

# A Style-based Approach to Translating Literary Texts from Arabic into English

Ali Almana,  
(Jubail Industrial College, Saudi Arabia)

## ■ ABSTRACT ■

In this paper, a style-based approach to translating literary texts is introduced and used. The aim of the study is to work out a stylistic approach to translating literary texts from Arabic into English. The approach proposed in the current study is a combination of four major stylistic approaches, namely linguistic stylistics, literary stylistics, affective stylistics and cognitive stylistics. It has been shown from data analysis that by adopting a style-based approach that can draw from the four stylistic approaches, translators, as special text readers, can easily derive a better understanding and appreciation of texts, in particular literary texts. Further, it has been shown that stylistics as an approach is objective in terms of drawing evidence from the text to support the argument for the important stylistic features and their functions. However, it loses some of its objectivity and becomes dependent and subjective.

---

### Key Words

Translation, Cognitive Stylistics, Linguistic Stylistics, Literary Stylistics, Affective Stylistics

## 1. Introduction

Many attempts in the field of Translation Studies have been made to touch on the style for some time now (see for example Nida 1964; Lotman 1970; Venuti 2000; Ghazala 1996; Bassnett 2002; for more details see Ghazala 2011; Huang 2011). However, formulating a rigorous definition of what style exactly is remains ambiguous in nature, and the investigation is still unsystematic. In this regard, Boase-Beier (2006: 1), comments: “From the earliest writings about translation, such as those of Cicero or Horace, style has often been mentioned but [...] its role has rarely been systematically explored. Yet style is central to the way we construct and interpret texts”. Snell-Hornby (1995: 119) holds that any attempt to discuss style will be considered unsatisfactory, since first “no coherent theoretical approach is attempted” and second “the problem of style recedes perceptibly into the background”. Style (derived from the Latin word *stylus* meaning stake or pointed instrument for writing), obviously, is the object of study for stylistics. But what does stylistics mean? In order to be in a position to define stylistics, one needs to define style first as any definition of one concept would depend on a definition of the other. Building on an assumption that within any language system (phonetics, graphology, semantics, grammar (morphology and syntax) and pragmatics), the same proposition can be encoded in various linguistic forms, i.e. styles, one can derive a better understanding of style. To put this differently, the same idea can be communicated in more than one way, thereby presenting a variability at the level of, let us say, intonation, type of writing, word and/or expression choice, morphological and syntactic organization, and illocutionary force of an utterance. Style is defined by Leech and Short (1981: 10-11) as “the linguistic habits of a particular writer [...], genre, period, school”. Style is seen by other stylisticians as “the dress of thought” (Hough, 1969: 3). Formalists, however, define style as “a deviation from language norms. It is also claimed to be an expression and reflection of the

personality of the author, hence the adage 'style is man', by particularly generative stylisticians and the intentionalists” (Ghazala, 2011: 40). Laying more emphasis on the linguistic approach of style, Abrams (1993: 203; emphasis his) defines style as “the manner of linguistic expression in prose or verse – it is *how* speakers or writers say whatever it is that they say”. Building on these different schools of thought in defining style, Ghazala (2011: 41) defines style as a linguistic choice made by a particular author within the resources and limitations of language/grammar, i.e. within “the total options available in the syntactic, semantic, phonological and pragmatic systems”. In a direct link to translation, Nida and Taber (1969) in their definition of style touch on the patterning of choices as well as the generic constraints that play crucial roles in determining the author’s style. However, style in this study is seen as any deviation that occurs within any language system (phonetics, graphology, semantics, grammar (morphology and syntax) and pragmatics), thereby creating marked and unexpected combination of sounds, graphics of writing, meanings, patterns of structures and so on. Such deviation does not happen randomly, but rather is driven by a deliberate and conscious selection made by the original writer. As such, the focus of attention in this study is shifted towards the two views of style: style as deviation and style as choice and less attention is paid to the other two views: style as recurrence and style as comparison. Any stylistic feature is a linguistic feature in the first place, but characterized by markedness and significance (Ghazala 2011: 41) – such features place extra burden on the part of translators and require them to use their utmost effort to reflect such stylistic peculiarities in the TT (cf. Boarse-Berse 2006; Ghazala 2011; Huang 2011; Bragina 2012; Almann 2013). However, difficulty arises when the TL syntactic, semantic, phonological and pragmatic system rejects the accommodation of such features. Reading the text at hand with a view to analyzing and appreciating its salient stylistic features, such as parallelism, repetition, irony, long sentences vs. short sentences, foregrounding vs. backgrounding,

formality vs. Informality, nominalisation vs. verbalisation, passivisation vs. activisation and so on (see Ghazala 1996, 2011), the translators' progress automatically slows down in an attempt to adopt the most appropriate local strategy that would reflect such characteristics in the TT. In other words, another type of pressure imposed on the translator derives this time from the stylistic peculiarities appreciated by the translator while analyzing the text at hand. Having formed a clear picture on what style exactly means, now let us shift our focus of attention towards the other concept, i.e. stylistics. In its straightforward meaning, stylistics is the study of style. Having consulted and discussed a number of definitions on stylistics (for example Widdowson 1975; Leech and Short 1981; Carter 1982; Brumfit and Carter 1986; Fabb *et al* 1987; Short 1988; Toolan 1992, 1998; Verdonk and Webber 1995; Wright and Hope 1996; Simpson 2004; Boase-Beier 2006), Ghazala (2011: 18) concludes the following points about stylistics:

1. It is a branch of linguistics;
2. It is a language-based approach;
3. Its major concentration is on the analysis of literary texts of all genres and classes, whether canonical or non-canonical; however, it is an approach that can be applied to the analysis of other text types;
4. It is a combination of linguistic/structural patterns (i.e. stylistic features) and the implied meanings (or functions) produced by them;
5. It involves all types of stylistic choices at the different levels of language: lexical, grammatical and phonological in particular.

The ultimate objective of this paper is to work out a stylistic approach to translating literary texts from Arabic into English. Having formulated a clear picture on what style and stylistics exactly mean, in what follows, I will touch on the major stylistic approaches with a view to introducing the proposed stylistic approach to translating literary texts from Arabic to English. Prior to verifying the validity of the proposed approach

empirically, I will provide the reader with a brief introduction on the research corpus and methodology used in the current study. Then, conclusions will be drawn from data analysis.

## 2. Major Stylistic Approaches

In this study, stylistics is envisaged as an approach which enables us to 1) analyze and describe varieties of language (linguistic stylistics), 2) identify and discern all important aesthetical aspects of text and thus interpret and appreciate texts (literary stylistics), 3) activate processes and experiences of reading along with the our intuitive responses to the text at hand (affective stylistics) 4) and activate the knowledge stored in our mind on all aspects of language, text-typological demands, generic conventions, sociological roles of participants in the real world and in text, cultural environment and so on (cognitive stylistics). So, it is a combination of four stylistic approaches, namely linguistic stylistics, literary stylistics, affective stylistics and cognitive stylistics.

To begin with, linguistic stylistics (also known syntactic stylistics (Austin 1984), structural/structuralist stylistics (Taylor 1980) and textualist stylistics (Bradford 1997)) provides the reader with a general description of the text, in particular literary texts, rather than providing the reader with an interpretation or appreciation of texts. To put this differently, although linguistic stylistics is a useful tool at analyzing and describing varieties of language, it fails at the level of discerning all important aesthetical aspects of texts and thus interpretation and appreciation of texts. It provides us with an answer to “the 'what' question satisfyingly, but can hardly provide satisfying answers to the two more important questions about language and texts: 'how' and 'why'” (cf. Ghazala 2011: 18-19). However, it fails to provide us with a satisfactory answer to *how* they are used (i.e. how often,

how effective, how contrastive and the like) and *why* they are used (i.e. to what effect, for what function, and to what extent they affect the intended message). Literary stylistics (also known practical stylistics (Carter 1982) or Functional Stylistics (derived from Halliday's functional Linguistics 1964), however, focuses on the study of literary style by adopting a linguistic perspective. It aims at investigating the presentation and organization of certain linguistic elements with a view to discerning intuitively significant stylistic features and their functions, and how these features contribute to our interpretation and appreciation of texts (cf. Ghazala 2011: 19-20; Huang 2011: 56-59). In other words, literary stylistics helps the readers/analysts (in our case translators/critics) identify the relation between certain linguistic elements utilized by the original writer and their artistic functions. The ultimate objective of literary stylistics is to relate the analyst's concern of aesthetic appreciation with his/her concern of linguistic description (Leech and Short 1981: 13). As can be seen, literary stylistics is different from linguistic stylistics in the sense that the former has interpretation and appreciation of texts as its ultimate objective, while the latter has analysis and description of language variations as its focal concern. Affective stylistics, however, is a reader-centred or reader-response stylistics "originated in Bathes' 'The Death of the Author' (1968), Barthes' S/Z (1970) and the American New Criticism's 'The Verbal Icon' (Wimsatt and Beardsley, 1954) who regarded the authorial intention a fallacy and, instead, centred on the text as a verbal icon and the reader who perceives and reconstructs it" (Ghazala 2011: 20-21). Affective stylistics attempts to focus on the readers' (translators in our case) processes of reading and how they activate not only bottom-up process of reading by using the linguistic materials to form a clear picture on the whole text and top-down process of reading by using the picture conjured up in their minds to understand particular linguistic materials (cf. Kussmaul 1995: 28), but other intellectual activities, such as reflecting, judging and adopting special strategies to facilitate comprehension. Some

scholars (see for example Boase-Beier, 2006; Ghazala, 2011) hold that relying on the readers' processes of reading and how to activate other intellectual activates are not enough for them to be in a position to analyze, appreciate and relate the stylistic features to their artistic function; hence the emergence of another stylistic approach, i.e. cognitive stylistics. Boase-Beier (2006: 10) relates cognitive stylistics to the concept of context; she sees context as cognitive entity that encompasses all aspects of knowledge stored in their mind on language, text-typological demands, generic conventions, sociological roles of participants in the real world and in text, cultural environment and so on and relies on "the interplay of the individual, the cultural and the universal" (Semino, 1997 cited in Boase-Beier, *ibid*: 73). In this regard, Ghazala (2011: 29), echoing Boase-Beier (2006: 12), comments:

Indeed, cognitive stylistics makes it possible to integrate mental, sociological, historical and psychological aspects with pragmatic aspects of language and style. Thus, it views meaning not as autonomous from thought but as constructed by human minds. It has brought together the pragmatic concern with a concern for context as a cognitive construct.

These four stylistic approaches do not exclude one another, but rather they complement one another. This is because text analysts (in our case translators) heavily relies on 1) their analytical and evaluative competence as well as their reading experiences and processes in order to identify the linguistic features that are acquired special status in the text and relate these linguistic peculiarities to their artistic function by analyzing their micro- and macro context, and 2) on their intuitive response to the text by activating their knowledge on all aspects of language and human life. This entails that although stylistics as an approach is objective in terms of drawing evidence from the text to support the argument for the important stylistic features and their functions, it loses some of its appeal of

objectivity and becomes dependent and subjective. This is because people (be they readers, analysts, translators or critics) are different in terms of their set of skills and competences, their socio-cultural backgrounds, their political and religious commitments, their ideologies, their pieces of information stored in their mind, their intuitive response and literary appreciation and so on.

By adopting a style-based approach that can draw from the four stylistic approaches discussed above translators, as special text readers, can easily derive a better understanding and appreciation of texts, in particular literary texts. Stylistics not only attempts to understand the linguistic foundations of the style in texts, in terms of the manner of expression or technique or craft of writing, but also lays emphasis on the language function of texts, in particular literary texts (cf. Toolan 1998: ix; Huang 2011: 59). Stylistics therefore seriously tries to “put the discussion of textual effects and techniques on a public, shared, footing – a footing as shared and established and inspectable as is available to informed language-users” (Toolan, 1998: ix). It provides us with a linguistic perspective to comprehend and appreciate the linguistic features that the original writers deliberately and consciously try to resort to despite the availability of the other alternative options. This attunes well with Boase-Beier’s (2006: 1) view:

Firstly, in the actual process of translation, the way the style of the source text is viewed will affect the translator’s reading of the text. Secondly, because the recreative process in the target text will also be influenced by the sorts of choices the translator makes, and style is the outcome of choice (as opposed to those aspects of language which are not open to option), the translator’s own style will become part of the target text. And, thirdly, the sense of what style is will affect not only what the translator does but how the critic of translation interprets what the translator has done.



### 3. Research corpus and methodology

The research corpus consists of an original Arabic text and its English translation. The ST (ع) غرام السيدة *Gharām al-Sayyidah 'Aīn 'The Passion of Lady A'* was written by Karīm 'Abid. 'Abid is an Iraqi storyteller who has written several books of poetry and collections of short stories. He lived in Lebanon until 1982 when he moved to Syria and published many pieces of fiction as well as articles for various local newspapers. He has been living in London since 1995. The story used in the current study was published in 1993 in a collection of short stories under the title عزف عود بغدادي *'Azif 'ūd Baghdādī 'Plucking a Baghdadi Lute'*. The text was translated by Eric Winkel. Winkel is an American translator received his BA from Haverford College, MA from the University of Pennsylvania and Ph.D in Government and International Studies from the University of South Carolina. He has taught in universities in Malaysia, Pakistan and the USA. Due to space and time limitations on the one hand, and since the same method of application will be followed throughout on the other, it is impractical to present and analyze the original text in full due to its length. Therefore, the researcher has settled for excerpts taken from the beginning and middle of the text.

#### About the story:

The story itself is set in scenes, taking its theme and details from realistic situations with the aim of influencing the reader who is part of, and indeed victim of, society and its malevolent constraints. The story is not a romantic one, as the title may suggest. It describes the suffering of an unnamed woman living in a conservative society. She represents the women in her society who suffer badly from the restrictions imposed on them, depriving them of their basic rights, such as love. Society tells them what to do and what not to do, irrespective of their opinion and attitude. None of the characters presented undergo any change or development

throughout the story. The writer portrays the main character, Lady A, as a complicated person who does not know exactly what she wants and is caught up in a train of thought and feelings that she cannot understand. She has been waiting for a different man to pass by, to follow her, or at times to be her teacher in class, but not a bewildered, hesitant man. However, sometimes her desire to watch people falling in love with her is stronger than her desire to be in love with them. As a typical woman of a conservative society, she is paralyzed by fear and worries, similar to those of her father, that cross her mind from time to time for reasons she does not understand. The main function of the language is referential, with the use of the occasional flash-back mechanism. However, the original writer pays particular attention to the selection of the language and stylistic elements, thereby injecting his language with a poetic flavour that needs special treatment by the translator.

#### Methodology:

In analyzing the translation in this study, I started with a loose analysis of the text, i.e. paying no attention to pre-determined categorisation. Such a comparison of the ST and the TT, according to Bassnett and Lefevere (1998: 6), has three advantages: 1. it “can [...] give the researcher something like a synchronic snapshot of many features of a given culture at a given time”, 2. it “will [...] reveal the constraints under which translators have to work at a certain time and in a certain place” and 3. it will determine “the strategies they develop to overcome, or at least work around, those constraints”. Then, the findings of the first phase of the analysis were analyzed according to the style-based approach proposed in this study in an attempt to determine, appreciate and relate the linguistic peculiarities identified to their artistic functions on the one hand, and try to reflect such stylistic features in the TT in line with linguistic and stylistic norms of the TL on the other. It is worth noting that in the second phase of analysis, in addition to analyze and describe varieties of language, determine and

discern all important aesthetic aspects and activate processes and experiences of reading, an attempt is made to activate all aspects of knowledge on human life, language, text-typological demands, generic conventions, sociological roles of participants in the real world and in text, cultural environment and so on. To sum up, in analyzing the original text and comparing it with its translation, a general method for comparative analysis that begins with a loose analysis of the linguistic material and then proceeds to classify similar concepts in categories for further analysis is used. Further, to make the task of analysis easier and enable the reader to follow the thread of argumentation more easily, the ST along with its rendering is divided into smaller parts containing a sentence, or a group of related sentences, reflecting a complete idea (see the appendix). Then, each example along with its translation is followed by my comments based on adopting a style-based approach where not only the stylistic features identified are evaluated, but all aspects of knowledge on language, such as grammar, consistency, register, verb aspects, pragmatic problems, textual problems and cultural problems so on.

#### 4. Discussion

To demonstrate the impact of (not) adopting a style-based approach to analyzing and appreciating the stylistic features of the text at hand and relating these features to their artistic functions, let us discuss the following examples to see whether the translator has managed to reflect the stylistic features utilized by the original writer or not:

Example [1]:

في شقتها الفخمة الهادئة، عندما كانت السيدة (ع) تتوقع مروره، شعرت بأن الشرفة على وشك أن تنهدَّ بها وتنهمر على أشجار الرصيف المجاور، لكنها تماسكتُ على الكرسي.

*In her grand, stately apartment, while Lady A was waiting for her passer-by, it seemed to her that the balcony was going to collapse and rain down on the trees lining the neighborhood sidewalk. But she pulled herself together in the chair.*

### Comments:

Here, the translator has mistakenly changed the content of the message when opting for the deletion of the adjective هادئة 'quiet', and instead resorted to two adjectives which are synonyms, or near synonyms, viz. 'grand' and 'stately', but have different meanings from the original adjective هادئة. As for تتوقع مروره 'lit. she's expecting his passing by', it is presented in the original text vaguely in an attempt to invoke the readers and leave them to wonder about 'him'. However, in the translation, the translator has failed to reflect such a characteristic. It would be better to say: 'expecting him to pass by', instead of the version offered by him: 'Lady A was waiting for her passer-by'.

### Example [2]:

في خريف قديم عندما كانت هي وأختها بفستانين أخضرين فاتحين تتمشيان على الرصيف الطويل كعادتهما المسائية، لم تكن الأنسة (ع) وهي تُكلم أختها عن أيامها الأولى في الجامعة، بأن رجلاً ما كان في سيارة تكسي عابرة دفعه حظه العائر أن يلتفت فيراهما حيث انخطفتُ روحه بذلك المساء الأخضر الملانكي، فطلب من سائق التوكسي أن يتوقف ..

*Last fall, when she and her sister were wearing green dresses, they started their walk along the long lane, as was their custom evenings. The young lady A and she, while talking about her sister's first days at the university, were unaware of some man in a passing taxi driving away, unfortunately, turning back to see the two of them, snatching away his soul on that evening, like two green angels. He asked the taxi driver to stop.*

Comments:

Here, an example of minor omission can be traced in the translation of the above example where the translator has unjustifiably deleted the adjective فاتح 'light'. Further, the translator has failed to decipher the function of the use of the Arabic pronoun هي 'she' in ... وهي تُكَلِّمُ, and mistranslated it, thereby producing an awkward structure as if there were two characters. Further, it seems that the translator has failed to activate the experiences and processes of reading to understand the original text and, accordingly, translate it accurately — in the original text, she was talking about her first days at the university, not her sister's first days. In this regard, Kussmaul (1995: 28) holds that an inaccurate translation is often the result of an imbalance between bottom-up and top-down processes of reading.

## Example [3]:

نزل الرجل من دون أن يعرف عواقب هذه النزوة، ففكر لو أن هذه الأمسية الخضراء لا تنتهي، لو أنه ظل هكذا مغموراً بهذه المفاجأة الملائكية، اللحظة التي لا مثيل لها، شعر بأنه أصبح شفافاً وخفيفاً كأنه موجود وغير موجود ..

*The man got down, not knowing what the consequences of his sudden impulse would be. He thought, if this green evening would not end! If he could stay like this undetected by these unexpected angels! in this moment unlike any other. He was sure he would awake feathery and light, as if he was here, or not here.*

Comments:

Here, in the above extract there is a combination of both misuse and inconsistency in the use of punctuation marks — the exclamation mark is followed by a capital letter 'If' in the first occurrence, but, later, it is followed by a small letter 'in'. Further, there is no need for a comma after the introductory verb 'thought' as long as the translator resorted to indirect speech. Also, the whole expression 'He thought if...' simply is not a well-

formed structure in English, and needs radically recasting. Further, there is also a minor grammatical mistake in the use of the adverb of place 'here' in the reported speech whose introductory verb is in the past tense 'was'. In such a case, the adverb of place 'here' should be changed into 'there' as in 'there, or not there'. However, from a stylistic point of view, an example of deviation in *الملائكية المفاجئة* بهذه *الملائكية* لو أنه ظل هكذا مغمورا بهذه *الملائكية* 'if he had remained caught up in such an angelic (or great) surprise' can be identified here. The translator has mistakenly translated it into 'If he could stay like this undetected by these unexpected angels', conjuring up a different image in the mind of the target reader. As far as the original language function is concerned, it is poetic in so far as it focuses on the message and the selection of the language and stylistic elements (cf. Burton 1980: 175). However, the language in the TT loses most of its stylistic elements, thus affecting its poetic function.

Example [4]:

ظَلَّتْ الفَتَاتان الملائكيتان تسيران أمامه من دون أن يرى وجهيهما، كانتا عابيتين ورشيقتين ومثيرتين لكن لم يكن هذا قصده، كان في حالة من لذة غريبة لم يكن يفهم كنهها.

*The two lady angels kept walking in front of him, without him being able to see their faces. They were graceful, stimulating, but this was not his aim. He was in a strange pleasure he couldn't grasp completely.*

#### Comments:

In the above example, the suffix repetition that leads to the assonance in *عابيتين*, *رشيقتين* and *مثيرتين* and the assonance in *الفتاتان* and *الملائكيتان* is lost in the TT. In this regard, Al-Rubai'i (1996: 111) rightly comments that it is not an easy task to reflect "schemes of construction which depend up similarity of sound" in the TT. As for the combination of both assonance and alliteration in *لكن لم يكن هذا قصده*, the translator has utilized the sound '—

s' in his rendering '*but this was not his aim*' as compensation for the lost assonance. However, had he done the same with *لم يكن يفهم كنهها* he could have produced a translation such as '*he couldn't grasp its essence*' to make up for the assonance and alliteration.

Example [5]:

لم يكن يُريد التفكير بشيء محدد، فقد سحره المشهد ولكن حين استدارتا عائدتين تنفس الرجل الصعداء، وربما همهم بكلام لم يعد يتذكره.

*He didn't want to think of anything in particular. The vision had intoxicated him. But when they turned around to go back, the man sighed deeply. He may have mumbled some words he couldn't recall later.*

Comments:

Here, the translator has effectively managed to relay a comparable degree of emotiveness in the translation by employing the appropriate lexical items, such as 'intoxicated ... sighed deeply'. The only small stylistic mishap one could notice is the translator's use of the active rather the passive voice with a verb like 'intoxicate' as English tends to utilize the passive with this verb and other similar verbs like 'enchant' and 'captivate', which might well be employed in this context. Further, from a syntactic point of view, he has ably split the Arabic sentence into four English sentences, thus complying with the stylistic norms in the TT. In addition, he has succeeded in dealing with the lexical item *همهم* when opting for a verb reflecting a similar phonic effect, i.e. '*mumble*'. However, he has paid no attention to assonance in *كلام لم يعد يتذكره*. He could have resorted to '*... some words he couldn't call to mind any more*' to minimize the loss.

Example [6]:

لم يكن منتبهاً لحالته. الذي أربكه هو أن حضور ( ع ) بعلوها وملامح وجهها الغربية الجمال، شعرها الأسود واهتزاز وجودها وحركتها الفاتنة، ثم ضحكتها الهادئة وهي تُكلم أختها الشقراء، كل ذلك كان يجب أن يدفعه للكلام معها لكن المشهد فاجأه خلخله بل ألغى وجوده وجعله لا شيء تقريباً ..

*He wasn't aware of his condition. What muddled him was the lady's height, good looks, attractive face, and beauty, her enticing presence and seductive walk. Then she laughed quietly while chatting with her fair sister. All of that would have to push a man to talk with her, but seeing her suddenly disoriented him, shook off his being and made him almost disappear.*

Comments:

Here, the translator has changed the relationship between the first sentence and the following one dramatically when opting for the connector 'then' in 'What muddled him was the lady's height, good looks, attractive face and beauty, her enticing presence and seductive walk. Then she laughed quietly while chatting with her fair sister'. First, the action of laughing was excluded from what muddled him, and second, the sequence of the events was changed. He could have used the connector 'as well as' as in 'as well as her quiet laughter while she was chatting with her blonde sister'. From a stylistic viewpoint, there is an example of climax, i.e. arranging words, phrases, clauses according to their increasing importance (cf. Corbett 1971: 476; Al-Rubai'i 1996: 86). Such a stylistic feature needs to be given full consideration by the translator, but unfortunately he has paid no attention to the arrangement of the clauses/sentences in an order of increasing importance. Further, climax is accompanied by a deliberate omission of some of the connectors, i.e. asyndeton وجعله لا شيء فاجأه خلخله بل ألغى وجوده وجعله لا شيء تقريباً, as well as a lack of punctuation marks among these clauses/sentences. The omission of punctuation marks is on purpose; it is one of the rhetorical



devices employed by the writer to “hasten psychologically the pace of the experience depicted” (Shen 1987: 186). Had the translator taken such stylistic features into account, he could have produced a rendering such as *'But the sight surprised him ... rocked him ... rather obliterated his existence and made him almost nothing'*.

Example [7]:

عندما عادت الفتاتان إلى البيت لم تكن الأنسة (ع) تعرف ما حدث للرجل. كانت وهي تغيّر ثيابها وحيدة تفكر بطلبة قسم اللغة الفرنسية، فهي لم تجد فيهم من يثير إهتمامها على عكس ما كانت تتوقع قبيل دخول الجامعة.

*The two ladies returned to the house. Miss A did not know what happened with the man. She changed her clothes and concentrated on thinking about the male students in the French Department. She hadn't found any of them who could rouse her interest, which was the opposite of how she felt before she went to the university.*

#### Comments:

Here, in attempt to take into account the stylistic norms of the TL, the translator has opted to disconnect the action processes by using two separate sentences. As a result, the pace of events is slowed down. The original subordinate sentence ... لم تكن ... عندما عادت is re-presented as two independent sentences in the TT, thereby generating a feeling that there is probably a time gap between the two events. In a similar vein, the change in aspect from a continuous past tense, expressed by تغيّر كانت وهي in the ST, to a simple past tense in the TT, does produce a change in time reference, affecting the pragmatic communicative effect, in that the emphasis in the ST is on the continuity of the action in a specific period of time, whereas in the TT the emphasis is put on its completion. Further, opting for the connector 'and' to connect the two events, as in *'she changed her clothes and concentrated on ...'* does slow down their pace, thus generating a time gap between the two events.

Example [8]:

كانت في قرارة نفسها تنتظر أمراً ما، رجلاً مختلفاً، قالت مرات عديدة وهي في حمى  
أنوثتها : لا بدّ أن يظهر ذات يوم. لقد رَوَّضتُ مشاعرها على هذا الأنتظار الغامض،

*She was convinced inside that she was waiting for something, a man who was different, she said many times. She guarded it in her womanhood, that definitely one day he would appear. She reined in her feelings with this hidden vigil.*

Comments:

Here, apart from the misuse of punctuation marks in '*she guarded it in her womanhood, that ...*' as there is no need for a comma before *that*-clause and the clause itself that makes no obvious sense, the introductory clause *عديدة قالت مرات عديدة* 'lit. *she said many times*' has been re-distributed by the translator. In the original text, it is the main clause of the subordinate clause *لا بدّ أن يظهر ذات يوم* '*he would definitely appear one day*' while in the TT it becomes the introductory clause of a different clause, i.e. *كانت في قرارة* *ما رجلاً ما* '*she was convinced inside that she was waiting for something, a man who was different, she said many times*'. Re-arranging the semantic chunks in this way undoubtedly affects not only the meaning of the contents and mental image that might conjure up in the mind of the reader, but the style of the text itself. This is because within any language system (phonetics, graphology, semantics, grammar (morphology and syntax) and pragmatics), the same proposition can be encoded in various linguistic forms, i.e. styles.

Example [9]:

وفي غمرة هذه الهواجس، لم يكن يبتئير البلبلة في داخلها سوى نصائح أبيها المقتضبة وقلقه  
الكبير الذي لا تُخفيه عيناه الملتبستان لأسبابٍ لم تستطع فهمها، ظلت تحاول دائماً أن تُفهمه  
أنها تحبّه كما لا تحبّ أحداً.

*Caught up in these thoughts, no concerns crept into her, except for off the cuff lectures from her father, and the intricate worries he hid from her, which she could see in his eyes, stirred up from reasons she could not understand. She kept trying to make him see that she loved him as she loved no one else.*

Comments:

In the translation of the first part of the above extract, the translator, to a certain degree, has effectively managed to offer an equivalent text that reflects the variables of register, the language function, the lexical choices and the verb aspects. However, in the translation of the second part, for no obvious reason, he has changed the participants of the material process in *الذي لا تُخفيه عيناه الملتبستان* 'lit. that his anxious eyes couldn't hide' into 'he hid from her' and paid no attention to the lexical repetition derived from the verb *فهم* 'lit. to understand'. Had he given full consideration to the original writer's intention and idiosyncrasies as well as the poetic function of the original language, he might have produced a rendering such as:

*Caught up in a train of thought, no concerns crossed her mind apart from her father's few words of advice and his great worries that were reflected in his anxious eyes for reasons she couldn't understand. She had kept trying to make him understand that she loved him and she loved nobody else.*

## 5. Conclusion

The discussion of the above examples along with their translations clearly shows the effects of the appreciation of stylistic features on translators. The moment translators identify and appreciate stylistic features, their progress will automatically slow down in an attempt to ponder over the available

strategies, on the one hand, and the amount of loss that may occur through the nexus of translation on the other.

In the light of the above discussion, the translation offered by the translator in the current study has proved in most of its parts neither accurate nor adequate. It suffers from a great number of linguistic and stylistic deficiencies that can be avoided by opting for the style-based approach proposed herein. This feat may be achieved only when translators can develop first an analytical and evaluating competence that enables them to analyze and appreciate the stylistic features, and second transferring competence that enables them to prioritize the competing elements with a minimum loss.

It has been shown from data analysis that the translator has failed to

1. identify and discern all important aesthetical aspects of text, thereby misinterpreting them (see examples: 1, 3, 4, 6, 8 and 9);
2. activate processes and experiences of reading along with his intuitive responses to the text at hand (see examples: 2, 8 and 9); and
3. activate all aspects of knowledge stored in his mind on language, text-typological demands, generic conventions, sociological roles of participants in the real world and in text, cultural environment and so on (see examples: 6, 7, 8 and 9).

As such, one would not hesitate to conclude that translators can easily derive a better understanding and appreciation of texts, in particular literary texts when adopting a style-based approach that can draw from the four stylistic approaches, viz. linguistic stylistics, literary stylistics, affective stylistics and cognitive stylistics.

Further, it has been also shown that stylistics as an approach is objective in terms of drawing evidence from the text to support the argument for the important stylistic features and their functions. However, it loses some of its objectivity as people are different in terms of their socio-cultural

backgrounds, their political and cultural commitments, their ideologies, their skills and competences, their pieces of information stored in their mind, their intuitive response and literary appreciation and so on.

## ❖ References

- 'Abid, K. (1993). عزف عود بغدادی. *'Azif 'ūd Baghdādī 'Plucking a Baghdadi Lute'* (translated by Eric Winkel: 2010). London: Sayyab Books Ltd.
- Abrams, M. (1993). *A Glossary of Literary Terms*. London: Harcourt Brace Jovanovich College Publishers.
- Almanna, A. (2013). *Quality in the Translation of Narrative Fictional Texts from Arabic into English for the Purposes of Publication: Towards a Systematic Approach to (Self-) assessing the Translation Process*, unpublished Ph.D thesis: University of Durham.
- Al-Rubai'i, A. (1996). *Translation Criticism: A Model for Assessing the Translation of Narrative Fictional Texts*, unpublished Ph.D thesis: University of Al-Mustansiriyah.
- Bassnett, S. and Lefevere, A. (1998). *Constructing Cultures: Essays on Literary Translation*. Clevedon: Multilingual Matters.
- Boase-Beier, J. (2006). *Stylistic Approaches to Translation*. Manchester: St. Jerome Publishing.
- Bragina, Jekaterina (2012). *A cognitive stylistic analysis of J.R.R. Tolkien's fantasy world of Middle-earth*, unpublished PhD thesis: University of Glasgow.
- Corbett, E. P. (1971). *Classical Rhetoric for Modern Student*. Oxford: Oxford University Press.
- Ghazala, H. (2011). *Cognitive Stylistics and the Translator*. London: Sayyab Books Ltd.
- Hough, G. (1969). *Style and Stylistics*. London: Routledge and Kegan Paul.
- Huang, X. (2011). *Stylistic Approaches to Literary Translation: with Particular Reference to English-Chinese and Chinese-English Translation*, unpublished Ph.D thesis: University of Birmingham.
- Kussmaul, P. (1995). *Training the Translator*. Amsterdam/Philadelphia: John Benjamins.
- Leech, G. and Short, M. (1981). *Style in Fiction: A Linguistic Introduction to English Fictional Prose*. London: Longman.
- Nida, E. and Taber, C. R. (1969). *The Theory and Practice of Translation*. Leiden: Brill.
- Shen, D. (1987). *Literary Translation and Translation: with Particular Reference to English Translations of Chinese Prose Fiction*, unpublished Ph.D thesis: University of Edinburgh.
- Snell-Hornby, M. (1995) *Translation Studies: An Integrated Approach*. Amsterdam: John Benjamins.
- Toolan, M. (1998) *Language in Literature*. London: Hodder.

## Appendix: Arabic Source text and its rendering:

Source Text:(ع) غرام السيدة	Target text: <i>The Passion of Lady A</i>
<p>In her grand, stately apartment, while Lady A was waiting for her passer-by, it seemed to her that the balcony was going to collapse and rain down on the trees lining the neighborhood sidewalk. But she pulled herself together in the chair.</p>	<p>في شقتها الفخمة الهادئة، عندما كانت السيدة (ع) تتوقع مروره، شعرت بأن الشرفة على وشك أن تنهدّ بها وتنهمر على أشجار الرصيف المجاور، لكنها تماسكت على الكرسي.</p>
<p>She wanted to get up, without really wanting that. This kind of hidden feelings were no stranger to her. In fact, they occurred to her now and again these last ten years. She was clear of them for a few moments when didn't see him, except unexpectedly one or twice in a week.</p>	<p>أرادت أن تنهض دون أن تكون راغبة بذلك .. مثل هذه المشاعر الخفية لم تكن غريبة عليها، بل ظلت تنتابها بين وقت وآخر منذ عشر سنوات. تتخلص منها لفترات معينة عندما لا تراه إلا بالمصادفة مرّة أو مرتين في السنة ..</p>
<p>Last fall, when she and her sister were wearing green dresses, they started their walk along the long lane, as was their custom evenings. The young lady A and she, while talking about her sister's first days at the university, were unaware of some man in a passing taxi driving away, unfortunately, turning back to see the two of them, snatching away his soul on that evening, like two green angels. He asked the taxi driver to stop.</p>	<p>في خريف قديم عندما كانت هي وأختها بفستانين أخضرين فاتحين تمشيان على الرصيف الطويل كعادتهما المسائية، لم تكن الأنسة (ع) وهي تكلم أختها عن أيامها الأولى في الجامعة، بأن رجلاً ما كان في سيارة تكسي عابرة دفعه حظه العائر أن يلتفت فيراها حيث انخطفت روحه بذلك المساء الأخضر الملائكي، فطلب من سائق التوكسي أن يتوقف ..</p>
<p>The man got down, not knowing what the consequences of his sudden impulse would be. He thought, if this green evening would not end! If he could stay like this undetected by these unexpected angels! in this moment unlike any other. He was sure he would awake feathery and light, as if he was here, or not here.</p>	<p>نزل الرجل من دون أن يعرف عواقب هذه النزوة، ففكر لو أن هذه الأمسية الخضراء لا تنتهي، لو أنه ظل هكذا مغموراً بهذه المفاجأة الملائكية، اللحظة التي لا مثيل لها، شعر بأنه أصبح شفافاً وخفيفاً كأنه موجود وغير موجود ..</p>
<p>The two lady angels kept walking in front of him, without him being able to see their faces. They were graceful, stimulating, but this was not his aim. He was in a strange pleasure he couldn't grasp completely.</p>	<p>طلّت الفتاتان الملائكيتان تسيران أمامه من دون أن يرى وجهيهما، كانتا عابيتين ورشيقتين ومثيرتين لكن لم يكن هذا قصده، كان في حالة من لذة غريبة لم يكن يفهم كنهها.</p>

He didn't want to think of anything in particular. The vision had intoxicated him. But when they turned around to go back, the man sighed deeply. He may have mumbled some words he couldn't recall later.

He wasn't aware of his condition. What muddled him was the lady's height, good looks, attractive face, and beauty, her enticing presence and seductive walk. Then she laughed quietly while chatting with her fair sister. All of that would have to push a man to talk with her, but seeing her suddenly disjointed him, shook off his being and made him almost disappear.

The two ladies returned to the house. Miss A did not know what happened with the man. She changed her clothes and concentrated on thinking about the male students in the French Department. She hadn't found any of them who could rouse her interest, which was the opposite of how she felt before she went to the university. Since the first days, she hadn't found everything that was happening in university life, and everything her girlfriends had talked about, about the university years, but it occurred to her that they were exaggerating. Because of that, she didn't fixate her attention on these fantasies.

She was convinced inside that she was waiting for something, a man who was different, she said many times. She guarded it in her womanhood, that definitely one day he would appear. She reined in her feelings with this hidden vigil. Caught up in these thoughts, no concerns crept into her, except for off the cuff lectures from her father, and the intricate worries he hid from her, which she could see in his eyes, stirred up from reasons she could not understand. She kept trying to make him see that she loved him as she loved no one else.

لم يكن يُريد التفكير بشيء محدد، فقد سحره المشهد ولكن حين استدارتا عانتين تنفس الرجل الصعداء، وربما همَّهم بكلام لم يعد يتذكره

لم يكن منتبهاً لحالته. الذي أربكه هو أن حضور (ع) بعلوها وملامح وجهها الغربية الجمال، شعرها الأسود واهتزاز وجودها وحركتها الفاتنة، ثم ضحكتها الهادئة وهي تكلم أختها الشقراء، كل ذلك كان يجب أن يدفعه للكلام معها لكن المشهد فاجأه خلخله بل ألغى وجوده وجعله لا شيء تقريباً ...

عندما عادت الفتاتان إلى البيت لم تكن الأنسة (ع) تعرف ما حدث للرجل. كانت وهي تغير ثيابها وحيدة تفكر بطلبة قسم اللغة الفرنسية، فهي لم تجد فيهم من يثير اهتمامها على عكس ما كانت تتوقع قبيل دخول الجامعة. فهي منذ الأيام الأولى لم تجد كل ما توقعته عن الحياة الجامعية، وكل أحاديث رفيقاتها عن سنوات الجامعة بدا لها مبالغ فيه. لذلك لم تعد تشغل بالها بتلك الأوهام .

كانت في قرارة نفسها تنتظر أمراً ما، رجلاً مختلفاً، قالت مرات عديدة وهي في حمى أنوثتها : لا بد أن يظهر ذات يوم. لقد روّضت مشاعرها على هذا الانتظار الغامض، وفي غمرة هذه الهواجس، لم يكن يتتير البلبلة في داخلها سوى نصح أبيها المقتضية وقلقه الكبير الذي لا تخفيه عيناه الملتبستان لأسباب لم تستطع فهمها، ظلت تحاول دائماً أن تُفهمه أنها تحبه كما لا تحب أحداً.