Arabic. Scrutinizing the given examples, "hell" is differently rendered into "من كل قلبي" and "لا يرضيني". Similarly, "damn" is translated into "مزعجة" and "على الإطلاق". He mainly depends on the context in which these words are used to capture their intended meanings. Then he opts for *adaptation* to produce extremely clear and appropriate translations close to Arabic culture.

On the contrary, as **Table 15** proves, Nassar is inadvertent to the context of these lexical choices, so his renderings are unclear, unacceptable and sometimes meaningless. Unfortunately, his option of *literal translation* to transfer these words into Arabic mars TT2. However, the translation of "damn" into "اللعينة", in example 2 is clear but close to Western culture. Thus, *literal translation* here reinforces Nassar's foreignization tendency.

Graphological stylistic devices
1. Capitalization

Table 16. Capitalization

No.	page	ST	Page	TTs	Procedures

	1	29	The Ebro	153	TT1: نهر "الإبرو"	transliteration+ addition
				59	TT2:إيبرو	transliteration
	2	77	Billy	278	TT1: (بيلي)	transliteration+ addition
				174	TT2: بيلي	transliteration
	3	86	Brisbane	309	TT1: الصحافي (بريسبين)	transliteration+ addition
				190	TT2: بريسبان	transliteration

Evidently, capitalization is used for emphasis or clarity of meaning (Mohammed, 2019). However, it raises the curtain of a prominent divergence between Arabic and English. In fact, Arabic is devoid of both uppercase and lowercase in its script. So, quotation marks and round brackets are sometimes used as a tactic to compensate for the loss of uppercase letters in the Arabic writing system (Beeston, 1968). Considering this, Farea often transliterates ST proper nouns and renders them between double quotation marks or round brackets to offset the lack of capital letters in Arabic as shown in **Table 16** above.

However, **Table 16** reflects that Nassar shows no interest in compensating for the absence of capital letters in Arabic. Ignoring the use of possible means to compensate for missing capitalization in Arabic may make the resultant translation ambiguous and confusing for TT readers.

2. Comma

Table 17. Comma

No.	page	ST	page	TTs	Procedure
1	17	As Fuentes walked forward the bull charged.	124	TT1: وفي أثناء تقدُّم فثوينتس هجم الثور	literal
			35	TT2: حالما تقدم فوينتيس إلى الأمامِ، هاجمت الثور.	literal+ addition
2	20	as he raised the muleta in both hands the bull charged	130	TT1: ولّما رفع العلم بكلتا يديه هجم الثور	literal
			41	TT2: وحين رفع ال موليتا في كلتا يديه،هاجم الثور.	literal+ addition
3	75	As soon as a rider is caught and passed he is out of the race	273	TT1: وما أن يُلحَقَ أحدُ الراكبين ويَسبقهُ ندّه حتى يخرج من المضمار.	literal+ transposition
			169	TT2: حالما يُلحق براكب ويتجاوز يخرج من السباق	literal

According to English writing conventions, a comma has to be used to separate a dependent clause from an independent one. Nonetheless, Hemingway sometimes breaks this rule and deletes such commas from his sentences. This deletion is not accidental but deliberately made for some stylistic matters. In other words, the purposeful deletion of a comma is a rhetorical tool the author uses to psychologically speed up the experience s/he describes (Shen cited in Almanna and Farghal 2016).

As **Table 17** presents, Farea echoes the ST style in Arabic. He drops commas from his renderings even though he has to insert them. Consequently, Farea's rendition is not in line with Arabic writing conventions.

However, Nassar sometimes domesticates his renderings into Arabic norms by adding commas as in examples 1 and 2, but some other times he neglects to do so as in example 3.

3. Hyphen

Table 18. Hyphen

No.	page	ST	page	TTs	Procedures
1	8	Coffee-cups and liqueur-glasses	101	TT1: أكواب القهوة وكؤوس الشراب	omission
			13	TT2: فناجين قهوة و كؤوس خمرة	omission
2	36	A lunch-counter	171	TT1: مقصفاً لتناول الطعام	omission
			76	TT2: قاعة طعام	omission
3	51	A pool-room	210	TT1: مكتباً للمراهنة على سباق الخيل	omission
			111	TT2: مكتب مراهنة على الخيل	omission

Hyphens are generally used to join words and are commonly found in compound nouns. Unlike English, Arabic has zero hyphen in its punctuation system. It is deprived of such a stylistic feature. Hence, the hyphen is omitted or replaced by a substitute word upon translating hyphenated compounds into Arabic (Alqinai, 2013). As **Table 18** shows, both translators' renderings of ST hyphenated compounds are extremely compatible with Arabic norms. They simply omit hyphens. Moreover, Farea replaces hyphens with the word "لتناول" and the preposition "لـ" in examples 2 and 3 respectively.

Conclusion

This study is devoted to a descriptive analysis of stylistic devices in seven short stories in Hemingway's *Men without Women* along with their two Arabic translations, done by Farea and Nassar. It investigates the translators' domestication and foreignization tendencies in rendering these stylistic devices into Arabic. Special emphasis is given to the procedures applied by the translators that help identify their tendencies. Also, frequencies and percentages are provided to submit reliable results.

The study results show that neither translation is completely domesticated or foreignized. Both translators rely on the two methods, domestication and foreignization, in converting ST stylistic devices into Arabic, but in different proportions. The dominant method in Farea's translation is domestication 77.21% (N=349) due to the greater use of domestication procedures in comparison to the foreignization ones. The most frequent procedure in Farea's translation is *adaptation* 24.78% (N=112). In contrast, the controlling method in Nassar's is foreignization 70.13% (N=317), owing to the higher use of foreignization procedures compared to domestication ones. The most frequently applied procedure in Nassar's translation is

literal translation 57.08% (N=258). In a nutshell, Farea reveals a domestication tendency in his translation whereas Nassar displays a tendency towards foreignization.

It's worth mentioning that despite the differences between Farea's and Nassar's translations, they still share some similarities. For example, they generally resort to *literal translation* in rendering ST conjunction 'and' and similes into Arabic. Both reproduce the ST long sentences in the TL. Furthermore, they transliterate ST proper nouns and omit ST hyphens in their renditions.

As domestication and foreignization are complementary to each other, the researcher recommends that a translator should make a proper combination of both in his/her translation to produce a text that is readable and natural for the TT readers and, at the same time, offers them an opportunity to be exposed to ST culture since translation is a tool of cultural communication.

Funding

Acknowledgments

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